

MIND OVER MATTER

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INT. HOTEL NIGHTCLUB - NIGHT

PAIGE (20s), very attractive, is dancing with MICHAEL (30s).  
**Sassuality** by **Sass C.** plays and they get closer.

MICHAEL  
(whispering into her ear)  
Let's go outside.

Holding hands and with MICHAEL leading, they dodge people on the crowded dance floor and exit to the adjoining pool area. He sits on a chaise lounge and assists her to join him. They kiss passionately with mutual attraction.

MICHAEL (CONT'D)  
Can I convince you to continue this party up in my room?

PAIGE  
Maybe.

PAIGE readjusts her position on the chaise so she is on his lap facing him. MICHAEL touches her hair and neck softly and sensually. They kiss again. PAIGE pulls back and looks into his eyes.

MICHAEL  
Do you want to go to my room?

PAIGE pauses before answering.

PAIGE  
I do want to go to your room, very much... but I'm not going to.

MICHAEL  
Don't break my heart.

MICHAEL smiles flirtatiously.

PAIGE  
You're the heartbreaker, Michael. I can't contribute to fucking up your little girl's life - just can't do it.

MICHAEL swallows.

MICHAEL  
How do you know I have a daughter?

PAIGE  
Sometimes I just know things, even when I don't want to.

MICHAEL

It wasn't just a fuck, Paige. I am sincerely attracted to you.

PAIGE

I know... If your marriage is worth saving, do it. I've been in your daughter's shoes.

MICHAEL watches PAIGE exit the pool area until she is out of sight.

Title Card: 10 years later

EXT. SUBURBAN STRIP MALL - DAY

A typical, run of the mill American strip mall consisting of six storefronts. The end unit, **Mind Over Matter**, is a psychic palm and card reading shop. There is a common garden next door at the end of the complex.

EXT. MIND OVER MATTER - CONTINUOUS

An older sedan pulls rapidly into the parking lot and parks at the entrance. The car door flings open and a woman jumps out and runs into the shop.

INT. MIND OVER MATTER - CONTINUOUS

In contrast to the strip mall's exterior, the shop's interior is welcoming in a chic and comfortably sophisticated style. An entire curved wall is created in the likeness of a cave wall, painted with randomly placed hand prints. The furniture, lighting and artwork are upscale with a comfortable seating area. On display are books, crystals, tarot and fortune card decks, sage and palo santo sticks.

NANCY (50s) enters the store frantic, finding no one immediately present.

NANCY

Please I need help!

PAIGE, now in her 30s, emerges from the back. PAIGE is dressed comfortably fashionable with a relaxed demeanor. She recognizes the woman is panicked.

PAIGE

Tell me what's happening. Take a deep breath.

NANCY  
(disjointed)  
My dog... my dog is gone. He is all  
I have. My husband died, Bruno is  
my life. You have to help me. Can  
you help me? I have a photo.

NANCY begins looking in her purse in a frenzied manner.

PAIGE  
Okay. I don't need to see a photo.  
What is your name?

NANCY  
Nancy. And my dog's name is Bruno.

PAIGE  
Okay, Nancy. Sit down and listen.  
You are my portal to Bruno. If you  
are emotional and upset, all I get  
is static. Do you understand that?

NANCY  
Yes.

PAIGE presses her thumb into the center of NANCY's left palm  
and closes her eyes.

PAIGE  
Close your eyes and connect with  
Bruno - tell him you are coming to  
get him... Did you do that?

NANCY  
Yes.

PAIGE  
Now, ask Bruno to show you what he  
sees. I'm going to describe the  
images I receive. All you have to  
do is remain still and tell me if  
you recognize anything.

NANCY closes her eyes and is breathing rhythmically.

EXT. DIRT ROAD WITH SHED - CONTINUOUS

Sunlight is shining through a wooden three-sided freestanding  
shed. The shed has a metal corrugated roof with dead vines  
dangling from it. A line of light illuminates a slice of a  
tractor and the face and front paws of a dog peering out from  
under the tractor.

INT. MIND OVER MATTER - CONTINUOUS

PAIGE is digesting the information.

PAIGE

He seems stuck. There is a terrible smell - chemical or fuel... Ask him to show us from the outside looking in... Okay, a wooden structure, a lean-to, metal roof, and something is dangling from the metal roof, maybe ribbons from deflated balloons - it's blowing around. Oh and there is something yellow, a painted yellow panel or a yellow sign.

NANCY

Oh my god!

NANCY grabs her cell phone from her bag and initiates a call.

NANCY (CONT'D)

(To phone)

He is at the Mason's old out-building where they keep their tractor! He is stuck. Go to him and I'm on my way there now. Call me when you get there.

NANCY ends the call.

NANCY (CONT'D)

How much do I owe you?

PAIGE

You owe me nothing. Go!

NANCY

Oh my dear lord, you are an angel sent to me directly from heaven.

The two women embrace and NANCY exits. PAIGE watches as she drives away.

INT. MIND OVER MATTER - LATER

PAIGE is seated in a comfortable chair and initiates a call on her cell phone.

INT. JOAN'S HOUSE - KITCHEN - INTERCUT

JOAN (60s) is seated at a small dining table. A land line phone is hanging on the wall within reach and begins ringing. JOAN looks quite weathered for her age but the physical beauty of her youth is still evident. She picks up the receiver.

JOAN

Hello.

PAIGE (O.S.)

Hi Mom. How are you today?

JOAN

Not bad, not great. How about you?

JOAN holds the receiver of the phone between her chin and shoulder freeing her hands to unscrew the cap of a cheap bottle of vodka and pours it into a glass.

PAIGE (O.S.)

A client lost her dog and I was able to channel him and find him. It was so amazing - a first for me with a dog!

JOAN

You call them clients? I don't understand why you insist on helping all those losers.

PAIGE (O.S.)

What? They aren't losers, mom. They are real people with problems just like the rest of us.

JOAN

It's pretty embarrassing for me to have to tell my friends that my daughter is a fortune teller and lives in a voodoo parlor.

PAIGE inhales and exhales to calm herself.

PAIGE (O.S.)

Well Mom, you can always tell them I'm a licensed psychotherapist and leave out the psychic part if you're so ashamed of me. Besides, it actually makes me feel happy to help other people.

JOAN

Are you still pining for that man?

JOAN takes a gulp from her glass.

PAIGE (O.S.)

I'm still sad, yes. And, I'll take as long as I need to heal. He was the best thing in my entire life. You just don't *want* to understand.

JOAN

I do, but enough is enough - it's been three years, Paige. Besides, you got a big pile of money from him which is more than most of us get.

PAIGE'S eyes well with tears.

PAIGE (O.S.)

(quietly)  
Well, I just wanted him. Let's change the subject. Do you need anything?

JOAN

Yes... I told you I need a new tv - a big one.

PAIGE (O.S.)

Okay Mom, I will order you one and have them contact you about installation.

JOAN

That's good. I hope it doesn't take forever to get here.

PAIGE (O.S.)

I have to go now. A *client* just walked in.

PAIGE ends the call and sits alone in her store looking sad.

INT. PAIGE'S CHILDHOOD HOUSE - NIGHT (FLASHBACK)

CHILD PAIGE (7) enters a dimly lit living room to find her mother sitting on the sofa crying.

CHILD PAIGE

Are you crying because daddy is  
kissing another lady? She has  
pretty red hair.

YOUNG JOAN (30s) wipes tears on her bathrobe sleeve.

YOUNG JOAN

Maybe I didn't want to know that,  
Paige. Now go back to bed.

EXT. APARTMENT COMPLEX WALKWAY - DAY

Back to present - Detective BRAD STEVENS (40s) and his partner, Detective ERIK HANSFORD (30s) walk up an exterior stairway to Apartment 2D and knock on the door. BRAD is higher ranking, a good looking guy, stocky & muscular with a short hair cut and a military vibe. ERIK is tall, average weight with angular jaw line and handsome facial features. CARLOS (20s-30s) opens the door.

INT. CARLOS' APARTMENT - LIVING ROOM - CONTINUOUS

CARLOS' apartment is very tidy and orderly. His furnishings are of good quality and there is original artwork hanging on the walls.

ERIK

Thanks for seeing us today. We are  
talking to everyone in the  
building.

CARLOS

No worries. I'd love for you to  
catch whoever did the robberies.  
The people in this neighborhood  
work really hard for what they have  
and it totally sucks that someone  
feels alright about just taking it.

BRAD

Enough ass kissing. Where were you  
on Friday night?

CARLOS

I was on a date.

BRAD

Of course you were. I guess we'll  
get to check out what kind of tail  
you're chasing and have a little  
meeting with her.

CARLOS  
I prefer not to get her involved.

BRAD  
Well that's too fuckin' bad. Now  
I'm just plain curious to see what  
kind of woman you think you can  
get.

CARLOS  
What's your problem - I didn't do  
anything wrong.

BRAD  
What's my problem?

BRAD grabs CARLOS by his shoulders and slams him up against  
the wall.

BRAD (CONT'D)  
You're my problem. I don't fuckin'  
like your attitude.

BRAD pulls CARLOS forward preparing to slam him again as ERIK  
swiftly intervenes and removes BRAD from the area.

ERIK  
Why don't you go return the Chief's  
call. I will finish this up.

BRAD looks from CARLOS to ERIK with rage in his eyes, turns  
and exits.

CARLOS  
That's fucking assault - in my own  
home.

ERIK  
I apologize for him. He has had a  
really intense day. Are you okay to  
quickly finish up?

CARLOS  
Yea. As long as you don't ever come  
back again.

ERIK  
So, where were you on Friday night?

INT. DETECTIVE'S CAR - MOMENTS LATER

BRAD is sitting in the driver's seat listening to a  
instructional tutorial on his phone.

INSERT SFX: Conversational Spanish English lesson... Truck - Camión; Flowers - Flores; How much does this cost? - ¿Cuánto cuesta este?

ERIK opens the passenger door to the detective's car.

INT. DETECTIVE'S CAR - CONTINUOUS

BRAD silences his cell phone.

BRAD

What the fuck do you think you were doing up there?

ERIK

No. What the fuck were you doing? I saved your ass. The guy was cooperative and has a totally solid alibi. What's going on with you, Brad? Maybe you need to talk to a professional.

BRAD

I am stressed man, but I'll be alright. I promise you, Erik, nothing like that will happen again.

ERIK

You know you can talk to me about anything - I'm your partner, I always have your back. You want me to drive?

BRAD

Driving relaxes me.

INT. MIND OVER MATTER - NIGHT

PAIGE closes the curtains and checks that the front door is locked. She walks to the back of the store, punches four digits into a keypad door lock and enters her custom built private living space.

INT. PAIGE'S LIVING SPACE - HALLWAY - CONTINUOUS

Down the hallway to the right is another door with keypad entry. PAIGE punches in four digits and enters a dark room.

INT. PAIGE'S LIVING SPACE - MASTER BEDROOM - CONTINUOUS

PAIGE passes through the dark bedroom, opens the door leading to the master bathroom and enters.

INT. PAIGE'S LIVING SPACE - MASTER BATHROOM - CONTINUOUS

PAIGE flips the light switch on and stands in front of the sink. Her attention is drawn to a framed photo and she picks it up. She touches her finger to it.

INSERT: Sterling silver framed 5x7 photo of PAIGE and RYAN (30s). They are shown from the waist up leaning against the railing of an old bridge. He is embracing her from behind and they are both smiling toward the camera. RYAN is wearing a chocolate brown leather jacket and white tee shirt and she is wearing a denim jacket. They both look blissfully happy.

INT. PAIGE'S LIVING SPACE - MASTER BEDROOM - LATER

PAIGE is asleep in her bed and has a vivid dream.

EXT. RYAN'S ISOLATED BEACH HOUSE - DAY (DREAM SEQUENCE)

RYAN is laying on a blanket, nude sunbathing on a small private beach located at the base of a cliff. He props himself up on his elbows and looks up the hill. From afar, he watches PAIGE walk down a pathway leading to the beach from his house overlooking the ocean. **Hey Lion** by **Sofi Tukker** plays.

INSERT: ECU RYAN's face. PAIGE arrives and is standing directly in front of him.

RYAN

You are so fucking hot, Paige. I hope I get to rip that off you.

PAIGE (O.S.)

Great minds think alike.

She crawls toward him and is dressed in only a black fishnet catsuit. They kiss as she lays on top of him. He rolls over, momentarily on top of her, and then rolls over again with PAIGE's back side facing up. RYAN reaches around her back as he begins to morph into a MALE LION.

INSERT: MALE LION's retractable claws emerge and without scratching PAIGE's skin, he hooks his claws into the fishnet fabric and begins ripping it off of her.

INT. PAIGE'S LIVING SPACE - MASTER BEDROOM - LATER

Back to present - PAIGE vocalizes a sexual release and raises herself up with straightened arms pressing into the mattress. Her eyes are open wide and she is breathing quickly.

PAIGE

Oh my god.

INT. DETECTIVE'S OFFICE - DAY

BRAD is seated at a desk with paper and file folders spread everywhere. Enter ERIK.

ERIK

You left these in the car.

ERIK sets a pair of sunglasses down. BRAD turns to face ERIK.

BRAD

Thanks. Hey, I have a lead I want you to follow up on - solo. It's a possible prostitution gig. Business front is some kind of gypsy fortune teller place. If you think about it though, a psychic whore may not be a bad idea. You can save a lot of time if she already knows exactly how you want it.

ERIK

Since when don't we ride together? Does this have something to do with the other night?

BRAD

No, absolutely not. I am just buried right now and I think it would be good time management to split some things up. Besides, the chick is hot and I don't feel like sitting next to you while you jack off.

ERIK

Do you always have to be so crass?

BRAD reaches into a drawer and tosses ERIK a travel size pack of moistened hand wipes.

BRAD

You're gonna need these while you're watching her.

ERIK  
You're a disgusting prick.

BRAD  
Just trying to help you out... You  
don't seem to be getting any action  
on your own.

ERIK shakes his head with a look of disgust on his face.

INT. ERIK'S SURVEILLANCE VEHICLE - NEXT DAY

ERIK's car is parked and he is watching activity at Mind Over Matter.

INSERT: High powered binocular lenses watching an unkempt teenage girl enter the shop wearing a small backpack.

She is looking at natural crystals and when PAIGE turns her back, the teenager nonchalantly pockets one of the crystals.

ERIK  
Hey! What!?

INT. MIND OVER MATTER - CONTINUOUS

PAIGE is drinking from a mug while observing the teenage girl, TORI (17). TORI continues browsing and leafing through books.

PAIGE  
May I ask you something?

TORI  
Sure.

PAIGE  
Why did you steal the crystal?

TORI  
Please don't call the cops.

PAIGE  
You can keep it but I just want to  
know why you did it.

TORI  
I like the way I feel when I hold  
it... And, I don't have any money  
to buy it.

PAIGE

That's an honest answer. It's not that common for people to actually feel the energy from a crystal... very special. What's your name?

TORI

Tori.

PAIGE

I'm Paige. You want to sit down and talk for a minute?

TORI

Sure.

PAIGE and TORI sit at the table.

PAIGE

What grade are you in?

TORI

I'm in 11th grade, but I think I'm going to drop out.

PAIGE

Why?

TORI

I don't know. I don't have any friends and I just don't fit in. Everybody hates me and calls me names.

PAIGE

Like what kind of names?

TORI

Dumpster girl, loser, skunk.

PAIGE

That sucks... why skunk?

TORI

Because they think I smell.

PAIGE

Do you?

TORI

I don't know... maybe... sometimes.

PAIGE

If you smell badly more than you smell clean, that's not so good. What's going on at home?

TORI

My parents shouldn't have had a kid. They don't have any money and when they do, they spend most of it on drinking and drugs.

PAIGE

I want to tell you something, Tori... *Everybody* has challenges and there is always a way to get through them...

TORI

Even you?

PAIGE

Even me. We all have choices and you never have to be alone.

PAIGE smiles at TORI.

PAIGE (CONT'D)

Hey, I know, how about if we do a reading for you and see what comes up?

TORI

Really? That'd be so cool.

PAIGE takes both of TORI's hands and briefly studies the lines on each. PAIGE presses her thumb in the center of TORI's left palm.

PAIGE

Relax, and any thoughts that come into your mind, just let them float through and away... So, you're extremely artistic. That fits. What kind of art do you do?

TORI

I can't believe you know that. That's so cool. I do mostly drawing because I don't have a lot of supplies but I like painting with acrylics on canvas.

PAIGE

Will you draw something for me?

PAIGE walks to her printer to get paper as TORI takes the crystal she stole and sets it back on the shelf.

PAIGE hands TORI a stack of paper as TORI removes a box of colored pencils from her backpack. They are extremely used and worn down to nubs.

TORI

What do you want me to draw?

PAIGE

I want you to draw whatever comes to you - anything at all.

TORI begins sketching on the paper. Giving her space, PAIGE sits across the room at her desk, closes her eyes and relaxes.

INT. BACK SEAT OF CAR - NIGHT (FLASHBACK)

YOUNG PAIGE (17) AND TEENAGE GUY (17) are heatedly kissing. Suddenly she pulls back away from him and looks at him.

TEENAGE GUY

What's wrong?

YOUNG PAIGE

You're thinking about Kelly.

TEENAGE GUY

What are you talking about?

YOUNG PAIGE

I'd rather you be kissing Kelly and thinking about me than kissing me and thinking about her.

TEENAGE GUY stares at her as he opens the car door. He exits leaving the door open and leans in toward her in the back seat.

TEENAGE GUY

You're a freak, Paige!

INT. ERIK'S SURVEILLANCE VEHICLE - CONTINUOUS

Back to present.

ERIK

This is a waste of time.

ERIK sets the binoculars down, starts his engine and departs.

INT. MIND OVER MATTER - LATER

TORI sits self assuredly with good posture, anxious for PAIGE's reaction.

TORI  
Okay... I'm finished.

PAIGE rejoins TORI at the table and sits. TORI places her fingertips on the paper turns it 180 degrees to orient it toward PAIGE and pushes it across the table.

PAIGE  
Oh my god.

PAIGE stares at the paper and then looks at TORI and then back at the paper.

PAIGE (CONT'D)  
Do you know how incredible this is?  
You are not *going to be* an artist,  
you are an artist.

INSERT: Pencil drawing of two ravens - one black, one white, each with their mouth on either end of a carrot.

TORI is beaming.

TORI  
You don't think it's too weird?

PAIGE  
I think it is pure art.

TORI  
Really?

PAIGE  
I would like to make you a proposal. I love this piece and I'd like to commission you to recreate it for me in a larger scale and in acrylic on canvas.

TORI  
But... I

PAIGE  
Let me finish. I will pay you \$1,000 for the piece. However, I will not give you the cash but, together we will buy things you need with the money.

(MORE)

PAIGE (CONT'D)

Necessities like shampoo and body soaps, laundry detergent - natural products that smell clean. You will also need new art supplies, including the materials for my painting. How does that sound?

TORI

Are you fuckin' with me?

PAIGE

I would never fuck with you about that. You are going to be an accomplished artist. Some day you won't believe you sold me this piece for a thousand bucks.

PAIGE takes TORI's hands and looks directly into her eyes.

PAIGE (CONT'D)

You are a very special girl and your life can totally change beginning right now if you want it to.

TORI

I can't believe this is true and I do want my life to change. I will make the painting for you, and I'll never regret it either.

INT. ERIK'S SURVEILLANCE VEHICLE - NEXT DAY

ERIK pulls up and parks at his post. Through the binoculars, Mind Over Matter store front is without people. Hanging from a rusted metal chain on the front door is a tastefully designed round wooden sign.

INSERT: Round wooden sign with clean, contemporary lettering 'IN SESSION', and beneath, 'please wait in the garden'.

PAIGE enters the storefront from the back living space partition door followed by FRANK (60s). She accompanies him to the front door, unlocks it and flips the sign around to read 'OPEN'.

ERIK shifts his position intrigued at the unfolding development and jots a note down.

ERIK

Could be something here after all.

INT. MIND OVER MATTER - CONTINUOUS

They linger at the front door talking.

FRANK

I needed that. I feel so much better.

PAIGE

I bet you do, Frank. Don't forget, next time we dig deep.

FRANK

I know, I know. I'll be ready for it.

PAIGE remains at the threshold until he gets into his car. She waves goodbye and closes the door.

EXT. MIND OVER MATTER - NEXT DAY

PAIGE exits her shop and walks toward the adjacent garden carrying a watering can. She is wearing a light sweatshirt, cut-off shorts, clogs and gardening gloves.

CARL (O.S.)

Hi Paige! Must be springtime.

PAIGE turns to see her neighbor, CARL (40s).

PAIGE

Hi Carl. Indeed it is - getting ready to start planting. How's my favorite insurance mogul?

CARL

Pretty good. Still need to get you in to talk about life insurance.

PAIGE

I told you Carl, once I'm dead, I'm dead. Who would be my beneficiary anyway - the stray dogs I feed?

CARL

Okay, but how about disability insurance?

PAIGE

That sounds uplifting. How about if I just get you some winning lottery numbers and we call it even?

CARL laughs hardily.

CARL

Now that's a deal I can't turn  
down! Can't wait to see what  
flowers you pick this year. Let me  
know if you need some help.

CARL enters his insurance store front.

INT. ERIK'S SURVEILLANCE VEHICLE - CONTINUOUS

ERIK observed CARL and PAIGE's conversation and watches as she heads to the garden. She sets her watering can down next to a rake, shovel and a large bag of birdseed.

In the center of the garden is a thick trunked tree with many arms and green leaves all beginning to sprout. There are a number of flower beds and several planters. It is a peaceful spot.

PAIGE stands on one of the metal chairs and removes a bird feeder from the tree branch and jumps down. She sets it on the ground and fills it from a jumbo bag of bird seed. Back up on the chair, she unsteadily is reaching for the branch to rehang the feeder. The chair wobbles beneath her feet as she grabs a limb to prevent herself from falling.

ERIK

You shouldn't be doing that!...  
She's gonna break her neck.

EXT. MIND OVER MATTER - PARKING LOT - LATER

A new black convertible sports car pulls into the parking lot. DYLAN (20s-30s) exits the car and heads for the entrance. He is a good looking, well dressed guy wearing a baseball cap. From the garden, PAIGE sees a customer heading for the door, looks at her watch, drops what she's doing and approaches.

PAIGE

Hi. Are you Dylan?

DYLAN

Yes.

PAIGE

Sorry, I guess I lost track of  
time. Gardening creates a total  
time warp for me.

PAIGE removes her gardening gloves and extends a hand out.

PAIGE (CONT'D)

I'm Paige.

They shake hands and enter the store together.

INT. ERIK'S SURVEILLANCE VEHICLE - CONTINUOUS

ERIK observes DYLAN and PAIGE's exchange. PAIGE flips the 'IN SESSION' sign on the door. ERIK starts the stop watch on his phone.

INT. MIND OVER MATTER - CONTINUOUS

They walk through the store and disappear into the back space, hidden from view.

INT. ERIK'S SURVEILLANCE VEHICLE - LATER

INSERT: ERIK's finger pressing stop on cell phone stop watch  
45 Minutes 6 Seconds.

PAIGE and DYLAN emerge from the back. ERIK notes that PAIGE has changed from her cut-offs to jeans.

PAIGE and DYLAN are chatting as they approach the front door. PAIGE faces DYLAN, squeezes both of his shoulders and smiles. DYLAN exits, gets in his car and drives away.

INT. ERIK'S SURVEILLANCE VEHICLE - NIGHT

Through ERIK's binoculars, a dim light illuminates Mind Over Matter. ERIK yawns. Just as he is pulling the binoculars away from his eyes, he sees the back interior door open and PAIGE enters the storefront. She unfurls a yoga mat and lays it in the middle of the floor. **Adventure** by **Izzamuzzic** plays. She walks to a small chest in the corner of the room and removes an envelope. She returns to the mat and sits down cross-legged. She removes a piece of paper from the envelope and reads it. She sets it aside and wipes tears from her eyes. ERIK watches her intently, somehow sharing in her sadness.

INT. MIND OVER MATTER - CONTINUOUS

PAIGE begins doing advanced stretching poses and is very limber. She moves from pose to pose in a melancholic, provocative dance.

INT. ERIK'S SURVEILLANCE VEHICLE - CONTINUOUS

ERIK looking through the binoculars.

ERIK

My god you're beautiful.

PAIGE concludes her dance and **Adventure** by **Izzamuzzic** ends. She walks to the window catching her breath, and looks out seemingly directly into ERIK's binoculars. ERIK, invisible to PAIGE, stares back. She closes the blind. He sets the binoculars down, starts his car and runs his hands through his hair over the top of his head and gives the back of his neck a couple squeezes. As he drives away, **What Kind of Woman is this** by **Buddy Guy** plays.

EXT. MIND OVER MATTER - PARKING LOT - NEXT DAY

ERIK pulls up in an SUV, different from his surveillance vehicle. He walks up to the door and enters. He is wearing a button down shirt, not tucked in, blue jeans and tennis shoes. He begins browsing the shelves of the store. PAIGE is seated at the table unpacking a box of merchandise. She gets up and greets ERIK with a warm smile.

PAIGE

Hi. How are you doing today?

ERIK

Good.

ERIK is enchanted by being in her actual physical presence. Their eye contact continues for an awkwardly long moment.

ERIK (CONT'D)

Cool store. Are you the owner?

PAIGE

The one and only, I'm Paige.

ERIK walks to the cave wall painted with hand-prints.

ERIK

Nice cave wall.

PAIGE

Thank you. Primitive people left hand prints all over cave walls, so I figure they must have felt some connection with palms too.

ERIK

Which ones are yours?

PAIGE smiles and looks up at the wall.

PAIGE  
No one has ever asked me that  
before. That one at the top right.

PAIGE points to the top right palm print and then moves to the other side of the mural and aligns her hand over top of another palm print within her reach.

PAIGE (CONT'D)  
And this one.

ERIK  
Those were my two favorite ones.

ERIK flashes a mischievous grin. PAIGE smiles at him welcoming his flirtation.

PAIGE  
So, what brings you in today?

ERIK  
I was wondering how long it takes  
to get a reading. And, do you offer  
other services besides palm  
reading?

PAIGE  
Maybe a half hour on the palm  
reading. I do tarot cards as well  
and that requires a bit more of a  
time commitment.

ERIK  
Anything else?

PAIGE pushes back.

PAIGE  
Like what?... I don't do crystal  
balls, I've read tea leaves but  
it's not my specialty. Unless you  
have something else in mind?

ERIK  
No, I've stopped by before and you  
were in session so was just  
curious.

PAIGE  
Oh, possibly I was in a counseling  
session - I'm also a  
psychotherapist.

ERIK

A psychic psychotherapist? That seems kind of contradictory.

PAIGE

A lot of people are intimidated by the thought of a therapist, but not a palm reader or a psychic. I actually think they compliment each other.

ERIK shakes his head up and down and slightly smiles in acknowledgement.

ERIK

That does makes sense.

PAIGE

Would you like to sit down and I'll take a quick look at your palms?

ERIK

Okay.

PAIGE sits down and ERIK takes a seat across from her. He offers both hands across the table, palms up. PAIGE takes one hand at a time in hers and begins sensually tracing lines in his hands.

PAIGE

Oh. You're a lefty.

ERIK

So, you are psychic.

PAIGE

Thanks for your vote of confidence, but actually I look at a lot of hands and I can tell you use your left hand more.

PAIGE smiles as she continues stroking his palm.

PAIGE (CONT'D)

So, I am not only looking at the lines on your hands but I'll be touching a chakra in your palm where I can connect to your energy field. Sometimes I get images and information about feelings, activities, people in your life... All you have to do is clear your mind.

She looks up and releases his right hand gently and focuses on his left hand with the tip of her middle finger.

ERIK  
(flirtatiously)  
It's really hard to clear my mind  
when you're doing that.

ERIK looks directly at PAIGE with a confident smirk. PAIGE counters with an expression of mock disapproval.

ERIK (CONT'D)  
I'm just saying... Okay, I'll try  
harder.

PAIGE presses her thumb into the palm of his left hand as she closes her eyes. ERIK is relaxed with eyes open enjoying the opportunity to gaze at PAIGE undetected. PAIGE gently opens her eyes as she holds both of his hands fidgeting with her thumbs against his palms. Expressionless, ERIK awaits her findings.

PAIGE  
Regardless of why you're here,  
generally you have very pure  
intentions...

PAIGE opens her eyes briefly.

PAIGE (CONT'D)  
That's refreshing.

PAIGE continues the reading with eyes closed.

PAIGE (CONT'D)  
Oh my gosh, I see a newborn baby  
with angels surrounding it. There  
are bright lights and people are  
rushing around but they don't see  
the angels... there are so many.  
They are kissing and caressing the  
baby. There is an overwhelming  
feeling of love in the room - a  
palpable sense of tenderness. The  
baby is alive - I thought maybe the  
baby was dying but he is very much  
alive...

Without warning, tears begin rolling down PAIGE's cheeks. ERIK watches her intently.

PAIGE (CONT'D)  
The mother died.

PAIGE's fidgeting ceased but she remains gently holding both of his hands and opens her eyes.

PAIGE (CONT'D)  
You're the baby?

ERIK swallows and shakes his head, yes.

PAIGE (CONT'D)  
I'm so sorry... They - they - the  
angels remain with you, to this day  
- a kind of pact with your mother.

The tears involuntarily continue to stream from her eyes.  
ERIK is moved but keeps his emotions in check.

PAIGE (CONT'D)  
There is more information trying to  
come in. Are you okay for me to  
continue?

ERIK  
Yes, if you are.

PAIGE releases his right hand, closes her eyes and resumes pressing her thumb into his left palm. Suddenly, PAIGE's breathing changes to a quick inhale exhale and her closed eyes squint and her brow furrows. Her eyes snap open.

PAIGE  
There is a man, muscular with crew  
cut hair, kind of ruddy complexion.  
Do you know him?

ERIK  
Maybe.

PAIGE  
He wears a camo jacket. He is  
involved with something really bad.  
Corrupt, even evil. I don't know  
what it is but it is very dark. You  
need to be extremely careful with  
this person. He is using some type  
of a front... For some reason, you  
are connected - not like an  
accomplice - but somehow involved.

PAIGE is badly shaken and completely drained. ERIK attempts to pull his hands back but PAIGE still has a hold of his left hand. She awkwardly and reluctantly releases her grasp.

ERIK

I'll be on alert but I need to go now. Keep my card in case anything else comes up... Are you going to be okay?

PAIGE shakes her head, yes. ERIK removes a plain business card from his wallet and sets it on the table.

INSERT: Simple grey business card which reads "Erik Hansford 310 555 6728".

ERIK stands and exits the store. PAIGE remains seated watching him until he is gone. She picks up his business card and runs her thumb back and forth across it.

PAIGE

Erik.

INT. PAIGE'S LIVING SPACE - OFFICE - DAY

Behind the store front, is a self-contained office suite with a sofa, two comfortable chairs and computer station with wall mounted monitor. The space extends to include a kitchenette. PAIGE and DYLAN are seated across from one another. There are two tumbler glasses and a pitcher of water on the coffee table.

PAIGE

You seem nervous, are you?

DYLAN

Yea, I guess... a little.

PAIGE smiles at DYLAN reassuringly. DYLAN looks polished and fairly self assured.

PAIGE

We have no time line, so don't feel pressured - we have as long as we need and as many visits as it takes. Okay?

DYLAN

Okay.

PAIGE

Do you mind removing your baseball cap?

DYLAN

Actually, I prefer to leave it on if you don't mind.

PAIGE

Sure. So I'll just ask you a few things to get to know you better and you can always ask me anything too... Do you have a girlfriend?

DYLAN

No.

PAIGE

Have you ever had a girlfriend? Are you attracted to guys? Both?

DYLAN

I've had girlfriends before. I'm not into dudes, you know, that way.

PAIGE

Are you a virgin? And if I'm asking too personal of questions too fast, tell me to back off.

DYLAN

No, I'm not a virgin, and I'm fine with your questions.

PAIGE smiles and reaches across the table with her hand out.

PAIGE

Can I see the palms of your hands?

DYLAN offers his hands, palms up. PAIGE takes his hands and examines the lines on each palm. PAIGE places her thumb in the center of his left palm.

PAIGE (CONT'D)

Just relax and try not to think about anything in particular.

PAIGE closes her eyes as DYLAN remains still and relaxed. She lets go of his hands and gently relinquishes them back to him.

PAIGE (CONT'D)

Are you using drugs?

DYLAN

A little.

PAIGE

What kind?

DYLAN

I smoke weed, but recently I tried heroin.

PAIGE

What attracts you to that?

DYLAN

I like it because I don't feel my feelings and nothing really matters while I'm high.

PAIGE

Would you say you're addicted?

DYLAN

No, I'm not addicted - and I know how easy it is to get hooked on that shit.

PAIGE

I don't really need to tell you this, but using will just complicate matters and you will have to deal with that before we can even begin to sort through other issues.

DYLAN

I get it. You have my word, I won't waste your time.

PAIGE

Our time. Hard drugs can effect other bodily functions besides just your brain. Have you considered any physiological or medical problems?

DYLAN

It's been going on long before I did drugs.

PAIGE

You seem quite certain of that... If I understand correctly, when you get aroused, you have an erection but often, you cannot sustain it?

DYLAN

Yes.

PAIGE

What percentage of the time would you say that happens?

DYLAN

Not sure.

PAIGE

Alright, when you first meet a girl you're interested in, typically, would you say you initiate the interaction or does she?

DYLAN

She.

PAIGE

When it develops into something potentially sexual, do you initiate or does she?

DYLAN

Both. But probably more her.

PAIGE

Well that's cool - you don't have to worry about fear of rejection.

DYLAN laughs which lightens up the tone.

PAIGE (CONT'D)

Do you feel insecure about your body, or sexual performance in general - anything like that?

DYLAN

No.

PAIGE

Great. We are covering a lot of ground. And, you're being awesome.

DYLAN

You're easy to talk to.

PAIGE

Tell me about the last time you remember having a successful sexual experience.

DYLAN thinks for a moment.

DYLAN

I met this girl at a party who was visiting from out of town last Christmas. She was cute and really into me.

(MORE)

DYLAN (CONT'D)

We were hanging out around the fire pit and she suggested we go into my car. We started kissing and playing around. Even though we were creating a lot of body heat, it was cold that night. It was actually pretty funny because we each pulled one leg out of our pants and the waist down just far enough for us to be able to do it. We didn't remove any clothes. It went pretty quickly but it was really good and we both liked it.

PAIGE

(teasing)

So, the cold doesn't seem to affect you adversely.

DYLAN smiles at PAIGE.

PAIGE (CONT'D)

Okay... now not quite as fun, tell me about the last unsuccessful exchange.

DYLAN takes a deep breath and exhales.

DYLAN

I went out with a girl a few times and she was really cool. She still lived at home and I was dropping her off after we met up at a party. She said her parents were out of town and asked me if I wanted to come in. So we went into her room and started messing around. Excited, I took my pants off and then unbuttoned hers and pulled them off. We both did some oral stuff to each other and it was definitely really hot. Then, I was moving up on top of her and before I could get inside of her I lost it.

PAIGE

Can you remember what happened just before?

DYLAN avoids eye contact and looks down.

PAIGE (CONT'D)

Dylan? Stay with me here. You can tell me if she did something, said something... This is the hardest part.

DYLAN

...She took her top off and took my hand and put it on her boob.

PAIGE

Okay... Is it the breasts?

DYLAN looks down at his feet.

DYLAN

(quietly)  
Yea.

PAIGE

Do you want to take a break or should we keep going?

DYLAN

No break.

PAIGE

Tell me about your parents and your family - maybe any childhood memories which stand out.

DYLAN

I was a somewhat spoiled only child. After my parents had me, my dad got a big promotion and started making a bunch of dough. We moved to a bigger, fancier house and my dad started traveling a lot and wasn't home very much. My mother became depressed and started drinking. She would usually be drunk by the time I got home from school. They weren't technically mean to me, but they just were preoccupied with their own stuff.

PAIGE

It's such a common scenario - seems so obvious from the outside looking in, but when people are in the middle of it, they don't see the inevitable damage being done. What would happen when you got home from school?

DYLAN

I would take the bus home and like I said, my mom was fairly out of it by the time I would get there. I would go to my room and do what little school work I had to do. My mother would call me for dinner and she would never eat. She would sit at the table with me and drink the whole time I ate.

PAIGE

Okay, anything else?

DYLAN

Not really.

PAIGE

What about bed time? Did you sleep in your own room?

DYLAN

Sometimes.

PAIGE

When would you *not* sleep in your room?

INT. DYLAN'S CHILDHOOD HOME - DYLAN'S BEDROOM - NIGHT  
(FLASHBACK)

YOUNG DYLAN (9) is staring at the wall pretending to be asleep.

DYLAN'S MOTHER (30s) starts crying. YOUNG DYLAN remains silent and motionless in his bed.

DYLAN'S MOTHER (O.S.)

Dylan, I feel sad, come in my room.

INT. PAIGE'S LIVING SPACE - OFFICE - CONTINUOUS

Back to present - PAIGE tenderly continues questioning DYLAN.

PAIGE

Did anything happen when you slept in her room?

DYLAN

I don't know.

PAIGE

I promise you, Dylan, the worst part is almost over. What would happen when you slept in her room?

INT. DYLAN'S CHILDHOOD HOME - DYLAN'S BEDROOM - NIGHT  
(FLASHBACK)

YOUNG DYLAN remains in his bed.

DYLAN'S MOTHER (O.S.)

Dylan! Your mother needs you - please come to my room and help me.

YOUNG DYLAN reluctantly gets out of bed.

INT. DYLAN'S CHILDHOOD HOME - MOTHER'S BEDROOM - CONTINUOUS

YOUNG DYLAN enters.

DYLAN'S MOTHER

Come lay down with mommy.

INT. PAIGE'S LIVING SPACE - OFFICE - CONTINUOUS

Back to present - DYLAN squirms in his seat uncomfortably.

DYLAN

One night she said that the happiest time of her life was when I was a baby because she didn't need anyone to help her take care of me.

DYLAN's voice begins cracking as he starts to become emotional.

DYLAN (CONT'D)

She said she felt important and needed...

PAIGE

Okay, keep going.

DYLAN starts softly crying.

DYLAN

I can't...

PAIGE sits quietly while DYLAN cries.

PAIGE

Continue, whenever you're ready.

DYLAN

She begged me to suck on her breast like I did when I was a baby - that it was the only way she could feel happy. So I did it. It went on for several years and when I got older I stopped and we never spoke about it.

DYLAN continues crying.

DYLAN (CONT'D)

I've never told anyone in my whole life. It's so fucked up.

PAIGE pushes a box of tissues in his direction and he wipes his eyes and blows his nose.

PAIGE

It *is* so fucked up, Dylan. The fact that you've always known how perverse it was tells me that you are a very healthy person. You kept it concealed all these years with relatively minimal impact. Many people could not have managed that.

I believe your mother felt abandoned by your father and she did not have the strength to do what needed to be done. Her grief and weakness was so severe, she had only her little boy to burden. I am not making any excuses for her; on the contrary, her actions are inexcusable. That said, your mother's emotional health is not your responsibility - not then and not now. You are your priority now.

INT. DETECTIVE'S OFFICE - DAY

ERIK enters the office to find BRAD looking intently at his phone, texting.

ERIK

Hey partner.

BRAD ignores him and keeps texting on his phone. BRAD's duffle bag is sitting on ERIK's office chair.

ERIK picks it up to move it and as he sets it down, the unzipped center compartment opens.

INSERT: Canvas duffle bag with center zipper open exposing a camo jacket and two books: Conversational Spanish Made Easy and an English Spanish Dictionary.

ERIK's heart starts racing as he stares into the bag.

BRAD

Sorry about that, I had to get that text out while it was fresh in my mind. How you been?

ERIK

Everything is fine. Feels like I haven't seen you in ages though. You want to shoot some hoops and grab a beer this weekend?

BRAD

Would love to, but this weekend is out. I'm going to my sister's lake house.

ERIK whips his head away from the bag as BRAD's chair squeaks.

ERIK

Sounds good, have fun.

BRAD

Hey, you got anything on the gypsy whore yet?

ERIK is facing away from BRAD and clenches his teeth and makes a fist with both hands. ERIK exhales a slow controlled breath.

ERIK

Nothing to write home about.

INT. PAIGE'S LIVING SPACE - OFFICE - DAY

FRANK is seated on one of the upholstered chairs as PAIGE places the pitcher of water and glasses on the table.

PAIGE

Hey Frank, would you like a lemon soda?

FRANK

Sure, that would be great.

PAIGE  
Do you mind grabbing two of them  
for us.

FRANK  
Will do, where are they at?

PAIGE  
In the fridge.

FRANK  
Where's that?

PAIGE  
Frank! How many times have you been  
here and watched me get you a soda?  
It's right there.

PAIGE points to the kitchenette and FRANK gets up and walks  
to the refrigerator. As he is gone she puts on a pair of  
sunglasses and sits down. FRANK returns to his seat with one  
soda.

PAIGE (CONT'D)  
What color are my eyes, Frank?

FRANK  
I don't know.

PAIGE  
And, where is my soda?

FRANK  
Oh, sorry I guess I forgot you  
wanted one.

PAIGE  
I love you Frank... you are  
adorable and endearing in so many  
ways. You make sure your needs are  
met which is really healthy.  
However, you are missing out on a  
real opportunity to feel  
satisfaction and joy through an  
interest in others.

FRANK  
You think so?

PAIGE  
Yes. And, my eyes are green.

PAIGE removes her sunglasses and sets them on the coffee  
table.

PAIGE (CONT'D)

What is Ellen's favorite food...  
Italian, Chinese?

FRANK

I don't know.

PAIGE

What are her favorite flowers?

FRANK

Not sure.

PAIGE

How about her favorite color?

FRANK

No.

PAIGE

Tell me what you *do* know, Frank.

FRANK

She drinks tea. And, I don't know  
what kind.

PAIGE

What is something she likes to do?

FRANK

She is an avid reader.

PAIGE

Fiction? Non fiction?  
Autobiographies?

FRANK stares at PAIGE.

FRANK

I'm pitiful. Why would she stay  
with me?

PAIGE

You want the straight answer,  
Frank?

FRANK

Yes.

PAIGE

She probably feels completely stuck  
without options or resources to  
leave.

FRANK wipes a tear on his sleeve. PAIGE pushes the tissue box toward him.

FRANK

I want to change it, Paige. I really do. She used to laugh at my jokes and we would eat together and walk around the block after dinner... And hold hands.

Tears continue to well in FRANK's eyes.

PAIGE

You need to prepare yourself for the possibility that it might be too late. But everyone wants to feel loved and I suspect Ellen would be receptive to some attention from you.

FRANK

I want to make it up to her.

PAIGE

Do you think you could offer her the option to be on her own if she so chooses? That question is not for you to answer to me, but to think about for yourself. It takes some deep love to consider not only what's best for you, but for Ellen as well.

FRANK

That's a fair point.

INT. ERIK'S HOUSE - BEDROOM - NIGHT

ERIK is in bed presumably naked with the sheet up to his waist. He is sitting up with the TV on.

INSERT: Night stand with three cell phones. He picks up one of them. Cell phone home screen displays 4:18 a.m. over top of a scenic photo of reflections of trees, and many ducks on a lake.

Exhausted, he picks up the remote and clicks the TV off. Simultaneously, one of his cell phones rings and he answers it on speaker.

ERIK

Hello.

PAIGE (O.S.)

Erik, this is Paige from Mind Over Matter. I'm so sorry to call you now. Do you remember me?

ERIK

Of course I remember you. I was awake anyway. Are you okay?

PAIGE (O.S.)

I just had a bizarre hit about the camo jacket guy. His involvement has something to do with women and children. It's not Mexico - they seem to be from a South American country though - more prominent facial features. There is someone else working with him. A benevolent grandfatherly looking man. Older, gray hair, a little over weight - very kindly appearance.

ERIK

(softly to himself)  
Thomas.

PAIGE has a flashback of her premonition.

EXT. SOUTH AMERICAN VILLAGE - SHANTY - DAY (FLASHBACK)

Detective THOMAS (Late 60s) leaves the shanty holding a CHILD's (5) hand in a friendly manner. The CHILD is holding a balloon in her other hand. There is a YOUNG WOMAN (20s) being constrained by BRAD who has his hand over her mouth.

BRAD

Settle down. I'm gonna keep you company and we're gonna have some good old fashioned fun while they're gone. And, don't try to run away because I guarantee I can catch you and I won't be so nice then.

The YOUNG WOMAN begins crying convulsively. BRAD ignores her and unzips his pants.

INT. ERIK'S HOUSE - BEDROOM - CONTINUOUS

Back to present - ERIK sits up in bed, listening intently.

PAIGE (O.S.)

A lot of people think what I do is  
bullshit and right now I wish it  
was.

ERIK

I don't.

PAIGE (O.S.)

If you get in his way, he will  
frame you, he will kill you -  
whatever it takes. No matter how  
close you think you are to him, you  
need to protect yourself beyond  
anything you might think necessary.  
I - I don't want anything bad to  
happen to you. Erik, I have no  
reason to make this up.

ERIK detects emotion in her voice and attempts to console  
her.

ERIK

Thank you, Paige. You just keep  
doing what you do and send any  
magic you can spare my way. I will  
look into it.

PAIGE (O.S.)

Okay. Be careful.

They both end the call. ERIK shakes his head from left to  
right and presses the heels of his hands to his temples.

ERIK

Fuck!

INT. ERIK'S HOUSE - KITCHEN - MORNING

ERIK is making coffee and initiates a phone call on speaker.  
The sound of ringing is heard.

MALE VOICE (O.S.)

Yo Erik! What's shakin' *bacon*?

ERIK

Very funny, Austin.

INT. AUSTIN'S HOUSE - LIVING ROOM - INTERCUT

AUSTIN is sitting on his sofa with a water-filled bong on the  
coffee table in front of him.

ERIK (O.S.)

I have a favor to ask. Any chance I can use your car this weekend? I'll get you a rental.

AUSTIN

Wow! You must really want to impress a chick, aye?

AUSTIN and ERIK both laugh.

AUSTIN (CONT'D)

It's yours whenever you want it. Hopefully you'll total it in a high speed chase, although it barely goes over 50, and I'll get some kind of settlement.

ERIK (O.S.)

Highly unlikely. I'll leave you a 12 pack on the porch.

AUSTIN

And if you have it in you, anything tasty you've confiscated lately.

ERIK (O.S.)

(Sarcastic)  
Right... you got it.

INT. AUSTIN'S JUNKER CAR - EARLY MORNING

ERIK is parked one block over, parallel to BRAD's house. He is wearing an oversized black hoodie with a baseball cap on. ERIK can see BRAD's garage door through the neighborhood easements between each house. He has his high powered binoculars next to him. He yawns.

EXT. BRAD'S HOUSE - CONTINUOUS

The garage door begins to open. BRAD is wearing the same camo jacket and loading duffle bags and cardboard boxes into his car. He enters his car and starts it, leaves the garage and waits in the driveway until the garage door fully closes and touches the ground. He exits his driveway.

INT. AUSTIN'S JUNKER CAR - CONTINUOUS

ERIK starts the car, and is trailing BRAD from a far distance behind.

ERIK  
You're going in the wrong direction  
for the lake, or your sister's  
house, partner.

INT. MIND OVER MATTER - DAY

TORI enters the store looking pretty and clean. PAIGE emerges from the back and approaches TORI.

PAIGE  
Hi! I'm so excited!

PAIGE hugs TORI.

PAIGE (CONT'D)  
Can I help you bring it in?

TORI  
No, Matt is getting it.

PAIGE  
Matt?

TORI  
He's kind of my boyfriend.

PAIGE  
Wow - that's big news. Things are  
going well?

TORI  
Everything is amazing right now. My  
mom said I inspired her because of  
all the changes you helped me make.  
She and my dad have both started  
going to AA meetings again.

PAIGE  
I am so happy and proud of you,  
Tori. You had the courage, faith  
and look - you've totally  
transformed your life and even  
inspired other people.

Enter MATT (18) carrying the canvas painting wrapped in a sheet. He has a tool tote hung over his shoulder. He sets the painting down against the wall.

TORI  
Paige, this is Matt.

PAIGE offers her hand to MATT and they shake.

MATT

Very nice to meet you. Tori's told me you're really cool.

PAIGE

It's lovely to meet you too, Matt. Thank you for helping with the delivery. I am so excited.

MATT

She's so nervous.

TORI

Matt!

PAIGE

Okay, let's take it to its new home for the unveiling.

MATT carefully navigates the door threshold while TORI micro manages.

PAIGE'S LIVING SPACE - HALLWAY - LATER

PAIGE, TORI and MATT are standing and viewing the installed art on the wall.

PAIGE

This is simply extraordinary. You amaze me, Tori.

INT. DETECTIVE'S OFFICE - DAY

ERIK is seated at his desk doing paperwork. He stands up and stretches, walks over to the window overlooking the lawn and looks through the window blind. He sees BRAD on his cell phone in what appears to be a heated discussion. He watches until BRAD concludes his call and walks toward the building red faced and agitated. ERIK returns to his desk.

BRAD enters.

ERIK

Hey, how's it going?

BRAD

Good, good. Everything's great - been getting a lot done. I appreciate you going along with this split duty thing. Let's catch up soon - but not right now.

(MORE)

BRAD (CONT'D)

I just have to grab something and gotta roll.

ERIK

What are you so busy doing?

BRAD

I have so many loose ends to tie up before the trip.

ERIK

Trip? What trip?

BRAD

Oh shit, I didn't tell you? I'm taking some vacation time week after next. I totally meant to tell you and ask if you want to ride solo while I'm gone or

ERIK interrupts BRAD.

ERIK

I'll ride alone.

BRAD

That's what I figured.

ERIK

Where are you headed?

BRAD

I'm going down to Venezuela - do some fishing and just chill. The women are supposed to be gorgeous down there so planning on getting some tail, too.

ERIK

That's great, Brad. I think you need some time off - this'll do you good. You going down by yourself?

BRAD

No, Thomas is going down with me - he loves boats.

ERIK

Oh, cool... don't worry about anything here. Let's be sure and book a day before you go to review anything you have open.

BRAD  
Sounds good. Thanks for covering  
for me.

BRAD removes something from his drawer and exits. ERIK runs his hands through his hair.

INT. PAIGE'S LIVING SPACE - OFFICE - DAY

PAIGE is laying on the sofa propped up on some pillows. She is wearing a bikini bathing suit top and a pair of comfortable pants.

INSERT: ERIK's business card is in her hand and she is running her index finger back and forth across the card.

She leans her head back and closes her eyes.

INT. MIND OVER MATTER - DAY (DAYDREAM)

PAIGE is standing with her back against the cave wall, arms at her side. ERIK is facing her closely and interlaces his fingers with hers. ERIK raises her arms above her head against the wall.

ERIK  
I want to make love with you,  
Paige.

He leans in and they kiss briefly but lustfully. His lips move to the base of her neck as he kisses his way up to her ear.

ERIK (CONT'D)  
But I want to fuck you first.

INT. PAIGE'S LIVING SPACE - OFFICE - CONTINUOUS

Back to present - PAIGE's eyes are closed still in her daydream.

DYLAN (O.S.)  
Hello.

PAIGE bolts up startled, sees DYLAN and catches her breath. She seems uncharacteristically self conscious.

DYLAN (CONT'D)  
I'm sorry. Do you need a few  
minutes? The door was propped open.

PAIGE

No, absolutely not. I wasn't sleeping, just in another world I guess.

DYLAN

What other world?

PAIGE

It doesn't matter... not that interesting.

DYLAN

You said I can ask you anything. After all the weird shit I've told you, I figure you can tell me something too.

PAIGE

Oh my gosh... okay, I was *thinking* about a guy I met.

DYLAN

I'm shocked if you don't already have a boyfriend or husband.

PAIGE

I'm mending a broken heart.

DYLAN

My Uncle Rudy always says the best way to get over somebody is to get under somebody else.

PAIGE starts laughing and DYLAN joins in.

PAIGE

Your Uncle Rudy sounds like a character.

DYLAN

You want me to set you two up?

PAIGE

Can we get back to why you're here?

DYLAN

Sure. Are we going swimming or something?

PAIGE

Not exactly. Did you do your homework assignment?

DYLAN

I did. Interesting technique. Loved the second lingerie site - didn't realize there were so many options. I still don't understand why anyone would buy a minimizer bra.

PAIGE laughs.

DYLAN (CONT'D)

And, looking at the topless beaches made me want to go back to Europe again.

PAIGE

Glad you enjoyed yourself.

DYLAN

You were right, by the way. I feel so much better since I finally told somebody.

PAIGE smiles at DYLAN.

PAIGE

Simply accepting a painful experience can unravel that big knot of destructive resistance. It allows you back into the flow.

PAIGE picks up two decks of cards from the countertop and moves to an upholstered chair.

PAIGE (CONT'D)

Didn't you tell me you gamble - poker?

DYLAN

Yea... Usually Texas Hold 'Em.

DYLAN sits across from her as she hands him a deck and they both begin shuffling. They do not speak and only the sound of the cards can be heard.

PAIGE

The game is going to be Black Jack with some special rules. Whoever wins the hand can request a garment be removed from the other player or may remove a garment from themselves. You good with that?

DYLAN  
(confident)  
Okay, so it's strip poker. You got  
it.

PAIGE  
I'll cut, you deal.

DYLAN sets his deck in front of PAIGE and she cuts. He deals  
two cards down and one up to each of them.

DYLAN shows a 7 of clubs up and PAIGE a jack of diamonds.

DYLAN  
What do you want to do?

PAIGE  
I call.

DYLAN flips his card over showing a ten of hearts. PAIGE  
flips hers showing a queen of spades.

She reaches behind her back untying her bathing suit top,  
removes it, and holding it with two fingers, ceremoniously  
drops it on the ground. DYLAN remains silent with an  
expressionless poker face.

DYLAN  
All right let's go with a new hand.

DYLAN deals two cards down. Then he deals an 8 of diamonds up  
to PAIGE and a 4 of clubs up to himself.

PAIGE motions to stay.

DYLAN (CONT'D)  
I hit.

DYLAN draws a 9 of clubs, making a total of 13.

DYLAN (CONT'D)  
Hit again.

DYLAN draws a King of hearts.

DYLAN (CONT'D)  
Fuck! Bust.

PAIGE  
Your baseball cap... please.

DYLAN removes his cap as a thick head of dark, curly hair  
falls from beneath it.

PAIGE (CONT'D)

Nice to see your hair, and your  
face without a bill in front of it.  
Was that too weird?

DYLAN

No.

PAIGE

Good.

She gets up, grabs a sweatshirt hanging on a hook and puts it on. PAIGE pours two glasses of water.

PAIGE (CONT'D)

How are you feeling?

DYLAN

I've been known to kick some  
serious ass at cards, do you always  
pull winning hands?

PAIGE

(teasing)  
I'm not sure whether to feel  
offended or thrilled that you don't  
seem to be phased that I was  
topless.

INT. ERIK'S HOUSE - KITCHEN - DAY

ERIK is seated at his kitchen table with laptop and a pad of paper in front of him. He is drinking from a mug.

An international ring tone can be heard through the speaker of his phone.

INT. VENEZUELA CRIMINAL INVESTIGATIONS - CONTINUOUS

RECEPTIONIST (50s) is seated at her desk and answers the phone.

RECEPTIONIST

Investigaciones Criminalísticas.

ERIK (O.S.)

Hello. May I talk with someone who  
speaks English?

RECEPTIONIST

I speak English, sir. How may I help you?

ERIK (O.S.)

I would like to speak with Miguel Castillo.

RECEPTIONIST

What is this regarding?

ERIK (O.S.)

It is a personal call.

RECEPTIONIST

Okay. May I take your number please.

ERIK (O.S.)

Actually, if you don't mind letting Miguel know that his American brother Erik is on the phone, I am sure he will take my call.

INT. VENEZUELA CRIMINAL INVESTIGATIONS - MIGUEL'S OFFICE -  
CONTINUOUS

MIGUEL (40s) is seated at his desk.

MIGUEL

Sí, por favor pase la llamada.  
(SUBTITLE: Yes - please put the call through...)

Erik! How is my little brother?

ERIK (O.S.)

It is so great to hear your voice, Miguel. I'm doing fine.

MIGUEL

Is everybody okay there? Padre?

ERIK (O.S.)

Everyone is okay, Miguel. But, I am actually worried about my partner. Is this phone okay?

MIGUEL

I'll call you back.

EXT. VENEZUELA CRIMINAL INVESTIGATIONS LAWN - MOMENTS LATER

MIGUEL is seated at a picnic table on a finely manicured lawn.

MIGUEL

Okay... Erik, I understand. Could it be strictly a fishing trip? I need to ask you, is your source reliable?

ERIK (O.S.)

Remember when you lived with us as an exchange student and your grandmother... she just knew things?

MIGUEL

Yes, I do.

ERIK (O.S.)

The information was given to me in a similar way. I have not and cannot tell anyone here. I don't know who else could be involved and I could never share what I just told you.

MIGUEL

You trust the source?

ERIK (O.S.)

I do.

MIGUEL

Then it's worth checking into. I will inform my head guys.

ERIK (O.S.)

Thank you Miguel. Thank you for everything.

INT. FRANK'S HOUSE - SUN ROOM - DAY

FRANK passes through his kitchen into an adjoining sun room with natural light streaming through large windows. There are book shelves and two overstuffed comfortable chairs with a floor lamp in between and two side tables.

ELLEN (60s) is seated in a chair reading a book with a cup on the side table. She looks up as FRANK enters the room and lingers awkwardly.

FRANK  
Hi Ellen. What kind of tea are you drinking?

ELLEN  
Ginger tea.

FRANK pulls an index card and a pen from his pocket and starts a list.

FRANK  
What is your favorite food?

ELLEN looks at FRANK impatiently.

ELLEN  
What?

FRANK  
You know, Italian, Chinese?

ELLEN  
I don't want to do this, Frank.

FRANK  
Please Ellen. I'm begging you to just answer a few questions and I will explain later.

ELLEN  
Thai.

INSERT: He scribbles the answer down on his index card "TIE".

FRANK  
What is your favorite color?

ELLEN  
Are you kidding me? Green.

He jots it down.

FRANK  
What are your favorite flowers?

ELLEN  
Frank! Really? How many more of these ridiculous questions?

FRANK  
Just a couple.

ELLEN  
Calla Lily.

FRANK  
How do you spell that?

ELLEN gives FRANK an incredulous look.

FRANK (CONT'D)  
Never mind - I'll look that up. If  
you could go anywhere in the world,  
where would you go?

ELLEN  
Paris.

FRANK  
Thank you, Ellen. I'll explain  
everything later. Don't make  
dinner.

FRANK exits as he is reviewing his index card. ELLEN watches  
as he leaves the room and returns to her book.

INT. FRANK'S HOUSE - KITCHEN - NIGHT

On the kitchen island sits a green vase of beautiful calla  
lilies and *many* to-go containers of Thai food.

FRANK  
Ellen, can you come to the kitchen?

ELLEN enters the kitchen and looks shocked as she sees the  
flowers and food containers. FRANK and ELLEN lock eyes for an  
uncomfortably long moment.

FRANK (CONT'D)  
I am so sorry, Ellen. I want to  
make it up to you if you will let  
me.

ELLEN  
What is this all about, Frank?

FRANK  
It's about you - the beautiful,  
interesting person represented on  
this card.

FRANK holds up the index card.

FRANK (CONT'D)  
A person I have not taken the time  
to know and cherish.

His voice begins breaking up with emotion.

FRANK (CONT'D)

I want to know you again. I want you to be happy and feel loved again. I don't deserve it, but I promise you I can make it happen.

ELLEN

Frank, where is this coming from?

FRANK

I want to see my wife smile and laugh - I want us to laugh together again.

FRANK and ELLEN both have tears in their eyes. FRANK holds his hands out to ELLEN and she takes them. They embrace with intensity.

INT. SIMON BOLIVAR INT'L AIRPORT - DAY

BRAD and THOMAS are waiting in line to go through customs and immigration. They stand out as foreigners in the mix of South American travelers. On the other side of customs, Venezuelan undercover agents stand at a table sipping coffee. The FEMALE AGENT (40s) is wearing sunglasses and a brightly colored kerchief tied under her chin. The man is fairly nondescript wearing khaki pants and a wrinkled linen button down shirt. As BRAD and THOMAS pass by, the couple discreetly tail them.

EXT. SIMON BOLIVAR INT'L AIRPORT - TAXI LINE - CONTINUOUS

The Venezuelan undercover agents position themselves behind BRAD and THOMAS in the taxi line. The taxi coordinator approaches BRAD.

TAXI COORDINATOR

Destino? Where you go?

BRAD

Hotel de Playa.

BRAD and THOMAS load into the taxi. The Venezuelan undercover agents step out of line. The FEMALE AGENT makes a call.

FEMALE AGENT

(to cell phone)  
Hotel de Playa.

INT. HOTEL DE PLAYA - LOBBY - LATER

BRAD and THOMAS are at the front desk checking in. DANIELA (30s), extremely attractive wearing a tiny bikini and heeled sandals interrupts their exchange with the FRONT DESK CLERK (20s-30s).

DANIELA

Señor, puede enviar un camarero a la piscina. Tengo mucha sed!(SUBTITLE: Sir, can you please send a waiter to the pool. I am very thirsty!)

FRONT DESK CLERK

Sí señora de inmediato.(SUBTITLE: Yes madam, right away.)

DANIELA turns to BRAD.

DANIELA

I apologize for my intrusion... You are quite overdressed.

BRAD

You are dressed perfectly.

DANIELA

Maybe you should go to your room and change and join me for a drink at the pool...  
(loudly toward the clerk)  
If I can get some service!

DANIELA turns and exits the lobby area through open doors to the pool, the heels of her sandals clicking on the floor.

THOMAS

Brad, you better take it easy, we've got work to do.

BRAD

She started it. But I think I'll be finishing it.

BRAD watches her until she is no longer visible.

EXT. HOTEL DE PLAYA - POOL AREA - LATER

**Fuego** by **Bomba Estéreo** plays. BRAD enters the pool area and makes eye contact with DANIELA and removes his t-shirt. He is not shy about showing off his body as he walks straight to the diving board and does a flip into the pool.

He gets out wiping the excess water from his hair & face and immediately approaches DANIELA.

BRAD

I'm Bradley. Who do I have the pleasure of buying a drink for?

DANIELA

Daniela. I wasn't sure you'd come.

BRAD

I wouldn't miss this for the world, Daniela. What are we drinking?

DANIELA

Guarapitas. It's rum and local fruit juices, lime and spearmint... not too sweet. Does that appeal to you?

BRAD

I'd like to taste all the local delicacies.

DANIELA waves her hand in the air to get the waiter's attention.

DANIELA

Camarero por favor dos guarapitas.  
(SUBTITLE: Waiter please two guarapitas.)

Enter WAITER (20s) who sets two colorful drinks on the table.

BRAD

Room 158 por favor.

WAITER

Sí señor.

BRAD lifts his drink for a toast.

BRAD

Here is to a very nice introduction to Venezuela.

They clink glasses and both drink.

BRAD (CONT'D)

Not bad. What brings you here?

DANIELA

I'm actually a local. My husband and I were supposed to be having a romantic weekend here but he couldn't make it. Probably... never mind. So I'm enjoying my last night here alone or perhaps... not so alone.

BRAD

My preference is - not so alone.

DANIELA

Is your friend coming to meet you?

BRAD

No. He ordered room service and is probably asleep already. I'm totally yours.

DANIELA

I do not want to be seen leaving with you, but how about if we finish our drinks, you go to your room and I will meet you there with some aperitivos - snacks? You can order a pitcher of guarapitas from room service. I mean if that plan is to your liking.

BRAD

It is very much to my liking. I couldn't have planned for a better welcome party.

They both sip their drinks overlooking the sunset.

INT. HOTEL DE PLAYA - BRAD'S ROOM - NIGHT

BRAD is alone in his room pouring drinks from a pitcher into two glasses. There is a quiet knock at the door. BRAD looks out of the peep hole and we see DANIELA wearing a colorful spaghetti strapped long dress and holding a number of food containers. BRAD opens the door and DANIELA enters. He takes the containers from her and sets them on the table. He peeks into one of the boxes and turns to DANIELA.

BRAD

This looks delicious, but not as delicious as you.

BRAD approaches her and kisses the curve connecting her neck to her shoulder on one side and then the other. DANIELA smiles. BRAD takes both glasses and hands one to DANIELA.

They clink glasses and drink. DANIELA opens the various containers and arranges plates and utensils.

DANIELA

Okay Brad-lay... We have first, Venezuela's national dish, Pabellon Criollo... black beans and rice with a slow cooked flank steak marinated with delicious flavors and fried plantains - you will love this. Next we have Guasacaca which is many vegetables sautéed with hot sauce - an authentic Venezuelan salad, and finally, I got you a cup of Fosforera... a succulent seafood soup believed to be an aphrodisiac.

BRAD

Wow, this is a feast. And, I'm looking forward to dessert as much as the main course.

DANIELA gestures with her hand for BRAD to sit. BRAD sits and she leans in and kisses him on the lips which multiplies to several passionate kisses.

BRAD (CONT'D)

Nice shape you have.

DANIELA smiles as she serves the two dishes onto his plate and places the cup of soup and spoon in front of him as well.

BRAD (CONT'D)

Hey... I want you to have more of the aphrodisiac soup than me.

DANIELA

Don't worry, Brad-lay, I won't need it. I love this soup but sometimes I have a serious reaction to the fish that come in shells so I better not.

DANIELA serves herself and they both eat.

DANIELA (CONT'D)

What do you think Brad-lay?

BRAD

I'm sorry you cannot eat the soup,  
it is fantastic.

DANIELA takes his hand and dips his index finger into the soup and then into her mouth. She slowly pulls his finger out of her mouth.

BRAD (CONT'D)

Jesus.

DANIELA

I'm happy you like it. Do you have  
any photos of where you're from?

BRAD gets up and takes his phone from his nightstand drawer. He presses his thumb on the home button and selects his Photos icon. She observes him. He stumbles a bit on the way back to the table.

DANIELA (CONT'D)

Are you okay?

BRAD

Yea, I just feel a little dizzy all  
of a sudden.

He sets the phone down on the table.

DANIELA

Have some water. You probably have  
jet lag.

DANIELA stands and walks to BRAD's side and hooks her arm in his.

DANIELA (CONT'D)

Come Brad-lay, let's lay down on  
the bed.

She escorts him to the bed, he lays down and she brings him a glass of water. She sits on the bed next to him handing him the glass. He takes a sip and sets it on the night stand.

BRAD

Come lay here next to me.

DANIELA complies and BRAD begins pulling the fabric of her dress up toward her torso. He sits up and positions himself between her legs and spreads them further apart, starting to remove her panties.

DANIELA

Brad-lay, slow down.

BRAD is appearing more intoxicated by the minute. DANIELA pats her hand on the pillow next to her.

DANIELA (CONT'D)  
Here Brad-lay, lay back and I will  
make you feel good.

He lays his head back down on the pillow. She straddles him and kisses his lips. He starts to kiss back and then passes out cold.

DANIELA (CONT'D)  
That's a good boy, Brad-lay. I'm  
glad you liked the soup.

DANIELA gets up and takes BRAD's cell phone from the table and presses his thumb on the home button. She removes her own cell phone from her bag and begins taking photos of his recent called numbers, notes, emails and contacts. She locates and removes his travel papers, photographing each document and replacing them meticulously in the same order. She combs through his bags ensuring nothing of importance is missed.

She clears the dishes into a bag and sets them by the door. Then, she unbuttons BRAD's pants removing them and his underwear. She throws them tousled onto the floor, messes up the bedding a bit and covers him under the sheets.

DANIELA removes a tube of lipstick from her purse and applies a medium coral color to her lips. She kisses his lips and his neck and his ear. BRAD emits a quiet pleasurable sigh. She rips a note paper off the pad on the night stand and presses her lips onto it.

INSERT: Hotel stationary pad - She writes on the paper with lips: "Thank you for a beautiful evening. Enjoy the rest of your trip. D (with a heart)".

INT. PAIGE'S LIVING SPACE - OFFICE - DAY

The door entry chime sounds. PAIGE walks to the hallway and opens the adjoining door to the store.

PAIGE  
Hi Dylan... Come on back.

PAIGE props the door open and returns to her office. DYLAN enters.

PAIGE (CONT'D)  
Hi!

DYLAN

Hi Paige. You look nice.

PAIGE

That's sweet. How are you doing?

DYLAN

I am *really* good. I jammed with my band and went out for a couple beers afterwards and I'm just feeling normal again. Actually, not normal... I feel way better than I used to feel. Lighter and somehow more, like compassionate, or something. Hard to explain but I want to thank you, Paige, for everything you've done for me.

PAIGE inhales and holds it for a second and then exhales as she looks directly at him and smiles.

PAIGE

Dylan, you have no idea how happy that makes me. You've progressed a lot in a short period of time and I am proud of you and I feel lucky I got to be a part of it - really.

DYLAN

You're awesome.

PAIGE

Well it seems to be perfect timing then for today's venture.

DYLAN

Are you going to kick my ass in black jack again?

PAIGE

No... next time we play, it'll be for money and my clothes will stay on.

PAIGE smiles at DYLAN as she positions herself in an open area of the room. She is wearing low rise black jeans and a loose fitting velvety button-down cardigan top. With a hand gesture, she invites DYLAN to join her. He stands opposite her.

PAIGE (CONT'D)

What I'd like for you to do today, is some improvisational performance therapy, *if* you are comfortable with it... Remove my shirt, then my bra, then touch my breasts. You can totally say no.

DYLAN

I trust you, I'll give it a try.

DYLAN removes his baseball cap and moving slowly, sets it on the counter, rubs his hat hair and returns to face PAIGE. They are making eye contact. He reaches out and with delicate movements begins unbuttoning her shirt from the top button, down. Then, he repositions himself behind her and removes her shirt. With the tip of his index finger, he draws a straight line from the center of her waistline up her spine to the hook of her white lace bra. He unhooks it, allowing it to fall slack and removes it. He follows the curves of her body with the palms of his hands beginning at her hips, then waist and then brushes the outer sides of each breast. DYLAN repositions himself again, facing PAIGE. PAIGE's eyes are closed.

DYLAN (CONT'D)

Will you open your eyes?

DYLAN places his hands on her shoulders descending to her upper arms and then moves delicately inward, touching each breast.

He leans forward and timidly kisses each breast.

DYLAN backs away and stands apart from PAIGE still maintaining eye contact.

DYLAN (CONT'D)

There's something I have to tell you, Paige. You're a genius - I have a boner.

PAIGE presses her lips together, suppressing a smile. As she puts her shirt back on, she liberates her smile.

PAIGE

Dylan... I'm... oh my god. I think you just graduated with honors.

INT. ERIK'S HOUSE - KITCHEN - DAY

ERIK is standing at his stove making fried eggs. He flips them in the air and catches them in the skillet like a pro.

ERIK

Yes!

One of ERIK's cell phones rings.

INSERT: International incoming call. He answers it on speaker.

ERIK (CONT'D)

This is Erik.

MIGUEL (O.S.)

Well, just so you know, your source was right on target... We may be backwards in a lot of ways, but we have some great agents on the ground here who really care.

ERIK

I didn't want it to be true, but my gut knew it was.

MIGUEL (O.S.)

This bust is going to make a huge impact on the human trafficking trade in our entire region. And, you will never be named.

ERIK

For almost a decade this guy's been my partner - he saved my life - I can't believe it.

MIGUEL

You've been chosen, Erik - even my grandmother knew. I'll keep you posted.

ERIK

Thank you, Miguel. We'll always be brothers.

They end the call. ERIK runs his hands through his hair over the top of his head.

EXT. MIND OVER MATTER - GARDEN - DAY

PAIGE is seated in the garden next to ROBERT (50s), art dealer. They are drinking rosé wine.

ROBERT

It's actually quite nice out here.  
But, I still don't understand why  
you choose to live in this area.

PAIGE

I like it. And Robert, I told  
you... the people who find me here  
would never find me in your fancy  
neighborhood.

ROBERT

Oh right... I always forget about  
your Mother Teresa vows...

ROBERT reaches over and holds PAIGE's hand.

PAIGE

How's Martin?

ROBERT

He is still bat shit crazy but he  
makes me laugh and I love him. You  
helped me a lot, Paige and I'll  
never forget you for it.

PAIGE pours wine topping off both of their glasses.

ROBERT (CONT'D)

What about you, Paige? You can't  
keep a wall around you forever.  
It's been three years... And  
besides, you're depriving the men  
of this world your allure.

PAIGE

I'm getting closer. I met someone I  
actually felt attracted to.

ROBERT

And?

PAIGE

Well, some not so divine  
intervention prevented anything  
from happening, but at least I *felt*  
something.

ROBERT

I have someone I want to set you up  
with.

EXT. MIND OVER MATTER - PARKING LOT -CONTINUOUS

ERIK pulls into an empty parking spot.

INT. ERIK'S CAR - CONTINUOUS

ERIK puts the car in park and is about to turn off the ignition. He looks to his right and sees PAIGE sitting in the garden with a man. Feeling insecure, he puts his car in reverse and leaves the parking lot.

EXT. MIND OVER MATTER - GARDEN - CONTINUOUS

PAIGE notices a car exiting the parking lot.

PAIGE

Please Robert, no. You know I hate that kind of thing.

ROBERT

Just come for dinner. He is one of my biggest clients - a huge art collector. He would be indebted to me for life if I introduce him to you.

PAIGE

Wait... is this about you or me?

ROBERT

You know I can't help but mix business with pleasure. You would like him though.

PAIGE

If he is so great, why can't he get his own girlfriend?

ROBERT

Come on Paige, you know it can be hard to meet people. One dinner.

PAIGE

Okay, fine.

ROBERT

Really? I didn't think you'd roll over so easily.

PAIGE

Now, I have a favor to ask of you.  
I have a new piece of art I want  
you to look at.

ROBERT

What?! You're cheating on me. You  
bought a piece of art without me?

PAIGE

Please. I've bought plenty of art  
from you, Robert. This came about  
in a very unexpected way.

INT. PAIGE'S LIVING SPACE - HALLWAY - LATER

PAIGE and ROBERT stand viewing the "Two Ravens" painting.

ROBERT

Leave it to you to discover the  
next fucking Picasso. Okay who is  
it? Where are they showing? Give it  
to me straight.

PAIGE

I thought you'd like it. She is not  
represented. Basically, no one has  
seen her art.

ROBERT

Seriously?

PAIGE

She is young, not even 20. She  
doesn't have a portfolio or  
anything tangible to present to an  
art tycoon like yourself.

ROBERT

I don't care about that. Does she  
have other work? Could this just be  
a fluke?

PAIGE

Her other work is scribbled on the  
back of homework assignments and on  
pads. She is gifted. And another  
thing, you're not going to take  
advantage of her - I'm her agent.

ROBERT

Shit. I knew this was too good to  
be true.

ROBERT and PAIGE smile at one another.

INT. DETECTIVE'S OFFICE - DAY

ERIK is sitting at his desk with a stack of file folders and writing a report. Enter BRAD.

ERIK

You got a lot of sun! Definitely looks like you've been on vacation. How was it?

BRAD

We had a great time. The women down there are incredible. They feed you then they fuck you - can't get better than that.

ERIK

Sounds like your very own Shangri-La paradise.

BRAD

Unlike you, I'm not used to hot chicks fawning all over me.

ERIK

It's a blessing and a curse.

BRAD

I hope you're not gay.

ERIK

Remind me not to use you as a personal reference.

BRAD

Anything exciting happen while I was gone?

ERIK

Nah, business as usual.

EXT. RESIDENTIAL DRIVEWAY - CRIME SCENE - DAY

Yellow crime scene tape is barricading the perimeter. Various law enforcement units are on site taking notes and photographs. ERIK is talking with a UNIFORMED POLICE OFFICER (30s).

UNIFORMED POLICE OFFICER  
A neighbor called 911 at 10 am this  
morning...

ERIK's phone rings and he glances at it.

ERIK  
Excuse me for a moment, I need to  
take this.

The UNIFORMED POLICE OFFICER nods and ERIK exits the  
immediate vicinity.

ERIK (CONT'D)  
Hey Miguel.

MIGUEL (O.S.)  
Erik, the bust is going down  
tonight. Stay completely out of  
contact with your partner. I want  
you to be out in public tonight and  
have a tight alibi.

INT. PAIGE'S LIVING SPACE - OFFICE - DAY

TITLE CARD: Two months later.

The TV is on and opens to a news segment being filmed in  
front of a courthouse. Newscaster, DARLENE MOORE (30s), very  
attractive and well put together, begins the clip. PAIGE  
watches.

INSERT: DARLENE is reporting on the television.

DARLENE  
I'm Darlene Moore with *more* of the  
stories you want to hear. We are at  
the courthouse where the trial of  
Detective Bradley Stevens is  
getting underway. I, for one am  
just shocked that the very person  
who is supposed to protect us is  
actually one we should fear. If you  
want to know my opinion.

PAIGE picks up the remote and mutes it.

PAIGE  
No, I don't want to know your  
opinion.

PAIGE continues watching the screen without sound. She cranes her neck forward squinting her eyes and hits pause on the remote. She zooms in on the screen revealing a blurry but recognizable ERIK seated off to the side on the courthouse steps. She repositions herself inches away from the screen and touches her finger to ERIK's frozen image.

EXT. COURTHOUSE - DAY

TITLE CARD: Trial Day 16

ERIK is walking down the steps of the courthouse and toward the parking lot looking drained. Enter DARLENE from behind picking up her pace to catch up to ERIK.

DARLENE

Erik!

ERIK pauses and turns in her direction.

ERIK

Hi Darlene Moore.

DARLENE

Hey Erik. I just wanted to say I'm sorry and you know, it must be hard on you.

DARLENE cocks her head and pushes her lower lip out in a mock pout.

ERIK

Thanks Darlene.

DARLENE

We haven't caught up in ages. You want to grab a drink?

ERIK hems and haws for a moment.

DARLENE (CONT'D)

It'll take some of the edge off. You look like you could use a drink. Come on.

ERIK

Maybe a quick one, but no talk about the trial - okay?

INT. HOTEL LOBBY LOUNGE - LATER

ERIK and DARLENE walk together to a private table as the men in the lounge check her out.

DARLENE  
I'm going to powder my nose and  
I'll grab drinks on the way back.  
What would you like?

ERIK  
I'll just order from the waitress.

DARLENE  
No - I like to order from the  
bartender. What are you having?

ERIK  
Okay then... I'll have a gin and  
tonic, extra lime please.

INT. HOTEL LOBBY BAR - LATER

DARLENE is standing at the bar tasting a wine and talking with the bartender.

DARLENE  
I'll have the cab and a Hendricks  
and tonic, extra lime. Actually...  
make that a double with a gin  
float.

INT. HOTEL LOBBY LOUNGE - CONTINUOUS

DARLENE returns to the table with drinks in her hand and sets ERIK's in front of him. He picks it up and clinks her glass.

ERIK  
Cheers.

They both sip from their glasses. The alcohol creates an immediate calming effect over ERIK.

ERIK (CONT'D)  
This is actually a great idea,  
Darlene. Thanks for the invitation.

DARLENE  
I thought you could use a drink.  
So, watching the trial is quite  
fascinating...  
(MORE)

DARLENE (CONT'D)  
 all those people in the back of  
 that semi truck - they must have  
 been terrified. How did they track  
 it to Brad?

ERIK  
 Darlene!

ERIK looks at her with an expression of part exasperation,  
 part pleading.

DARLENE  
 Okay, okay. You can't blame a  
 reporter for trying.

DARLENE removes her scarf exposing subtle cleavage, crosses  
 her legs provocatively and looks directly at ERIK  
 seductively. ERIK is unfazed.

DARLENE (CONT'D)  
 You don't like me, do you?

ERIK  
 What do mean? Of course I like you.

DARLENE  
 You like me, but you're not  
 attracted to me.

ERIK  
 Look Darlene, I know this is just  
 another top story of the day for  
 you, but it is personal for me - I  
 just lost my partner.

DARLENE leans in and puts her hand on ERIK's knee.

DARLENE  
 I *totally* understand that, Erik.  
 It's just so hard to resist your  
 sad puppy eyes... It wouldn't hurt  
 for you to release a little tension  
 and you *know* I can help you with  
 that.

DARLENE slowly begins inching her hand up toward his thigh.  
 ERIK covers her hand with his, stopping her ascent and makes  
 direct eye contact with her, expressionless.

DARLENE (CONT'D)  
 Oh - my - god. You're gay!

ERIK

No Darlene, I'm not gay, I'm just not interested.

DARLENE squints her eyes at him.

DARLENE

Every guy tries to get in my pants and I finally find one who I'd like to and you're not interested. Well I'll tell you what... it's just as well - you're probably a prude in bed anyway.

DARLENE downs the rest of her wine, gathers her belongings and stomps off. She is out of earshot.

ERIK

Hardly the case.

INT. PAIGE'S LIVING SPACE - MASTER BATHROOM - DAY

PAIGE is standing at her sink putting her hair into a pony tail. She glances at the same framed photo on the shelf, picks it up and walks to her vanity. **Hunting for Sugar** by **JD McPherson** plays. She sits in the chair facing a lighted makeup mirror. She holds the photo next to her face comparing the face in the photo to her own. She mimics her smile in the photo.

Then, she sets the photo on the vanity where she can see it and begins applying make up to match the photo. She is singing along to the lyrics of the song.

CROSS FADE

Satisfied with her make over, she switches the mirror light off, stands and looks at herself in the full length mirror.

INT. PAIGE'S LIVING SPACE - KITCHEN - MOMENTS LATER

PAIGE starts a pot of hot water and pinches loose tea into a tea strainer over a cup. She is tidying up as she waits for the water to boil. The door entry chime alerts her that someone has entered the store. She exits.

INT. MIND OVER MATTER - MOMENTS LATER

A customer has entered and is still near the front entrance as PAIGE approaches. The customer looks up toward PAIGE. It is ERIK.

PAIGE

Oh my god - hi. How are you holding up? I've been watching the news.

ERIK

It's been pretty brutal but the worst is over.

ERIK seems vulnerable and tired and looks more ruggedly handsome than on his previous visit.

ERIK (CONT'D)

I wanted to stop by to say thank you.

PAIGE

No thanks are necessary. You are the one who made all the sacrifices.

ERIK

Still, you contributed a lot. Both of us remained completely anonymous, just so you know... So I stopped by also, I was wondering if you'd like to have dinner?

PAIGE

You don't owe me anything, Erik.

ERIK

Oh... no, I didn't mean like a payback. Nothing to do with the case, just for fun.

PAIGE

Oh... You mean like a... a...

ERIK

A date.

They smile at each other.

PAIGE

Oh, well okay, that sounds nice.

ERIK

Really? Any night that works for you... tonight, tomorrow night.

She smiles recognizing his uncertainty in the situation.

PAIGE

Tomorrow night works. I just put some water on for tea. Do you want to join me? We can sit in the garden.

ERIK

That would be great.

PAIGE flips the IN SESSION sign outward and exits as ERIK follows.

EXT. MIND OVER MATTER - GARDEN - CONTINUOUS

PAIGE runs her fingers through the basil in a large vessel of planted herbs.

ERIK

This is so beautiful.

PAIGE

Thank you... I am the on-site gardener. I also planted these this year.

PAIGE smells her fingers.

ERIK

I love cooking with fresh herbs.

PAIGE

The Thai basil was a big hit with the reflexology folks but besides that I think only my neighbor, Carl took one sprig of parsley just to make me feel good. Please harvest as much as you like. It's just a matter of time before the cold gets to it.

ERIK

I will. I can use some tomorrow night. I was planning to cook dinner for you if that's okay.

PAIGE

Really? That sounds charming.

PAIGE smiles at ERIK and walks to a storage chest removing a pair of gardening scissors and some baggies, closes the chest and sets them on top.

PAIGE (CONT'D)

Make yourself at home and I'll be right back with the tea... This is so exciting, I hardly ever have company.

ERIK shakes his head left to right and looks at her admiringly.

ERIK

I find that totally hard to believe.

PAIGE smiles.

PAIGE

Do you like it sweet?

ERIK

(With flirtatious innuendo)  
Not too sweet.

PAIGE cocks her head with hand on her hip and smirks.

PAIGE

I'll keep that in mind.

PAIGE exits and ERIK investigates the garden smelling the different varieties of flowers. He sees a bucket of rocks sitting in an unfinished area of a mosaic rock garden and pushes a few into the ground. Using the scissors and baggies PAIGE left out, he collects a generous amount of each herb. He re-positions two Adirondack chairs closer together and angled toward each other. He sits down relaxing in the sunshine and fragrant garden environment.

PAIGE returns to the garden with a tray carrying two mugs and a plate of cookies. She places each mug on the outer arms of each chair and the cookies between them.

PAIGE (CONT'D)

I see you've rearranged the furniture. Thank you.

ERIK

This is a great spot - it feels really good to be here.

PAIGE

Do you want to talk about the trial?

ERIK

Actually, I'm really enjoying *not* talking about the trial or even thinking about it - if that's okay.

PAIGE

That's totally okay. Your shoulders have been carrying the weight of the world for so many months. Sit on this stool real quick.

ERIK repositions himself on the stool. PAIGE stands behind him and begins touching his shoulder blades with her thumbs.

PAIGE (CONT'D)

Wow... you are ridiculously tight.

ERIK

I guess you don't mean I'm muscular.

PAIGE giggles.

CROSS FADE

ERIK and PAIGE are both seated back in their chairs. He looks totally relaxed.

ERIK (CONT'D)

I think that's the kindest thing anyone has ever done for me.

PAIGE

Really? That's sweet. I kinda feel nervous around you. I didn't think you liked me when you first came to the store.

ERIK

(playfully)  
I thought you were a psychic.

PAIGE

It doesn't work that way.

ERIK

Well, you couldn't be more mistaken - you haven't left my mind since that day.

They both sip their tea.

PAIGE

How's your tea?

ERIK

Delicious. Paige, there is something I need to tell you... and then you can decide if you still want to have dinner with me.

PAIGE

Oh-kay...

ERIK

When my partner was trying to throw me off course, he had me do surveillance on you. I watched you...

PAIGE

I know what surveillance means.

ERIK

I'm really sorry.

PAIGE

Wow - wasn't expecting that. I wonder what illegal activity I was allegedly engaged in. I am a private person and I must admit the thought of it is kinda creepy. But... technically you were working, and we wouldn't have met otherwise. The fact that you just went through what you did with the trial and you're still so concerned about this, makes me like you even more.

ERIK

Really? Thank you for being so cool about it.

PAIGE

Did I do anything weird?

ERIK

No... but, I kinda felt like a perv.

PAIGE

Why? Did you get aroused or something?

ERIK swallows.

PAIGE (CONT'D)

I'll take that as a compliment.

PAIGE takes ERIK's hand and squeezes it and does not release it. She leans back into the chair and closes her eyes, smiling. PAIGE releases his hand, opens her eyes and leans forward and toward him.

PAIGE (CONT'D)

Now, I have something I need to tell you.

ERIK

Okay.

PAIGE

After you were here the first time, I fantasized about being with you.

ERIK looks directly at her as a slow smile unfolds.

ERIK

That's really good news.

EXT. MIND OVER MATTER - PARKING LOT - LATER

ERIK is in the driver's seat of his car with the window down and PAIGE is standing by the car door.

ERIK

Thanks for the herbs. I will pick you up here tomorrow at 4:00. Bring something warm.

PAIGE

Sounds like a fun adventure. I'll see you then.

She waves at him and enters the store.

INT. ERIK'S CAR - CONTINUOUS

He sits in his car with the engine idling.

ERIK

(under his breath)  
She said she felt nervous.  
She held your hand.  
She told you she fantasized about you.

INT. MIND OVER MATTER - CONTINUOUS

PAIGE is walking toward the back of the store and hears the door chime. She turns to see ERIK.

PAIGE  
Oh, hi again. Did you forget something?

She approaches him.

ERIK  
Kind of. I want to kiss you goodbye... if that's okay.

PAIGE  
Okay, sure.

PAIGE smiles and is now standing in front of him near the entrance. He runs his fingers through her hair and leaves his hands weaved through the back of it. He kisses her lips once softly, pulls away momentarily and studies her face. His hands slide down her back and he pulls her in for a passionate kiss.

PAIGE (CONT'D)  
Wow.

ERIK  
You are... very desirable.

He exits as she stands at the door and watches him until he drives away.

INT. MIND OVER MATTER - NEXT DAY

ERIK enters the store. There is a small backpack and floppy straw hat sitting near the door. ERIK glances at her belongings and smiles.

INT. PAIGE'S LIVING SPACE - KITCHEN - CONTINUOUS

PAIGE is filling up a container with water and hearing the door chime, she exits.

INT. PAIGE'S LIVING SPACE - HALLWAY - CONTINUOUS

PAIGE opens the door to the storefront and sees ERIK.

PAIGE  
Come on back.

PAIGE waits at the door as ERIK approaches. She smiles as he walks toward her.

PAIGE (CONT'D)

Hi.

ERIK leans in and gives her a quick kiss on the lips.

ERIK

Hi. You look great.

PAIGE

Thanks. Come in for a second. I'm all ready, just getting a bottle of water - do you want one?

ERIK

I have some for both of us but no rush.

He follows her through the door.

INT. PAIGE'S LIVING SPACE - HALLWAY - CONTINUOUS

He pauses in front of the "Two Ravens" painting.

ERIK

I love this.

PAIGE

Thanks. I love it too. It's done by a young artist - soon to be discovered.

She continues to the kitchen, he follows.

INT. PAIGE'S LIVING SPACE - KITCHEN - CONTINUOUS

ERIK smells a vase of flowers on the table as PAIGE finishes filling up her water bottle and puts the lid on.

ERIK

Do you cast spells on people?

PAIGE giggles.

PAIGE

No. What do you mean?

ERIK  
If you put some love potion in my  
tea yesterday, it's working.

ERIK approaches her and puts his arms around her. He picks her up and sets her on the kitchen counter and they kiss.

EXT. MIND OVER MATTER - PARKING LOT - MOMENTS LATER

PAIGE  
Oh my god, is this your truck?

ERIK  
Sure is.

INSERT: Truck with sleek, contemporary camper shell.

PAIGE  
It's so cool.

INT. ERIK'S TRUCK WITH CAMPER - MOMENTS LATER

ERIK and PAIGE are driving down a rural road. PAIGE unfastens her seat belt and scoots over from the passenger seat to the middle section and starts fishing for the seat belt buried within the seam.

PAIGE  
Do you mind if I sit here? I don't  
want to be so far away from you.

ERIK shakes his head side to side.

ERIK  
God you're fun.

**Face A La Mer** by **Blank and Jones** plays.

They turn down a dirt road and drive in silence. ERIK stops at a chained barrier.

INSERT: Two posts with heavy chain running across with a sign suspended in the center saying "POSTED - PRIVATE PROPERTY - NO TRESPASSING.

PAIGE  
Is this a perk of being a cop...  
you get to trespass on private  
property?

ERIK exits the vehicle and unhooks the chain link to the ground. He gets back in the truck and drives forward and stops again.

ERIK  
No. Actually this is my property.

He gets out of the truck and refastens the chain. He re-enters the truck.

PAIGE  
Ugh... that was so rude. I'm sorry.  
Can I take that back? Can you  
pretend I didn't say that?

ERIK  
Say what?

PAIGE wedges the tips of her fingers under his thigh.

PAIGE  
Thank you.

ERIK  
Are you ready? I cut this road  
myself and it looks like it could  
use some touch up work.

PAIGE  
That's amazing. I'm ready.

ERIK puts the car in drive and they continue on a cut path with thick ground cover on both sides. As the path curves slightly to the right it reveals a bay with all kinds of water fowl. PAIGE gasps and covers her mouth with both hands.  
**Face A La Mer** by **Blank and Jones** ends.

PAIGE (CONT'D)  
Oh my god, Erik. This is so  
beautiful.

EXT. ESTUARY CAMP SITE - CONTINUOUS

ERIK parks and they exit the car.

ERIK  
I knew you'd get it. Why don't you  
go explore down by the water while  
I get us set up. I'll meet you down  
there soon with chairs and  
cocktails.

PAIGE  
You sure you don't want me to help  
you?

ERIK  
I'm sure.

PAIGE gives ERIK a quick hug and departs with excitement in her eyes and her step.

EXT. ESTUARY PERCH ROCK - LATER

PAIGE is seated on a large, long flat rock which protrudes into the bay. She is in a meditative state watching ducks, gulls and pelicans. She is happy and content. ERIK approaches carrying chairs and a small cooler bag. He sees PAIGE sitting on the rock and smiles.

ERIK  
I see you found the perch.

PAIGE  
This is like a fairytale.

ERIK joins PAIGE on the rock. He sets his provisions down, approaches her and helps her to stand. They kiss. ERIK positions a padded mat down on the rock and unzips the cooler bag presenting two cocktails and a plate of crackers, cheese and grapes. He sits down facing the water, opens his legs in a V and pats the mat in front of him.

ERIK  
Okay... this should be more  
comfortable on your cute butt.

PAIGE slides into place with her back against his chest. They each grab a drink.

ERIK (CONT'D)  
Cheers.

She raises her glass in the air above her head and he clinks her glass from behind. They both drink.

PAIGE  
Yum.

ERIK  
You're the only person I've ever  
brought here.

PAIGE  
Really?

ERIK

Well, besides Brad... He really used to be a great guy.

PAIGE

I'm sorry... I know your heart is broken.

ERIK

I didn't know it was possible to feel that badly. I took a personal leave of absence - not sure if I can go back... I'm happy to be here with you right now though.

PAIGE reaches behind her, squeezes his hand and holds it. They sit silently with only the sound of water lapping and birds calling and splashing.

ERIK (CONT'D)

What I like about you, in addition to a million other things, is that you don't have to constantly be talking.

PAIGE

Nothing I have to say could compete with this. But, I do have to ask you one question.

ERIK

Anything.

PAIGE

Are you going to shoot any of *them*?

ERIK

Any of who?

PAIGE

The ducks.

ERIK

Never. I only shoot when I'm being shot at.

PAIGE laughs.

ERIK runs his fingers upward under PAIGE's hair exposing her neck. He softly kisses her neck and whispers close to her ear.

ERIK (CONT'D)

You smell so good.

ERIK continues kissing and caressing her. She flips around so she is seated facing him, straddling his hips with arms around his neck.

PAIGE  
I haven't felt this way in a very  
long time.

ERIK  
I've never felt this way.

PAIGE smiles and initiates a passionate kiss and squirms her way further up into his lap.

EXT. ESTUARY CAMP SITE - LATER

The camp is set up with a cooking prep table, a portable grill, table and chairs. The sun is setting as they return to camp. ERIK is carrying a few provisions in one arm and holding PAIGE's hand with the other.

ERIK  
You need to check out the macho  
rig.

ERIK escorts her to the camper step, opens the door, helps her up. He hears her as he is walking away.

PAIGE (O.S.)  
Oh my god - are you kidding me!

She yells outside.

PAIGE (O.S.) (CONT'D)  
This is gorgeous!

INT. CAMPER - CONTINUOUS

The space is laid out efficiently with kitchen, table and sleeping quarters. It is outfitted in stainless steel, is small but feels spacious. She sees her belongings neatly placed on the bed. She changes into a warmer sweater and lightweight boots. She applies lipstick and smooths her hair with her fingers.

INT. CAMPER - LATER

ERIK and PAIGE are sitting at the dining table about to enjoy a fine meal with the fresh herbs from PAIGE's garden. ERIK raises his wine glass to toast.

ERIK  
Whatever brought us together... I  
am very fortunate. I feel oddly  
close to you Paige, like you were  
with me throughout the whole trial.

PAIGE raises her glass.

PAIGE  
Could be the angels.

ERIK slightly shakes his head in agreement. They clink  
glasses and drink.

CROSS FADE

The dishes have been cleared from the table and they are  
sipping wine by candlelight.

ERIK  
Mornings are so beautiful here.

PAIGE  
I would drink my tea on the perch  
every morning.

ERIK  
That can be arranged.

ERIK smiles at PAIGE.

ERIK (CONT'D)  
I have clean sheets, a brand new  
toothbrush for you and tea with  
cream and sugar. Obviously, I'm not  
insinuating...

PAIGE  
Sex? What if I wanted to?

ERIK  
*That* can be arranged.

PAIGE and ERIK smile at each other.

INT. CAMPER - LATER

ERIK climbs into bed and she stands a bit awkwardly next to  
the bed looking slightly uncomfortable. ERIK sits up.

ERIK  
Sit here for a minute.

PAIGE sits on the edge of the bed.

ERIK (CONT'D)

I'm not going to let you feel uncomfortable - that's simply not an option. Here are a couple other possibilities. I can sleep in the truck and you can sleep in here, or we can still drive home - we're basically ready to go; or we can sleep together and just keep each other warm. This was a last minute decision and nothing is going to ruin this otherwise perfect night.

PAIGE

You're so cute. I'm sorry I just started feeling a little weird. You're not sleeping in the truck and we're not driving home so that leaves option three.

ERIK

Just sleeping in the same bed with you sounds perfect to me.

PAIGE climbs into bed and places one hand on each of ERIK's cheeks, she kisses his lips. She lays at his side and snuggles into him with her head on his chest. He wraps his arms around her.

ERIK (CONT'D)

You feel so good. I'm in heaven.

EXT. ESTUARY PERCH ROCK - NEXT MORNING

**Sixth Sense by Imelda May plays.** From behind, we see ERIK and PAIGE sitting on the padded mat sharing a blanket and sipping from mugs. There is a big splash in the water and PAIGE passes the binoculars to ERIK. ERIK stands to locate the source of the commotion.

PAIGE looks up at him and stands. Facing him, she runs her hands up under his shirt seductively.

He sets the binoculars down and removes his shirt, then hers. She kisses his stomach, she unties his pants and shimmies them down to his ankles.

He leans down and picks up the blanket creating a draped tent around them as she begins pleasuring him.

Her leggings are tossed out from beneath the blanket. He sits down on the pad and she straddles him. The blanket is still partially draped around them. In a seated position, with arms outside of the blanket, he gently continues to pull her hips in closer and closer with very little movement. He speaks words softly in her ear inaudible to the audience.

PAIGE  
(softly)  
Oh my god, Erik.

With intensity, ERIK runs his hands over the top of her head to her neck, looks into her eyes and kisses her lips. ERIK begins an evident forward and backward motion, reaching his climax. After a moment, he lowers his back to the ground taking her with him.

ERIK  
That's it. I'm totally in love.

INT. CAMPER - LATER

ERIK is securing items in locking cabinets and bins. PAIGE is sitting on the unmade bed placing her belongings into her backpack.

PAIGE  
Are you in a hurry to get back?

ERIK  
No.

PAIGE  
Can we lay back in bed next to each other again?

PAIGE seems slightly introspective and vulnerable. Picking up on it, ERIK stops what he is doing and approaches her.

ERIK  
Sure, of course.

ERIK moves her backpack, flips the sheets back, climbs onto the bed and scoots in with his back toward the wall. He holds the sheet up in the air, inviting her to join him. PAIGE climbs in and facing away from him, shimmies her back against his chest in a spooning position. Her eyes are open and when she blinks a small tear rolls down her cheek which she quickly hides and blots with the sheet. ERIK kisses her hair and strokes her shoulder gently.

ERIK (CONT'D)  
Are you okay?

PAIGE

I am. I haven't been with anyone else... in a very long while. I've loved this time with you - I'm not ready for it to be over.

ERIK

What do you mean, over? It's not going to be over... Paige?

PAIGE

I guess I just meant that being out here seems so natural and spontaneous, and back in the real world, life can get in the way of feeling happy.

ERIK

I can't remember if it was a beautiful psychic or psychotherapist that once told me those type of doubts are created in our minds not in reality.

PAIGE turns around to face him and her eyes are slightly glassy with emotion. ERIK smiles at her.

ERIK (CONT'D)

The way we feel now is definitely created in reality and our physical location isn't going to impact how we feel about each other.

PAIGE nestles her head into his shoulder.

INT. PAIGE'S LIVING SPACE - KITCHEN - LATER

PAIGE leads as they enter the kitchen. ERIK is carrying her backpack & hat. She pauses and turns to face ERIK.

PAIGE

That could not have been more perfect. Thank you for being so wonderful and chivalrous and a great chef.

ERIK

I loved it too. You're amazing.

As ERIK is holding PAIGE's belongings, he leans forward and gives her a quick kiss.

ERIK (CONT'D)  
Should I put these in your room?

PAIGE  
(abruptly)  
No! Here is fine.

ERIK  
You sure?

PAIGE  
Yes, I'm sure.

ERIK  
Maybe I was actually trying to get  
you in your room to throw you down  
on the bed.

PAIGE  
That's not happening.

ERIK  
What's going on, Paige? Your  
disposition has totally changed.

ERIK sets her belongings in the corner.

PAIGE  
You definitely awakened the  
sleeping goddess, but I have to  
figure some stuff out.

ERIK  
What do you mean?

PAIGE  
Nothing. Let's just talk later.

ERIK  
No Paige, tell me what you mean?

PAIGE  
It's just... I wanted to like you  
but I didn't think I really would  
be able to and then when I did, I  
didn't want to anymore but it was  
too late because I already did -  
do. It's just illogical and  
complicated.

ERIK smiles uncomfortably.

ERIK

Okay. Let me make sure I understand. You doubted that we would get along so well and when I was so charming you liked me more than you wanted to.

ERIK smiles trying to lighten up the conversation.

ERIK (CONT'D)

Is that pretty close?

PAIGE

See, that's what I mean. I'm not ready to keep liking you more when you say cute stuff like that.

ERIK

Why don't you just tell me what it is you're really afraid of. Do you know how many bizarre and disturbing things I've seen in my life? I'm not easily shocked. I don't care what it is... we can figure it out together.

PAIGE looks down at her feet, becomes anxious, and feels trapped.

ERIK (CONT'D)

I want you to trust me like I trusted you.

PAIGE

Erik! I just can't right now. You should go.

ERIK

So, everyone can tell you their deepest feelings and fears and pain, but you won't?

PAIGE looks down at her feet. ERIK collects his belongings, leaves the kitchen and exits.

INT. ERIK'S TRUCK WITH CAMPER - MOMENTS LATER

ERIK slams his steering wheel with the heels of both palms.

ERIK

Fuck!

He starts his engine, puts his seatbelt on and sits with his eyes closed before putting his car in reverse and exiting the parking lot. **Only for You** by **Heartless Bastards** plays as he drives down the road.

INT. PAIGE'S LIVING SPACE - KITCHEN - CONTINUOUS

PAIGE receives a text message notification.

INSERT: FRANK and ELLEN are standing in front of the Arc de Triomphe smiling toward each other. Text reads: "Paris, City of Love. Thank you Paige!"

PAIGE's eyes well with tears. She silences her phone and plugs it into a charger on the kitchen counter.

PAIGE

Sleep. Everything is okay when you sleep.

INT. PAIGE'S LIVING SPACE - MASTER BATHROOM - CONTINUOUS

PAIGE opens the cabinet and removes a bottle of prescription pills. She taps two out into her hand, tosses them into her mouth and then drinks from the faucet, swallowing them. She starts to put the lid back on the pill bottle, pauses, takes one more pill and puts them away.

INT. ERIK'S HOUSE - KITCHEN - LATER

ERIK is sitting at his kitchen table, drinking a beer and looking miserable.

ERIK

(to himself)  
So-what if she has some private thing she doesn't want to tell me...

ERIK runs his hands through his hair over the top of his head. He picks up his phone and dials PAIGE. Her voice message answers.

ERIK (CONT'D)

Paige, it's Erik. Hey I'm sorry if I pushed you too hard. You don't need to tell me anything you don't want to tell me. Please call me back so we can talk.

INT. PAIGE'S LIVING SPACE - MASTER BEDROOM - CONTINUOUS

PAIGE's room is dark where the blinds are always drawn, allowing minimal light to enter. She climbs into her bed and as the pills begin to take effect, she falls asleep.

INT. PAIGE'S LIVING SPACE - KITCHEN - CONTINUOUS

In the still, darkened kitchen, PAIGE's phone is on the counter.

INSERT: Phone screen display: Missed Call Erik; Voice Message Erik.

EXT. MIND OVER MATTER - PARKING LOT - LATER

ERIK is parked in front and gets out of his car. He knocks on the door and tries to peer in between any minuscule crack of the blinds. He returns to his vehicle allowing his head to lean back into the headrest. He sees CARL approaching his office. ERIK rolls down his window.

ERIK  
Hey, are you Carl?

CARL  
Yes, especially if you need some insurance.

ERIK  
Have you seen Paige today?

CARL  
No, sure haven't. If I do, I'll tell her you were looking for her.

ERIK  
Appreciate it.

CARL starts to walk away and then pauses.

CARL  
I'm sure whatever is going on will be okay. Paige is the closest thing to an angel I've ever met.

ERIK  
That makes two of us.

CARL walks away and enters his office. ERIK exits the parking lot.

INT. ERIK'S HOUSE - KITCHEN - LATER

ERIK calls PAIGE on speaker phone and gets her voice message again.

PAIGE (V.O.)  
... get back to you as soon as possible.

ERIK  
Paige, it's me. Please call me back. I really need to talk to you.

INT. PAIGE'S LIVING SPACE - MASTER BEDROOM - LATE NIGHT

PAIGE awakens totally groggy unsure of day or time. In the blackness of the room, she stumbles to the door which leads outside to the garden. Opening the door, it is pitch black outside. She returns to her bedroom and makes her way to the bathroom.

INT. PAIGE'S LIVING SPACE - MASTER BATHROOM - CONTINUOUS

PAIGE removes the bottle of pills from the cabinet, shakes out two tablets and puts the bottle away. She swallows the two tablets with water from the faucet and stumbles back to bed.

INT. ERIK'S HOUSE - BEDROOM - MIDDLE OF THE NIGHT

ERIK is sitting in bed with TV on. He picks up his phone from the night stand.

INSERT: Text message to PAIGE: "You don't have to call me but please just text me that you are okay. I love you."

INT. PAIGE'S LIVING SPACE - KITCHEN - CONTINUOUS

Again, in the still, dark kitchen, PAIGE's phone is on the counter.

INSERT: Phone screen display: Missed Call ERIK; Voice Message ERIK. Missed Call ERIK; Voice Message ERIK; Missed Call ERIK; Missed Call ERIK; i-message ERIK.

INT. PAIGE'S LIVING SPACE - MASTER BEDROOM - NEXT MORNING

PAIGE is sleeping in her bed and has a vivid dream.

EXT. OLD BRIDGE - DAY (DREAM SEQUENCE)

PAIGE's dream is a re-creation of the old bridge photograph from her bathroom. She stands wearing the same denim jacket and is looking down the bridge.

RYAN, from the photograph, approaches walking briskly with a somber expression. He is wearing the same brown leather jacket and tee shirt.

PAIGE recognizes him and runs toward him.

When they finally converge, she throws her arms around his neck.

PAIGE

Ryan, I knew you would come back to me.

He stands emotionless with arms at his side.

RYAN

(sternly)

No Paige! You know I cannot come back to you. You need to stop this.

PAIGE begins sobbing.

PAIGE

Why did you leave me? We were in love.

RYAN

Yes, we were. Now wake up Paige, and start living... be with him. Enough crying - no more crying.  
(More gently)  
Okay?

PAIGE is sucking in air trying to catch her breath and curtail her crying.

PAIGE

Okay.

RYAN

I love you for eternity.

INT. PAIGE'S LIVING SPACE - MASTER BEDROOM - DAY

Back to present - PAIGE bolts upright to a seated position, gasps for air and looks around the darkened room.

She enters her closet, comes out with a large suitcase and sets it on her bed.

She opens all the blinds and turns on all the lights. It is the first time we see her contemporary, elegant bedroom. She unzips the suitcase on her bed. She walks to an upholstered chair in the corner and removes RYAN's brown leather jacket that is draped over the back. She puts her nose into it and inhales a long deep smell. She folds it and sets it in the suit case. She picks up a pair of men's boots from the floor and adds them to the bag. She opens another closet and removes men's button down shirts, sports coats and pants placing them all in the suit case. She clears the floor of the closet removing all his shoes, adding them.

She slowly approaches one of the night stands and sits on the edge of the bed. She picks up a man's leather wallet and flips it open.

INSERT: PAIGE touches her finger to RYAN's driver's license photo.

She closes the wallet, picks up his wrist watch, sunglasses, and car keys - all still living on the night stand. She sets them into the suitcase and looks around the room before exiting to the bathroom and returns with the framed photo. She kisses his image, sets it on top of his other possessions and zips the suitcase closed.

PAIGE carries the suitcase to the back door that leads to the garden, opens the door and sets it outside. She leaves the exterior door open to her bedroom.

PAIGE sits on the edge of the bed and processes her actions.

PAIGE then props her bedroom door open to the hallway allowing the fresh air to flow through.

INT. PAIGE'S LIVING SPACE - KITCHEN - CONTINUOUS

PAIGE unplugs her phone from the charger and looks at the home screen. Seeing all of the missed calls from ERIK, she squeezes her eyes shut and winces.

PAIGE  
Oh sweet Erik.

INT. ERIK'S HOUSE - BEDROOM - CONTINUOUS

ERIK is still in his bed. His cell phone rings and he lunges for it and looks at the display.

INSERT: ERIK's cell phone "Incoming call PAIGE."

ERIK answers the call.

ERIK

Paige?

PAIGE (O.S.)

Hi. I'm so sorry.

ERIK

Are you okay?

PAIGE (O.S.)

Yes, I'm fine. I wasn't purposely not calling you back.

ERIK

Where have you been?

PAIGE (O.S.)

Sleeping.

ERIK

The whole time?

PAIGE (O.S.)

Yes, I took pills.

ERIK

Like a lot of pills?

PAIGE (O.S.)

No, not like that, I didn't take a handful of pills. I just took a couple and when I woke up, I took a couple more.

ERIK

Can I come see you?

PAIGE (O.S.)

Yes, just give me an hour to jump in the shower and get my head cleared out.

ERIK

I'm so happy you're okay, Paige. I'm sorry if I made you feel uncomfortable.

PAIGE (O.S.)  
No. Absolutely no apologies from  
you are called for... I can't wait  
to see you, okay?

ERIK  
I'll be there in exactly an hour.

INT. PAIGE'S LIVING SPACE - KITCHEN - CONTINUOUS

PAIGE gets a step stool and retrieves a vase from a high shelf and adds water to it. She removes half of the cut flowers from the vase already on her table and places them in the new vase. Smiling, she walks down the hall into her bedroom and sets the flowers on the now cleared night stand. PAIGE smells the flowers and then takes a deep breath of fresh air coming from the open door.

INT. MIND OVER MATTER - ONE HOUR LATER

PAIGE is waiting in the store when ERIK arrives and opens the door for him. ERIK embraces PAIGE as if he thought he'd never see her again and kisses the top of her head. She reciprocates holding his torso tightly.

PAIGE  
I'm so sorry for checking out and  
for how terrible and helpless it  
made you feel. I know how that  
feels and I will *never*, ever do  
anything like that again - you have  
my ultimate word on that.

ERIK  
It's okay, Paige. You are safe and  
we are together. That's all that  
matters to me right now.

PAIGE takes ERIK's hand and walks him toward a chair.

PAIGE  
Will you sit here for me?

ERIK complies and PAIGE faces him.

PAIGE (CONT'D)  
This is my truth. You have been  
without fault in every way. You are  
kind and patient and compassionate.

PAIGE smiles.

PAIGE (CONT'D)

I've resolved some things within myself and I'm not going to let you have a damaged girlfriend - that's simply not an option.

PAIGE smiles at him and ERIK smiles back, recognizing his own borrowed words.

PAIGE (CONT'D)

I would like you to read something that will help explain a lot.

ERIK

Anything.

PAIGE makes eye contact with ERIK. She turns and walks toward the small chest in the corner of the store. A flashback from the surveillance night floods ERIK's mind as he watches her.

INT. ERIK'S SURVEILLANCE VEHICLE - NIGHT (FLASHBACK)

**Adventure** by **Izzamuzzic** plays. PAIGE walks to a small chest in the corner of the room and removes an envelope.

INT. MIND OVER MATTER - CONTINUOUS

Back to present - PAIGE returns with the envelope and hands it to ERIK. She sits on the floor in front of him with her back against his knees.

PAIGE

Whenever you're ready.

ERIK removes a hand written letter from the envelope, takes a deep breath and begins reading out loud.

ERIK

My most cherished Paige,

I'm sorry for many things... for making you read this letter, for the sadness and grief it will cause. I see your face in my mind's eye, the tears tainting your otherwise beautiful, joyous spirit.

No one has ever loved me as simply and purely as you have. The happiest days of my life were spent with you. You made me want to live, Paige.

(MORE)

ERIK (CONT'D)

You believed in me but ultimately,  
I could not believe in myself.

I hope I will be granted another  
lifetime - one where I am healthy  
and whole and at peace - with you.

Celebrate what we had, my love, and  
when you're ready, leave that  
behind and begin your new  
adventure.

With my eternal love and gratitude,  
Ryan.

PAIGE breaks the silence while remaining with her back to  
ERIK.

PAIGE

He killed himself three years ago.  
I sold his house and bought this  
place after he died and I felt so  
hopelessly abandoned. I justified  
that having his stuff around me  
kept him with me. Of course it is  
totally irrational, but it made me  
feel loved...

ERIK

He had to be in excruciating pain  
to be able to leave you, Paige.

PAIGE

I was devoted to him, even in  
death. The one person I wanted to  
save above anyone, and I couldn't.

ERIK strokes her hair from behind.

PAIGE (CONT'D)

I promise there are no more  
skeletons in my closet.

ERIK

Doesn't matter - even if there are.

PAIGE

Everything about you feels so  
right. I really want to be with  
you, Erik.

ERIK

They brought me to you - the  
angels... because they know you as  
one of their own.

PAIGE stands and faces him making eye contact.

PAIGE

I really love you.

He stands and they hug.

PAIGE (CONT'D)

Would you like to join me for a cup  
of tea in the garden?

PAIGE makes eye contact and smiles.

ERIK

That would be great.

ERIK's slow smile covers his face.

PAIGE

Come, I'll take you on the scenic  
route.

PAIGE takes his hand and leads him toward the back of the  
store, through the propped open perimeter door. Passing  
through the hallway, the bedroom door is wide open exposing  
her sunlit bedroom. Still holding hands, they enter the  
bedroom, walk through and out the back door to the garden.

***Adventure by Izzamuzzic plays.***

FADE TO BLACK.

ROLL CREDITS.