

THE EYES

By

Cynthia Garbutt

Song: "Royal" Lorde (Re-remix of versions from: Wild Boyz! & Horning at house music interval)

INT. DAY. MID-RANGE SHOPPING CTR NEAR ANCHOR DEPARTMENT STORE - CORRIDOR.

ANTI-FASHIONS: Mixed-match style Fashionistas.
FASHIONS: Fashionistas, dressed to the 9s.

MOOD: As in a street fashion show (Somerset House London Fashion Week). A typical weekend, customer traffic (mostly FASHIONS and ANTI-FASHIONS, including disabled) is heavy, not as much in the store (ie, Dillard's or Macys). ANTI-FASHIONS (aesthetically appealing, non-label/brand conscious, from Walmart or Sport Direct, Target sourced clothing. Low-end secondhand, knock-offs, swap shops. Looks: street, ghetto, gangsta) Fuck the 1%. FASHIONS: (intriguing, "strangely and uniquely" attractive people, well-dressed and accessorised, with various high-end vintage. Looks: elegant, classic, casual, retro, business/smart, futuristic) trying to impress at a registration desk (for Fasionex, a model talent scout), walking around and hanging out in the mall wanting to be seen. Some FASHIONS are carrying in-hand or in their bags, a large glossy red folder with bold and overly large-scale and condensed, stylish font in gold, "Fasionex." A model search, mini-boot camp/runaway/photo session show contest, for wannabee models, the pre-registration and event (taking place in a few days) are located near this area, in the "event" space.

STALKER/DAN: man, 30-ish, tall, handsome, fit, cowboy, friendly, light-hearted, photographer pretending to be a real estate investor (ie, Josh Segarra) disguise.

LUCINDA/BEE: woman, 25, mixed-race Latinx, Vogue cover girl-type, she looks a lot younger than her age.

Exterior: pretentious façade, nice when convenient, sarcastic (ie, Indya Moore). Inner person: vulnerable, kind and hopeful at times. Occasionally has undiagnosed absence seizures that occur very briefly and randomly for only a few seconds when she's stressed and has strong beams of light flashed her way.

SALES NO.2/BOO: woman, 21, fair-skinned, Far Asian, Rock-star model-type, attractive, pretentious (ie, a younger Awkwafina character, in "CRA").

SALES NO.3/BOP: man, 21, black, dark-skinned, GQ cover boy model-type, openly gay, pretentious.

CUSTOMER/ANTI-FASHION: girl, 16, white, average looks, chubby, civil, in a maxed-out wheelchair.

STALKER/DAN is sat down looking through photos of FASHIONS (as they see him they pose) and ANTI-FASHIONS, that he's randomly taken while in the shopping center, then deletes some of them. He looks around and sees a stunning and exotic-looking young woman (LUCINDA/BEE) behind a cosmetic counter, near the store entrance. He targets her. An ANTI-FASHION gets up and exits.

STALKER takes the seat, to get a better look. And positions himself across from her, a distance away and takes pictures. She's skillfully applying eye make-up using an illuminated vanity mirror on counter. And holding a very animated, pretentious conversation with SALES NO.2/BOO & SALES NO.3/BOP, stood on each side of her. BOO & BOP filling in Fasionex registration forms and debating with LUCINDA about registration. A CUSTOMER/ANTI-FASHION is at the opposite end of the counter, deciding on an item and tries to get LUCINDA'S attention. She's intentionally ignoring CUSTOMER, she deems her unworthy of attention. SALES are wearing a brand uniform, black Nehru jacket and jeggings with "ENDORRA" (hieroglyphic-type font) embroidered in red on the upper left-side of the jacket. Cosmetics counter is called, Endorra. Across the aisle is a large-sized, all brands perfume counter, halved with designer handbag and accessories (including, Endorra).

Song ends.

CONTINUOUS:

INT. DEPT. STORE AT "ENDORRA" COSMETICS COUNTER.

SALES NO.2
(to Lucinda)
Don't they want young models,
though, Bee.

CUSTOMER
Miss. Miss. Oh, Miss!

SALES NO.3
(to Sales No.2)
You're suppose to start when you're
our age, not yours. So, Lucinda you
just oughta...

LUCINDA looks at CUSTOMER briefly then continues with the make-up and talking. CUSTOMER is annoyed, goes over to the group and interrupts.

LUCINDA
There' no age limit, Boo. FYI,
fashion has no limits.
(MORE)

LUCINDA (CONT'D)

Neither you or Bop, know a fucking thing about, modelling, models, their ages, when they started, nothing. Or, how to beat your face.

BEE/Lucinda shows off her excellent make-up skills.

LUCINDA (CONT'D)

Anyway, I...

CUSTOMER

Excuse me, bitch. I know you're acting like I'm visible. But at the rate business is going in this store. YOU need every sale you can get.

Lucinda, Boo and Bop look at each other.

LUCINDA

Well, I suppose I could use at least one customer today.

Lucinda slowly walks over to Customer's first position, Customer follows. Boo and Bop carry on talking. Meanwhile Stalker is taking photos of Lucinda and checking them as he goes along.

LUCINDA (CONT'D)

So, can I help you?

CUSTOMER

(pointing)

I want a look at that one, that one, and this one. And I'd like concealer No.1. If it not too much trouble.

Lucinda turns around and gets a couple of swabs, a tissue, then gets the samples and places everything on the counter. While Customer is testing the cosmetics, Lucinda looks up and off in the distance, in the direction of Stalker, and stares in space. Stalker thinks she's spotted him and puts the camera down. The Customer looks at Lucinda as if she's ignoring her. Lucinda snaps out of it.

CUSTOMER (CONT'D)

First, you can't see me. And now you're acting like you can't hear me either. Let me tell you something, if this wasn't such a hot product. I wouldn't come in this grandma store.

Lucinda concedes and carries on attending to Customer.

CUT TO:

EXT. MORNING. LOWER MIDDLE-CLASS SUBURBIA.

Stalker is sitting in a rented car, a distance from the house where Lucinda lives. He has a her Fasionex entry submittal with her headshot next to him. He's waiting for her to exit the house and enter her car (decent condition, sub-compact, parked in front of the house), to take more photos of her with a telephoto-lensed camera. She exits and he shoots away.

CUT TO:

INT. DAY. MID-RANGE SHOPPING CTR. DEPARTMENT STORE -
PERFUME/HANDBAG & ACCESSORIES COUNTER.

The store is nearly empty of customers. Stalker is dressed in an all-black cowboy outfit and enters the ground floor from the escalator, after shopping for a few men's items upstairs, looking for Lucinda. He spots her near the entrance, stood in front of the counter as a men's cologne Sampler (Dressed in a smart suit). As he approaches Lucinda looks his way, curiously amused.

Song: "Golden Years" David Bowie (Reflex Revision as Muzak)

STALKER

Howdy, mam!

LUCINDA

(mocking)

Well, hello cowboy. We don't ever see folks dressed like you around these parts.

They chuckle.

STALKER

I guess you don't. And I'm glad to be the first cowboy you ever set those gorgeous eyes of yours - on.

Lucinda chuckles then slightly blushes.

LUCINDA

Well, I do declare.

STALKER

You don't have to declare anything. I'm real good at keeping secrets.

Lucinda suspicious, smiles briefly.

LUCINDA

May I help you with anything, sir?

STALKER

Oh, there's no need to be formal.
What you're holding there, is my
favorite cologne in all the world.
Here, have whiff.

Stalker leans in close. Lucinda smells his neck.

LUCINDA

Excellent choice. It compliments
you. Rugged. Outdoorsy.

STALKER

Well, thank you. I try my best. The
thing is, I accidently dropped the
bottle on the bathroom floor of my
hotel suite this morning. And, it
shattered in a million pieces.
Clumsy. So, I'd like another. If you
don't mind.

LUCINDA

Of course. But, just to let you know
- we have a special offer. Since you
like the cologne spray, we have the
after shave and this complimentary
old-fashioned shaving kit as a
bonus.

STALKER

Well, look at that! Nostalgic - like
me.

Both laugh.

STALKER (CONT'D)

I'm sold!

Lucinda goes behind the counter and collects the order.
Lucinda stares off, for a beat. Stalker steps in closer, sets
his bags on the counter and pulls out his AMEX black. Lucinda
impressed with the card. Stalker takes note of her reaction.

STALKER (CONT'D)

Please, don't tell me I'm your
first?

Stalker slowly hands her the card. Lucinda takes it and does
the transaction.

LUCINDA

I don't see any of these 'round these parts either.

STALKER

What a goddamn shame. Cause, that - can really show a beautiful woman like you, a "real" good time. I'm only in town for a couple days at most, looking at properties to buy.

Lucinda puts the order and receipt in a bag, but holds on to the card.

LUCINDA

A "real" good time? Well, there's not much around here to impresses me.

STALKER

It looks like all those young women are excited about something, out there.

Stalker indicates the Fasionex registration table.

LUCINDA

Oh, that! They're looking for the next top model. And, it's a personal branding masterclass. They teach you beauty tips and all kinds of stuff about the fashion business and styling yourself. You do catwalk show and a photo shoot. It's tomorrow and Sunday.

STALKER

Sounds like a boot camp for models.

LUCINDA

Yeah, you're right! I spent nearly two week's pay, minus my gas money, on the entry fee.

STALKER

Damn!

LUCINDA

But, the winner goes to New York and gets a complete makeover and wardrobe for her portfolio. A contract with a Fifth Avenue talent agency. All expenses paid, once you get yourself there.

(MORE)

LUCINDA (CONT'D)

Plus \$300 cash prize. You have to be present to win.

STALKER

Hot damn! You entered, right?

LUCINDA

No. 1 on the list! I knew in advance.

STALKER

Well, being that I know a beauty when I see one, you're definitely No.1. Hands down. The winner takes it all, the losers go home with...

LUCINDA

Nothing!

STALKER

That's the spirit I like. But, why wait. You and I, can celebrate tonight.

Lucinda formulates her comeback.

LUCINDA

That's kind of you. But sorry, I'm just a young girl and unfortunately still living at home. And my parents wouldn't approve of me being "out" with an older man.

STALKER

Oh, now that breaks my heart. But, I guess you've broken loads of poor desperate young fellas hearts. Trying to impress you - with all their hopes, dreams, and pockets full of nothing.

Stalker looks at his card, still in Lucinda's hands.

LUCINDA

Yes, as a matter of fact I have.

STALKER

Holding out for the right one, 'eh.

LUCINDA

For sure.

STALKER

Well, your folks taught you right.

Lucinda looks at the card one more time then hands it back. She picks up her perfume sample tray and goes back to first position. Stalker pulls out his wallet (hidden from her view) puts the card in and quickly takes out a \$50 note, conceals it in his hand, then collects his bags with the other.

STALKER (CONT'D)

I think I'll stick around. I just might bring myself a supermodel home, to meet the folks.

Before Dan exits he stuffs the note in her jacket pocket. She feels it.

LUCINDA

I'm not sup...

He turns around.

STALKER

I don't take, "Not," for an answer.

STALKER tips his hat, smiles and exits.

Song ends.

CUT TO:

INT. MORNING. AVERAGE HOUSE, LOWER MIDDLE-CLASS SUBURBIA.

Low budget interior, cluttered with knick-knacks. Family photos by amateur are about the living room. Among them are, ones of Lucinda (preteen, pretransition) alone and with family or friends. The indoor pictures always have Lucinda "model" posing with stylish sunglasses. Christian iconography on the walls and on bookshelves and Bible publications. Lucinda is stressed out looking all over the living room for a legal-sized envelope (from Fasionex). Her MOTHER/MARA is sat looking at a morning news/talk show, eating doughnuts and drinking coffee. Her empty insulin vial, used syringe and alcohol pad are on the table. Lucinda is fed up with her Mother's subtle, condescending racism and shame of Lucinda being transgender. Relentless preaching against her modelling pursuits and plugging careers she wants her to pursue, that Lucinda has long abandoned and has no interest in.

MOTHER/MARA: 50s, white, ex-RN first assistant nurse (operating room), stay-at-home, diabetic, unsupportive, argumentative, controlling, self-centred, drama queen, extreme fundamentalist Christian convert.

LUCINDA

Doughnuts? You could do better. And, get up off that Lazy-Boy and walk around the block, at least. I better not get a call from the ER about you today. I don't have time for you and your drama queen-ness.

MOTHER

Jesus, help me. If my blood sugar won't kill me, you will.

LUCINDA

You work yourself up into a frenzy, stressing yourself out, to make yourself sick, on purpose. Just to trap me here. You think I don't what you've been doing.

Lucinda goes in the kitchen to search.

MOTHER

Lucinda you paid all that money and all you're gonna get is nothing. The day they find out...Lucinda, they'll kill you. Let God bless you, honey. You don't know anything about that world. You don't know any of those people. Look at most of the girls in those magazines. They don't look like you or have hair like yours, baby. They're not gonna be nice white people like me. It was hard to accept, but I learned to appreciate with how different you, you - are.

Lucinda re-enters the living room, still searching.

LUCINDA

(indignant, acidic)

You really mean, "look." So glad you finally "saw the light." And, thanks so much for your white acceptance. I guess that's why you only had one child. After all those years of marriage, was it an accident?

MOTHER

Lucinda you're too smart to be doing that for a living. Don't waste your brains and talent, mindlessly walking around half-naked.

(MORE)

MOTHER (CONT'D)

With a photographer doing God only knows what acts of sin and depravity, with you in his darkroom.

LUCINDA

Mother. Photographers don't use darkrooms anymore. It's ALL digital, for fuck sake. Get into the world.

Lucinda pulls out her phone and continues looking.

MOTHER

Don't you dare use foul language with me. God will curse you.

LUCINDA

I already am.

MOTHER

Honey, please just listen to me. Your chemistry grades were so good. Even for botanical chemistry. I forgive you for nearly killing my dog. But, I...

LUCINDA

It was mushrooms, Mother.
(under breath)
I might still have some. For the last time, he tried to bite me. I was giving him something to calm down. Plus, the barking all night. And...

MOTHER

Remember, I got you that science kit for Christmas. How we collected all those herbs and you tested them. You loved doing that.

Lucinda scans the room.

LUCINDA

I was ten. And, in case you missed it, one year at college; does not a career make.

Lucinda barely sees a large envelope wedged behind a piece of furniture and the wall. Lucinda moves the furniture and takes the envelope, checks the contents. Then opens up her carry-on (with her runway outfits). Checks if she has everything, then puts the envelope in.

LUCINDA (CONT'D)

Hiding it, huh? I'm surprised you didn't tear it to pieces. And, good thing you didn't know what I'm wearing. You woulda taken them outta my closet and torched them. I can't wait for Dad to fix my lock.

Lucinda glares at Mother.

MOTHER

Lucinda, mothers just know these things. I'm telling you. You could be a pharmacologist. That's a reliable, good paying job. Working at my old hospital or the research center, in the city. You could be a way better nurse than I was.

Mother gets choked up and teary-eyed. Lucinda zips her carry-on.

LUCINDA

Just stop it! Stop it! I am fed up with you and this medical, science, hospital, nurse, drugs and shit. Fucking crappy jobs. The hours kill you and the pay is pathetic. And, just look at you, with those chemicals jabbed in your stomach or your ass. You need to pull yourself outta your own misery. And quit mixing me in it.

MOTHER

Don't worry yourself. I'll be dead soon enough. I'll be face-to-face with my Maker. And you'll, be the one to blame.

LUCINDA

Don't bet on it.

MOTHER

Lucinda, you've saved my life, so many times. You're an angel sent from God.

Lucinda looks her Mother dead in the eyes.

LUCINDA

Mother, I mean no disrespect to the mistress, master or who or whatever the Source of the cosmos is.

(MORE)

LUCINDA (CONT'D)

But, I have NEVER, EVER, had the slightest interest in choosing "angel" as a career choice.

Lucinda exits.

CUT TO:

INT. DAY. MID-RANGE SHOPPING CTR, OPEN AREA.

Song medley: "I'm Too Sexy" Right Said Fred Bettys Mix & Rupaul - "Extravaganza Megamix"

Set-up similar to AGT search with everything out in the open. About (200) ENTRANTS participating, already dressed for the contest. There are four sections to the event. No.1-3 take place on Saturday and No.4 on Sunday. Lucinda walks from the department store, where she works a short distance away, fully made-up and wearing a Halston-esque evening gown with her carry-on, to the event area and goes through processing. DAY 1. SECTION NO.1: Hair & make-up. (5) stylists with their styling stations and kits, instruct the Entrants on H&MU during their preparation for the runway and photoshoot. SECTION NO.2: Catwalk/Judging/Critique (2) JUDGES and a runway for the Entrants to walk down wearing three different outfits of their own Entrants come already dressed in one outfit. There's a large changing area backstage for 2nd & 3rd wardrobe changes, while an upbeat soundtrack is played to accompany their catwalk. After their catwalk the Entrants stand in line to get photographed. SECTION NO.3: Photoshoot. (2) JUNIOR PHOTOGRAPHERS, plus DAN, (2) ASSISTANTS/STYLISTS, check that Entrants clothing and accessories are in order for the shoot. DAY 2. SECTION NO.4: Lecture/Q&A/Empowerment/Give-aways/Winner Announcement. PRESENTER ex-model tells Entrants about the modelling business.

Processing: All Entrants stand in the check-in line, attended by (2) Fasionex Agents, single file. At the desk, each of them presents their confirmation letter, it gets scanned. Fasionex Agents put an orange wristband with a number on it, on Entrants right wrist. Then give Entrants a lollipop-sized cardboard on a stick with their number printed very large and bold on both sides, for them to hold up as they model on the catwalk. Lucinda is No.10. She entered later than planned because the argument with her mother. She wanted to be No.1. Lucinda makes pretentious small talk with anyone she can. After queueing, the Entrants sit in order, on numbered chairs in groups of five and wait their turn for H&MUA, they're called, five at a time.

After H&MUA, they line up in order, to do their catwalks in groups of five at a time.

The CATWALK DIRECTOR, gives them some tips and a little demo/rehearsal, Entrants do the first catwalk, then change clothes for the second, then final runaway. There's a runway camera/video link to Dan's monitor in the studio area for his viewing. After the third catwalk, the Entrants stand in a line to get their three-picture portfolio. Dan, having reviewed all of the Entrants profiles, only photographs the very few ones he's pre-selected and pulls them from the line. They're the ones that he deems as potentials. The others he marks on their entry profile as "expendables." Expendables get shot by the Junior Photographers. It's Lucinda's turn on the catwalk, as Dan keenly watches, she does fairly decent. Then she stands in the photoshoot line, Dan pulls her out.

DAN: without the cowboy disguise (outfit, moustache and wig) and accent. Distinct change in personality: citified, civil, marginally amiable, rarely sincerely happy, abrupt, short with people when stressed, mostly indifferent, impatient, pretentious. (His true persona.)

DAN

I'm Dan, your photographer.

LUCINDA

Hi! I'm Lucinda.

DAN

Lucinda - I like it, very much. It's got this nice air about it. How old are you, Lucinda?

LUCINDA

Twenty-five.

DAN

Nah, don't mess with me young lady.

LUCINDA

No, I am. Check my profile.

DAN

No wonder you have that air about you. Not like these teenagers. More mature...

LUCINDA

Don't you say, I'm too old for this.

DAN

Never! I was going to say, mature and grounded. Focused.

LUCINDA

That, I am.

DAN

Well Lucinda, do you know why I pulled you out of that line of desperate and silly wannabees?

LUCINDA

Did I do something wrong? I've never done a catwalk before.

Dan gets a box cutter from his station and quickly cuts off her wristband, takes her lollipop and tosses it away.

LUCINDA (CONT'D)

Wait! What the fuck! You... I need that to get back in, tomorrow.

Dan takes his business card out of his pocket, then hands it to Lucinda.

DAN

If ANYONE gives you ANY problem tomorrow - show them this. Dan Loomis, OK.

Lucinda reads the card.

LUCINDA

(cynical)

Alright. You're the man, Dan.

Dan stands her in the center of the floor on the white paper backdrop. Adjusts the umbrella lights, focuses camera lens, adjusts the umbrella lights again, takes a test shot. Then looks on his monitor, fiddles with the keyboard, fiddles with the camera, then begins shooting her.

DAN

Chin up, a bit. And always here.
(pointing to the lens)
At me, always. But, don't stare.
It's not the DMV. Just look. Ignore the lights. Think of the most beautiful place on Earth.

LUCINDA

Where is that?

DAN

Think of the most beautiful pair of shoes you've ever seen.

Lucinda smiles are tense. Dan lowers the camera, frustrated and disappointed.

DAN (CONT'D)

Take a few breaths. Breath with me,
slowly. In. Out. Slower. In. Out.
In. Out. Oh, that sounds nas-ty.

Lucinda blushes and laughs. Dan takes a few shots.

DAN (CONT'D)

Alright, that's better. We're
getting there.

Dan looks at the camera's screen, zooms in a bit, looks carefully. And adjusts the lights, a bit, then carries on shooting.

DAN (CONT'D)

You're good on the runaway. Mind
you, there's always room for
improvements. But the reason you're
over here with me and not them.
Is because Lucinda, you've got "the
look." Now, it's no guarantee you're
the winner. But, in MY opinion you
are pretty damn close. And as far
I'm concerned that's the only
opinion that counts.

LUCINDA

Thanks for the vote of confidence.

DAN

My pleasure.

Lucinda smiles and relaxes. And, notes the music.

DAN (CONT'D)

Yeah, listen to the music. You like
this song. Go with it! Beautiful!
Now, we're working. Get that body
grooving.

Lucinda and Dan subtly flirt during the shoot. Dan directs and demonstrates to her, improvements on posing. Lucinda begs Dan for a change of wardrobe, twice. He agrees. Lucinda changes behind the backdrop, Dan takes a peak.

Medley ends.

CUT TO:

INT. DAY. MID-RANGE SHOPPING CTR, OPEN AREA.

No.4 section of the event, the presentation of the winner. Lucinda is sat with two other POTENTIAL WINNERS that don't have wristbands (DAN cut them off yesterday), front row center. She turns around and sees, Boo and Bop several rows back, they meet eyes and barely nod at each other. Lucinda gives them a fake smile. Gift bags have just been passed out to everyone. PRESENTER is on the stage, nearly ready to announce the winner. Dan is moving about, taking photos of the audience for publicity. Lucinda wearing a vintage Chanel-esque look.

PRESENTER: RuPaul Charles

PRESENTER

Let's give a round of applause for the gracious sponsors of your lovely gift bags. That's over \$200 of top-shelf booze. I'm sorry, brands in there. So, thank you...

(Presenter names the sponsors)

AUDIENCE mixture of laughter and applause.

PRESENTER (CONT'D)

Now, the moment we've ALL been waiting for. You've wished, hoped, dreamed. Spent your hard earned cash or your daddy's. Or, your baby daddy's or you hustled it some kinda way. No judging.

Audience laughs.

PRESENTER (CONT'D)

You stood in one long line after another, shasyed the catwalk, got blisters on your feet. We told you not to wear brand new shoes. But, did you listen?

Presenter points the mike to the audience.

EVERYONE

No!

PRESENTER

(looks over all the audience while speaking)
Smiling through the whole ordeal, well most of you did.

(MORE)

PRESENTER (CONT'D)

And, you've been nice enough to listen to my endless chatter about modelling. So, thank you for that. From now on though, plenty of folks are going hate your guts, give you bad advice - on purpose - and deeply hurt your feelings. Well, get used to the pain, cause - Miss Lucinda Marshall you're our winner, baby!

Presenter looks directly at Lucinda then pulls out the cash.

PRESENTER (CONT'D)

Shanty, you stay!

Audience applauds. Lucinda's stunned, crying and shaking, she stands and looks around, then sees Dan off to the side. He smiles, then continues photographing her.

PRESENTER (CONT'D)

Come on up here and get your money, huntie! Don't be shy. Get used to it.

Lucinda walks to the stage.

CUT TO:

INT. EVENING. AVERAGE HOUSE, MIDDLE-CLASS SUBURBIA.

Song: "She's Leaving Home" The Analogues

Lucinda still dressed from Fasionex, wearing very expensive sunglasses, drives up and parks in front of the house. Her father's shop van (Marshall's Keys & Locksmith) is in the driveway. She's defensive cause her Mother (MARA) will explode and her Dad though not opposed, will do nothing. They're both sat in the living room watching tv. Dad is drinking a beer. Mother eating ice cream with a tv tray in front of her.

DAD: 50s, tall, athletic, Latinx (ie, Shalim Ortiz)

MOTHER

Well, it's about time you got home. The mall closed hours ago. By the look on your face, I guess. You got nothing.

DAD

Leave her alone. It's disappointing enough.

(MORE)

DAD (CONT'D)

(to Lucinda)

I fixed the lock on your door, baby.

LUCINDA

(to Dad)

Thank you, Dad.

(to Mother)

Actually, it took me this long to decide whether I should pack now or in the morning. Or, never come back. Don't bother calling, cause I won't answer.

Lucinda pulls out the cash and slams it on the Mother's tv tray, then exits to her room, slams and locks the door. Mother struggles to hurry and get up, and follow Lucinda. Lucinda does a back drop onto her bed. Her bedroom is untidy, alternate outfits for Fasionex are hanging about the room. The walls are decorated with ALL things modelling (some vintage illustration of models of color through the years). Books and magazines about fashion. On a top shelf are her chemistry, biochemistry organic chemistry texts and lab testing kit, tools and devices from uni. An old chemistry set from childhood. Photos very candid and (a few posed), recent ones (indoor ones of her without sunglasses) are on the wall.

DAD

It didn't cost me anything. You know I got loads of locks like that, hangin' around.

MOTHER

Well, no daughter of mine, is gonna be paid for posing, in what the Lord Jesus Christ calls, soft porn. That's exactly what those fashion magazines are.

Stark raving mad, Mother at Lucinda's door.

LUCINDA

Did the Lord Jesus Christ, tell you that. Or, your preacher. With the way he used to feel up all the women? Ask him about the time I slapped his face. I'm sure he's got gold membership with free lap dances at the Blue Light Strip Club.

Lucinda sees her noise cancelling headphones on the bed table and puts them on. Also, a dried floral/herbal arrangement, essential oils and herbs/botanicals handbook. Mother is violently pulling on the door handle and pounding on it.

MOTHER

Lucinda don't you dare say things
like that! You unlock this door this
minute!

Lucinda starts packing and blasts the music.

Song: The Analogues "She's Leaving Home"

MOTHER (CONT'D)

You leaving here is the stupidest
idea you've ever had. Nothing good
is going to happen for you in New
York. You belong here. Turn to God
and repent for getting involved in a
disgusting job like that. You're
already a whore. You think I don't
know. All of this is about getting
away from me and turning your back
on your Lord and Savior, Jesus
Christ. You spit up in the air to
him and it'll all fall back down on
your face. You hear me. And, when
they really find out about you.
They're gonna beat the shit outta
you and kick you in the gutter.

DAD

If you keep on doing that, you're
gonna break the lock again. I'm not
fixing it.

MOTHER

Lucinda! Lucinda! Open this door!

Mother kicks the door.

DAD

Mara! Stop all that racket! You're
goddamn making a fool of yourself!
Let her go, for Christ's sake!

Dad gets up, takes his beer and exits through the front door.
Mother returns to the living room and sits down, defeated.
Lucinda emotionally exhausted and shaken, takes off her
headphones and continues packing. After awhile she gets her
packet from Fasionex, switches on her laptop and looks up the
address of the agency, then looks for Dan's card. She checks
the time, it's late, she calls him. Dan is in bed on his
laptop, watching porn and jerking off. Dan's phone rings, he
looks at the number, it's local. He wonders for a second,
then answers.

LUCINDA
Hello. Is this Dan Loomis, the
photographer?

DAN
Yes. Hello.

LUCINDA
This is Lucinda Marshall.

DAN
You're a winner baby!

Lucinda slightly chuckles.

DAN (CONT'D)
What on Earth can I possibly do for
you, at this hour?

LUCINDA
I hated calling to disturb you...

DAN
But...

LUCINDA
I know.

DAN
Go on.

LUCINDA
It's my folks. They don't want me
modelling, especially my mother.
After I registered, she took my
envelope, read everything and then
hid it from me. It took forever for
me to find it yesterday. That's how
come I was number ten, instead of
number one. Like I was supposed to
be.

DAN
OK.

LUCINDA
She always... I need your advice.

DAN
Shoot.

LUCINDA

I was going to call you in the morning to arrange my portfolio session. But, I was thinking maybe, I could get the shoot done here. Then send the pictures to the agency and see what happens.

DAN

Don't tell me, you're scared of New York?

LUCINDA

No, I'm not. You don't know how I've dreamed. But, if turns out flat and I have to come back here? And deal with the shit I've been going through with her since day one. And her barking at me. I'm gonna kill her. I know it.

Lucinda looks at her chemistry shelf.

LUCINDA (CONT'D)

And, believe me - I know exactly how.

DAN

Come on. I know you're upset, but be serious, now.

LUCINDA

I am.

DAN

Well, there's no need to commit murder.

LUCINDA

Really.

DAN

Look, I planned to call the agency in the morning. And tell them all about you. So they can put you forward, right away.

LUCINDA

Dan, I really appreciate that. That's so nice of you.

DAN

But, I can't imagine your folks not supporting you.

(MORE)

DAN (CONT'D)

Don't they see how how beautiful and talented you are. Your look is so hot, right now.

LUCINDA

Yeah, I know. I follow the trends. The covers, all that.

DAN

So you need to take advantage of what you've got and stand out. You're destined for top model. I'm gonna teach you all the tricks of the trade. I'll help you with the flashing lights and that deer in the headlight's kinda stare, you've got.

LUCINDA

I do that, really?

DAN

I know you don't realise it, but you do. Let me send you the raw photos. You can see for yourself. What's your email? I'm going to compress them and send them, right now.

Dan opens his email and types Lucinda's address as she recites, then opens her file, selects the worst of her shots and sends them to her. Lucinda downloads and opens them, then carefully takes a look.

DAN (CONT'D)

You're levelled headed, but not stubborn and young enough to mold. You're the perfect model muse to work with. But, you have to, no, you must overcome that. You see what I'm talking about?

LUCINDA

Yeah, I see what you saying.

DAN

I'm gonna be so in-demand because of you.

DAN (CONT'D)

You're going to take me, a mediocre photographer, virtually unknown, nothing among millions, to the top of the A-list.

LUCINDA
(starring at photos)
I had no idea.

DAN
Don't worry, you'll thank me later.
I've seen this sort of bad habit
before. And notice that it's only
when I do your close-ups. It's
curable.

LUCINDA
Thank, goodness.

DAN
So, what do you want to do?

LUCINDA
I wanna go to New York!

DAN
Well, there's one more talent search
left. Driving, it's a day away. You
could come along, help me set up my
studio and with the shoots. It'll
give you a better feel for what the
modelling world is like, actually
working at one, this time. I'm an
independent contractor. I'll pay you
150 bucks for the day. Cash, in
hand.

LUCINDA
That sounds great! Hell, I've never
made \$150, even on a good day. And,
I'm a very good driver.

Dan very cautious.

DAN
Well, you've got a one-way first-
class ticket to New York City. If
you want it?

LUCINDA
Yeah, for fuck sake! But, where am I
gonna stay, till I connect with the
agency? I got the prize money and
only a hundred in the bank. I guess
that'll last me, what - two days. If
I don't eat. A couple of days
fasting, is good for the body
though.

Dan laughs.

DAN

You can stay with me. Until you get set up with the agency. Meantime, you can help me out, in the studio. I don't even own a car. Driving in New York, takes at least 20+ years off your life.

LUCINDA

OK, it's a deal. I'm gonna miss not having a car though.

DAN

The subway is cheap. You'll learn it quick enough. I've got a sofa. And if you hate the sofa you can camp out at the studio, there's a loft and a futon. Nobody would mind really. It doesn't have much, but it's better than being homeless. Or, living in a model house, packed in like sardines. Dealing with the most vicious bitches, you've never come across.

LUCINDA

Thank you so much. I'm an only child.

DAN

I'm leaving at the crack of dawn. So get your shit together. Two suitcases, max. I've got loads of equipment in that SUV. And absolutely, positively, no tolerance for cigarette smoke. No where around me. If I smell it, you're out on your ass in the middle of nowhere.

LUCINDA

I've never smoked. Not remotely interested. No one in my family ever smoked, OK. My mother calls it the eighth deadly sin. I'm so glad I got up the nerve to call.

DAN

Well, let's just see how we get on with each other. And, if you like New York. Is that the right address on your paperwork?

LUCINDA

Yeah, it is.

DAN

Don't be late. That's the first thing you gotta learn. No one likes a model that's late. Everybody's time is important.

LUCINDA

I'll be at the curb, waiting.

Song ends.

CUT TO:

EXT. MIDDAY. INTERSTATE SERVICE ROAD.

Lucinda and Dan are stopped at a stylish retro roadside diner and just had something to eat. They're halfway to the next Fasionex. Dan discusses with Lucinda the game plan for the Fasionex photo session. Dan at times says things in a way, that Lucinda is uncertain of how to react. Sexual tension between them.

WAITER: 30s, slim build, attractive, professional, efficient

Song: "Superstitious" Stevie Wonder (Todd Terje Edit, as Muzak)

LUCINDA

Look, I'm driving the rest of the way. Cause if you continue behind the wheel, this food is gonna be chucked up, out the window. Hasn't anyone else told you how bad a driver you are?

Dan becomes serious, as a joke.

DAN

You complaining about my driving? Anything else you want to complain about?

Dan grins and Lucinda relaxes.

DAN (CONT'D)

About tomorrow. First, we get the studio set up. That's the real work. I keep it tidy. I don't like any of my stuff out of order.

(MORE)

DAN (CONT'D)

I don't use my best stuff on the road, but be careful with what I've got. We'll do who's ever, potential model material. Then we're done. Break it all down and pack it back up. The event staff will ship it back to the studio in New York.

LUCINDA

OK, I've got that.

DAN

As you saw, there's loads of wannabees there, that don't stand a chance. And within the potentials, they have to be stunners. Then, you have to weed them out, by sizing up a winning personality. I'm looking for the "it" factor, the total package, OK. If they don't tick ALL the boxes, they're out.

LUCINDA

So, how do you know the "it" factor?

DAN

The attitude. A mixture of passion, ego, drive, competitiveness, confidence and chemistry with me. That one can be tricky, cause some of these potentials have never been put on the spot before.

LUCINDA

Like me.

DAN

Yeah. Like you were. But, I knew "it" was in there. And you finally brought "it" out. Cause I pulled it out of you. Anyway, you point out the targets that you see on the catwalk, then make a note of them. When they get to the photo shoot, point them out and I'll do the rest. Just watch me.

LUCINDA

Alright. Sounds like a plan. Dan the Man.

DAN

Then, if they're any "victims" you watch me do my magic on them.

LUCINDA
 (joking)
 Like you did with me.

Dan concedes.

DAN
 After, we need to leave asap. I'm
 due back in New York, for a
 photoshoot, day after tomorrow,
 early.

LUCINDA
 (gently)
 You mind me asking, with who?

WAITER comes to collect the dishes. Dan asks for the check.
 Waiter nods. Dan pulls out his other black card, with his
 real name.

DAN
 Tyde.

LUCINDA
 You're fuckin' with me, right? Tyde
 Onru, supermodel number 2/3? The
 Tyde Onru?

DAN
 Yeah, her. It's an animal
 anticruelty campaign, charity shoot,
 for which I won't be paid. But for
 you, another brilliant opportunity.
 Shit is really falling on your lap,
 Lucinda.

LUCINDA
 I can't even start to believe this!
 She is my absolute favorite model of
 ALL time! I worship the runway she
 catwalks on!

DAN
 You should. She's amazing. Flawless.
 Keep your eyes peeled.

DAN (CONT'D)
 If you're lucky she might even show
 you a thing or two. She definitely
 should, cause I'm paying for most of
 it. Hair, make-up, stylists. She's
 bringing her own clothes. Thank
 goodness.

Waiter returns with the check. Dan hands him the check and the card. Waiter takes them, then exits.

DAN (CONT'D)

And, thanks to you, I don't have to use my regular assistant. He's expensive.

Lucinda looks doubtful.

DAN (CONT'D)

Don't worry. After you finish working with me tomorrow, you'll do.

LUCINDA

How'd you come by, shooting her? I thought you were "mediocre." An A-list wannabee photographer.

DAN

I owe somebody, that knows somebody, that wished they didn't know somebody else, a favor. So, I'm stuck. But, it'll be good. She can be a bitch. But, that's ALL part of the game. For you Lucinda, the sooner you learn how to play, the better - for you.

Waiter returns with the card and receipt.

DAN (CONT'D)

Thank you, sir.

Dan gives him a wink. Lucinda looks at the card and chuckles a bit.

LUCINDA

The last time I saw a card like that, it belonged to a man - no, a cowboy, actually.

Lucinda stares for a beat.

DAN

A cowboy? You mean a real live cowboy?

Lucinda listens keenly and stares for a beat. Dan notes her starring.

LUCINDA

Sorry, what did you say?

DAN
I asked if he was a real live
cowboy?

LUCINDA
Well, he didn't have a horse and
cattle. But, he looked, talked, and
acted just like one.

DAN
No shit!

LUCINDA
And, guess what he wanted to do?

DAN
What's that?

LUCINDA
(with a Southern accent)
He, wanted to "take advantage" of
me.

Dan chuckles.

DAN
Don't you know, everyone that has a
card like this one. That's what they
REALLY do for a living.

Lucinda laughs. Dan, cheeky smile, then gives the card to
her. Lucinda puzzled.

DAN (CONT'D)
Take it. You'll need it. Add a room
for yourself. And get yourself a
flight to New York.

LUCINDA
Should they be next to you?

DAN
Whatever you want. It's up to you.

Song ends.

CUT TO:

INT. EVENING. MID-RANGE SHOPPING CTR, OPEN AREA.

Song: "I Love It" Icona Pop ft. Charli XCX (Sick Individuals
Remix b.g.)

Same set-up as previous Fasionex. It's raining outside, people are carrying umbrellas, etc. Lucinda sizes up the next batch of Entrants for the catwalk. But she purposely doesn't select any potentials. She looks Dan's way, not too far from her. He's sitting at his PC looking at Fasionex profiles with headphones on, Lucinda calls the agency. Dan has the agency's number connected to his laptop so it chimes when there's an incoming call, and sees Lucinda's number. Dan approaches Lucinda. She disconnects and puts her phone away.

ASHTON: non-binary, teenage, tall, very slim, aloof, Far Eastern Asian.

DAN
Nothing, eh?

LUCINDA
They shoulda saved their money. But, some hot guys this time. Should I?

DAN
Makes no difference to me. Talent is talent. I take them, either way.

Dan exits, back to his studio. Lucinda calls the agency back, no answer, voice mail, she disconnects. She checks her messages, texts her friends, and ignores her mother's messages. She looks over and sees Dan talking, a bit flirtatious, with a young man (ASHTON) stood in the line for photo sessions. She puts her phone away and quickly walks to the studio area, then approaches Ashton and Dan then interrupts.

LUCINDA
Oh, I must have overlooked.

DAN
What do you think, Lucinda. Should we give Ashton, a chance?

LUCINDA
At least.

DAN
Alright, let's see what you've got.

Ashton has modelling experience and does a brilliant job. Dan compliments him and makes a few subtle flirtations during the shoot. Lucinda begins to focus on the flashing of the umbrella lights and goes into a hypnotic state, then sees a vision in her mind as if through a view finder, actor's POV with reduced periphery (actor's POV is Lucinda, but unseen.)

Song: "Atmosphere" - György Ligeti. Background music fades.

[VISION NO.1: A massive Victorian-style church that was added onto and converted into a very large house, in good repair. (Vision House). The windows and doors covered up with thick metal panels. Everything in this house is remotely controlled with hidden surveillance 24/7 and dimly lit. Operated by a shadowy figure (that seems familiar), in a tiny room. The nave of the church, is a single, large heavy metal security door (ie, vault door with no handle). In the centre of the nave, is a solitary confinement prison cell, with a bed, toilet, sink, loads of Red Bull, canned coffee drinks, chocolate and bananas. Loud, obnoxious, dissonant noise is being played (heavy breathing/crank call, train brakes screeching, a woman screaming, a small baby crying, nails on a chalkboard, jackhammer, large dogs barking).

SOMEONE/ACTOR'S POV, gets up from the bed, the cell door opens, they stand up and walk out, then the door shuts. The lights in the ceiling flash on-and-off while SOMEONE is up and moving about. Vision ends.] CUT TO: BACK TO SCENE. Lucinda is stood in a trance. Dan puts his hand on her right shoulder.

Song ends. Background music audible again.

DAN (CONT'D)

Lucinda. Lucinda. You, OK?

Lucinda snaps out and rubs her right shoulder.

LUCINDA

I don't know. Ah, yeah. I'm alright.

Lucinda puzzled. Dan presses the trigger on the camera and the lights flash.

DAN

I didn't notice that you had any disabilities on your questionnaire.

Lucinda indignant.

LUCINDA

I don't. There's nothing wrong with me.

DAN

It's the lights, then. You'll have to get used to it. No light, no photo-graph. Other wireless devices, if they're close enough, set off them off at random. They interrupt my shooting the studio. It's fucking annoying.

Dan's phone rings, he answers. Lucinda in a state of bewilderment over what she envisioned. But overhears Dan on the phone talking her up. Umbrella lights go off at random. She overhears him.

DAN (CONT'D)

We'll be leaving early. There's no talent at this one, only expendables, lots of them. So, glad we can pack up early and leave today. Dad, they can decide on that. They don't need me...Him. Yeah, he's great... No, that one's for my personal collection. Yeah perfect... When I get back home. No, I'm talking real potential. She does have a problem with the lights... Yeah, remember kind of like what she had. But...She's got it.

Dan walks further away out of hearing range and continues the conversation. Lucinda turns and scans the next group of Entrants, then goes to watch the catwalk show.

Background music fades.

CUT TO:

INT. EVENING. DAN'S APARTMENT, BROOKLYN HEIGHTS, RIVERVIEW.

Lucinda and Dan arrive at Dan's apartment, they enter the living room and set down their luggage. Lucinda is excited by the view and opens the curtains fully. Dan tosses a thick stack of mail (including magazines and photos) on the coffee table, then goes in the kitchen to get some water and check the fridge and cupboards.

DAN

You want something to drink?

LUCINDA

No. This view is amazing!

DAN

There's nothing to eat. We can order something. Do you cook?

LUCINDA

Actually, I do. That's about the only thing I did, that my mother encouraged. And to be fair, sometimes she was really sick, with the diabetes.

(MORE)

LUCINDA (CONT'D)

Hell, if I didn't learn, we'd only be eating her shit food loaded with sugar. When she worked those back-to-back, 16-hour shifts. And, she thought - that's the life I want. Fuck that shit.

DAN

Well, I make coffee every morning. I've got a machine.

Dan re-enters, plops down on the sofa, then goes through the mail.

DAN (CONT'D)

Good, you cook. You can go grocery shopping, then. Those Valium help me relax when I fly. But they do me in.

LUCINDA

Shopping, now?

DAN

Why not? There's a bodega on the corner.

Lucinda joins him on the sofa. Dan's a bit puzzled as he checks a opens a large fancy greeting card sized envelope, pulls out the invitation cards, then reads them.

DAN (CONT'D)

Well, too late anyway. It's about to start.

He drops the cards and the envelope on the table.

LUCINDA

Too late for what? What's started?

Dan motions for her to read them, then continues to open and read the other mail. Lucinda picks up the cards and carefully reads.

LUCINDA (CONT'D)

Are you motherfucking kiddin'?! This, is happening right now! You have not one, but two invites, and we are not going?!

DAN

I told you. The Valium. I'm tired.

LUCINDA

Oh, come on. You hardly worked today. And, because I asked them nicely, the other photographers packed nearly everything.

Lucinda disgusted, tosses the cards on the table.

LUCINDA (CONT'D)

Well, at least let me go.

DAN

You!? At a party like that? You'll be roadkill.

Lucinda goes back to the window.

LUCINDA

Finally, here I am in one of the fashion capitals of the world, for the first time in my life. I have a chance to see Endorra in the flesh. At her own "tell all" book signing, no less. And it's happening just over there. Right now. And you, won't let me go. You and my mother would get along just fine. Does she really show up to these things?

DAN

Yes, she does.

LUCINDA

I used to work for her company.

DAN

Me, too.

LUCINDA

Cosmetics sales, that the mall, back home. You?

DAN

I was one of her best photographers. It's her third, "tell all" book, by the way.

(deep exhale)

Go on, get dressed.

Lucinda rushes to grab a suitcase, takes it in hand.

LUCINDA

Where?

Dan points. When Lucinda closes the door, he pulls out two vials and a thin glass tube from his breast pocket. The one with a blue label and a clear plasma-looking substance, he holds up to the light and carefully looks at it, then returns it to his pocket. Then opens the vial of cocaine, pours a line and snorts it.

CUT TO:

INT. NIGHT. POSH MANHATTAN BOUTIQUE HOTEL, CLUB.

Song: "Love Shack" B52s (b.g.)

Lucinda and Dan enter posh launch party. Lucinda is impressed with everyone and everything, sticking close to Dan.

ATTENDANT: woman, 20s, average build and looks

RUFUS: man, 40s, Jewish, marginally friendly, vulnerable, jealous of Dan.

MAGGIE: woman, 40s, British, attractive, snobby, sarcastic, opinionated.

JEROD: man, 40s, attractive, snobby, sarcastic, opinionated

ONTINO: 19, Black, British, dark-skinned, a bit pretentious, marginally friendly/user.

ENDORRA: fashion designer. woman, 40s, charming, down-to-earth, business first, friendly, wry wit.

ENDORRA'S PA: man, 40s, gay, handsome, appealing, efficient, direct, friendly (ie, Ross Matthews)

LUCINDA

You know all these people?

DAN

Enough of them.

Dan hands the Attendant the invitation. Attendant scans them and welcomes them in.

DAN (CONT'D)

Thank you.

Lucinda and Dan enter the party. A Server passes with champagne Dan takes a glass for Lucinda and himself, then offers it to Lucinda.

DAN (CONT'D)

Do you drink at all?

Lucinda takes it.

LUCINDA

I do. When I feel like it. Most of the time, I don't. Is Tyde going to be here?

DAN

She's not much of a partyer. And I don't want to stay too late. Tyde likes to start early.

LUCINDA

OK.

Dan's lawyer, Rufus is smashed, he approaches and gives Dan a sloppy hug. Rufus looks a bit concerned. Lucinda uncomfortable with Rufus being so drunk.

RUFUS

Dan, the Man. Hey! Where have you been? I've called, sent messages. Important stuff. Quit ignoring. We need to talk soon, real soon. About prospects and shit like that, OK.

DAN

I'm busy bee, busy. You know. Oh, this is Lucinda.

RUFUS

Hi, Lucinda. I'm Dan's liar, lawyer. Man! Dan - looks like you hit the motherlode with this one.

Dan and Rufus laugh. Lucinda awkward silence.

RUFUS (CONT'D)

Before, he was picking them off the streets. But, now I see you've got to dig deep for treasure. No wonder you've been incognito.

DAN

We have a confidentiality agreement, remember.

RUFUS

(to Lucinda)

Yeah, and with more than half the people in here.

Maggie and Jerod approach.

RUFUS (CONT'D)

And, look who else decided to show up. Lucinda, this is the couple that finally stopped stealing each others models, combined forces to fight evil oligarchy and nepotism on Fashion Avenue. And, I'm so glad. It saves me a shit load, on letterhead.

MAGGIE

Calm yourself and get another drink.

JEROD

It amazes me how you wait till you're drunk and at a party, to insult me.

RUFUS

Cause, that's when you deserve it the most.

Dan, Maggie and Jerod insincerely greet.

MAGGIE

Dan, how are you?

MAGGIE AND JEROD (CONT'D)

Who's this?

Maggie and Jerod carefully but not too obvious, scan Lucinda.

DAN

This is Lucinda. This is Maggie and Jerod. They're talent agents.

LUCINDA

Hello, nice you meet you. Maggie and Jerod.

MAGGIE

Likewise.

JEROD

Charmed.

MAGGIE

What's your surname, dear? Your family name?

Lucinda defensive.

LUCINDA

Marshall. Is something wrong with it?

MAGGIE

Lucinda, brilliant. But...Marshall.
It's hideous. No one will pay you
any mind at all, with a name like
that.

Lucinda is insulted and about to fire away, Dan catches her
by the arm, to stop her.

JEROD

Not, catchy. Not memorable. Passed
over. Over-looked.

MAGGIE

Marz. With a zed. If it doesn't
stick. We'll just go with Lucinda.

JEROD

And, the look. Dan, she needs the
team. Badly. Especially for the
hair.

MAGGIE

We'll definitely have to tone that
down.

Lucinda ignores the conversation.

MAGGIE (CONT'D)

And, I strongly suggest that you
never again leave the flat without a
call to them, first. We don't want
paparazzi spotting you about town,
looking like that. You can imagine
the gossip.

DAN

Yeah, whatever you say.

Dan, Maggie and Jerod continue talking about Lucinda, then
the Tyde shoot tomorrow. Rufus turns to Lucinda and talks
privately.

RUFUS

Lucinda, I know you don't
like talking to drunk people.
But, just hang on. Listen to
me a minute, OK. These three
here - they always pay their
bills. So trust me, you can
trust them. But see that one
over there.

MAGGIE

(to Dan)
Is Lucinda what I think she
might be?

DAN

Maggie, you think too much.
Now, for the shoot tomorrow.
I think Tyde would...

Rufus points to ENDORRA.

RUFUS (CONT'D)

She's always 5/6 months late. The richer they are, the more they want shit for free. Just wait till you get rich, you'll do the same thing. In fact, I should go over and demand payment right now. Before she goes bust. You come, too. I'll introduce you.

Rufus takes Lucinda by the hand. Dan interrupts and grabs Rufus by the arm.

DAN

Rufus. Rufus! Let me come with you.

Dan, Rufus and Lucinda go to meet Endorra. Dan tires to lock arms with Lucinda she pulls back.

RUFUS

OK. We're off to see The Wiz...

ONTINO approaches.

ONTINO

Hi, Dan. Darling, how are you?

Dan, Lucinda and Rufus stop. Dan and Ontino hug.

DAN

Ontino, hi! How are you? Please meet Lucinda. Lucinda meet, Ontino.

LUCINDA

So, nice to meet you.

ONTINO

Likewise.

DAN

Ontino, is an up and coming model. Lucinda, just got to town this evening.

ONTINO

Have you? I've been here two weeks and I'm ready to bounce. So, what house are you staying at?

LUCINDA

I'm not staying at a house. I'm staying with Dan.

ONTINO

Really! That's a switch. He let you into that lair of his. He must really trust you.

DAN

She's with Mags and Jay.

Dan sees Rufus moving toward Endorra. Dan catches him and they chat together, about him needing to crash somewhere.

ONTINO

Those two. First they were backstabbing each other. Now, they're always bickering. The honeymoon is over. I'm still on their books, but they don't seem to recall or call my name. But, good luck - babes. See you round. I've got to sit down, my feet are killing me. Oh, here's a tip. Take care of your feet, girl. After every gig get a foot massage.

Ontino opens her bag, finds a business card and hands it to Lucinda. Lucinda takes it and reads, then puts it in her bag.

ONTINO (CONT'D)

Don't go anywhere else. It's my aunt's place. The nail spa is open 24/7. And, you'll get a great discount through me.

Dan motions to Ontino about Rufus.

DAN

Please, look after him.

Ontino rolls her eyes.

DAN (CONT'D)

You know, I've always got you covered.

Ontino concedes, then pulls Rufus along, they exit.

DAN (CONT'D)

(to Lucinda)
About, you know.

Dan indicates Maggie and Jerod.

DAN (CONT'D)

Don't let them get under your skin. They're mild, compared to most. It's a super critical business. Talent is under the microscope all the time.

Lucinda smirks.

LUCINDA

On-tino, doesn't like them.

DAN

Ontino can afford not to like people. Her family is loaded.

LUCINDA

Oh, OK.

DAN

Let's go meet, Endorra. That's why you came, remember.

Lucinda gobbles her's doevvres from passing Servers, en route. Endorra is flanked by her bodyguard and PA, talking with her PA. Dan and Lucinda approach Endorra.

DAN (CONT'D)

Endorra! How've you been?

ENDORRA

Splendid! And hopeful. Yourself? Any-thing new?

DAN

I just got back, with Lucinda. She's staying at my place.

ENDORRA

Is she? Is that a blessing or a curse. Well, welcome, Lucinda. Great name by the way. I like it. So, you're with Mags and...

LUCINDA

Jerod.

ENDORRA

Good to know you're with her. Mags used to model for me.

ENDORRA'S PA

In her younger days.

LUCINDA

I'm a huge fan of Endorra. I was one of your cosmetics sales agents.

ENDORRA

Were you? That's our bread-and-butter, dear. And the handbags. Every dollar counts, these days.

LUCINDA

More make-up for people of color, would be nice. Women and men.

ENDORRA'S PA

Good idea. Why discriminate.

Endorra concedes.

LUCINDA

I read, you'll be opening in Delhi.

Endorra impressed.

ENDORRA'S PA

Soon.

ENDORRA

Mind you, I do love a sari. But the yardage! I could make 20 outfits.

EVERYONE laughs.

LUCINDA

Congratulations on the book. Third time's the charm, as they say. Whoever THEY are?

EVERYONE laughs.

ENDORRA

The critics. Fuck em'. Dan, she's lovely.

Lucinda smiles.

ENDORRA (CONT'D)

(to Dan)

Photos?

DAN

Not yet. Day after tomorrow. I'll send them asap.

ENDORRA

I'll send by some outfits and all signed, first edition copies for you, dear. And, if you're really good, we'll talk.

(to her PA)

What do you think?

ENDORRA'S PA

Our next S/S girl?

ENDORRA

(to PA)

The toiles?

ENDORRA'S PA

Next week, your dresses are ready.

ENDORRA

You're in luck. We can do fittings. Keep your diary open.

LUCINDA

I'm speechless.

ENDORRA

Perfect, and she does her homework. Most of these girls just walk and backtalk. Dan, you've taught her well.

Lucinda "Say what!" look.

ENDORRA (CONT'D)

Self-taught, I see. Even better.

LUCINDA

I'm here for the modelling lessons, only.

Endorra slightly chuckles. Everyone laughs. Another guest approaches Endorra and Endorra's PA to sign their book. Maggie and Jerod pester Dan, they exit to an anteroom. Lucinda goes to the food and beverage area, stays to eat and chats with the event staff.

Song ends.

CUT TO:

LATER. FUNCTION ROOM, ANTEROOM.

Song: Donna Summer "I Feel Love"

Lucinda's been wandering about looking for Dan, it's late. She walks down a deserted corridor, sees a door ajar and hears Dan and other familiar voices talking and laughing. She approaches the door then opens it cautiously. Inside is Dan, Rufus, Ontino, Maggie, Jerod. Ontino has Dan injecting something (the "elixir") into a vein on her foot with a butterfly needle. Ontino, euphoric. Jerod and Maggie are snorting coke, high. Rufus, shirtless and drunk. Lucinda's not shocked, resigns herself to Dan's circle of friends, but wonders about the syringe.

DAN

Lucinda! Come in. Have a seat.

LUCINDA

That's OK. I'm good.

Lucinda raises her champagne glass.

LUCINDA (CONT'D)

It's late. And that shoot?

DAN

Oh, yeah! Tyde, in the morning. Just give me a couple. I'll be there.

RUFUS

So, you've got a new muse, a new fuck, PA. Well done. Dan the Man, with the plan. Who can - do nothing wrong. Or, not get caught. That's what he pays ME for.

Lucinda exits and leaves the door as it was.

RUFUS (CONT'D)

What did she leave for? Did I say something wrong?

EVERYONE laughs.

ONTINO

Let her alone, she's tense. Especially around you two. Dan's gonna do her head in. And RUFUS, you're just a drunk with a big mouth.

JEROD

Don't worry she'll "break" sooner, than later. When she bottoms out or her looks go south. Like they all do.

MAGGIE

And, I don't plan to rep any of these over-the-hill, yesteryear, has beens. Supermodel shelf life, 10 years max. I know she doesn't look it and in case Dan didn't tell you, she's already 25. Lucky bitch.

JEROD

25! For fuck sake, you didn't tell me. She's such a late bloomer. Maggie, we're making a huge mistake. I never photographed any new model over 19.

MAGGIE

You were a rubbish photographer, no matter the model, Jerod.

RUFUS

Well, Dan. You can send her my way. Like you do with all your other rejects.

DAN

Give her a break. Endorra likes her.

ONTINO

And, she's casting the face for her spring/summer collection. She's lucky to look so young. If she stays looking like that. Geez! You might get another five years outta her.

Song ends.

CUT TO:

INT. MORNING. DAN'S PHOTOGRAPHY STUDIO.

Warehouse conversion, photography studio, typical open plan with moderate amenities. LUCINDA has a bag with her break attire. DAN has a bag with his camera and laptop. DAN's assistant MYRON, has things set up. The MUA (STEELEY) and hair stylist (LUK) are nearly set up. And the wardrobe stylist (ELEID) is arranging outfits with accessories and steaming the wardrobe that Endorra sent over.

MYRON: 20s, non-binary, pretend-friendly, very critical, worker bee (ie Willam Belli).

STEELEY: male, 40s, gay, Asian, pretentious, very critical, partner of LUK make-up artist.

LUK: male, 40s, gay, Asian, pretentious, very critical, partner of STEELEY, hair stylist.

ELEID: male, 50s, nice, professional (ie, Carson Kressley)

Dan and Lucinda ascending in a cargo elevator. Lucinda's complaining about not getting a reply from the talent agency through Fasionex.

LUCINDA

I got an "out of office" email, that's it. No one ever answers the goddam phone. What kinda shit is that!

DAN

Don't worry about it. You're in New York now. They're agencies on every corner. Besides, Mags'll get you gigs. They're new, they're hungry!

The lift stops. Dan opens the gate and the door, they exit into the studio.

LUCINDA

They're insulting.

DAN

I told you already.

Dan's phone rings. Lucinda scans over the studio, excited. MYRON welcomes Lucinda and introduces her to the team.

MYRON

Good day! Lucinda. It's so nice to meet you finally.

Myron goes to Lucinda air kiss. She's a bit taken aback.

MYRON (CONT'D)

Dan's said some really nice things about you. FYI, we ALL mostly air kiss each other. Only the straight-laced types do the hand shake thing, OK.

Pointing to Eleid.

MYRON (CONT'D)

That's Eleid. He's Endorra's top stylist. I'm surprised she let him come over here, for this. These designers, they don't trust anybody.

MYRON (CONT'D)

They're always thinking somebody's gonna mop their shit.

LUCINDA

After 25 years on Madison Avenue, Sloan Square, a Mayfair boutique, the Left Bank, and on the Via Montenapoleone. And, she just opened her menswear on Rodeo Drive and Prison Yard, hip-hop shop in Chengdu. I'd hardly call her brand, shit.

Lucinda pinches and pucks his shirt. Myron backs off.

MYRON

Endorra trivia, 101. A+.

LUCINDA

Oh, I almost forgot, Delhi, spring, summer.

MYRON

Really! So, who's your grapevine?

LUCINDA

Dan introduced me, at her book launch, last night. No, that was the night before.

MYRON smirks.

MYRON

Now, moving forward. I'm sure Dan told you what's going to happen today. I'm here to help you any way I can. Since you're the "talent" for the day.

(pointing to Steeley and Luk)

They're here for your complete makeover, from the neck, up. And, I do nails, if need be. We'll take it slow, being your first time on a "real" photo shoot.

LUCINDA

Actually, I was helping yesterday. Setting up the studio, watching the monitor and stuff.

MYRON

Really. And, what for?

LUCINDA

Tyde was in here, for a few hours. Doing a anti-cruelty campaign. Her rabbit is so cute! Then she invited me to spend the day with her.

MYRON

Funny, I didn't know anything about it.

LUCINDA

I'm a huge fan of hers. And, she turned out to be so nice. She gave me some good tips, too. I hope I remember. Now that I'm, the "talent."

MYRON

For how long, that's always a mystery. Especially with newbies. Anyway, we'll attempt to get at least a dozen shots for your portfolio. So, it's gonna be a very long day, I'm afraid. Let's get started, shall we?

Myron and Lucinda approach Steeley and Luk.

MYRON (CONT'D)

Lucinda, this is Steeley and his life partner, Luk.

STEELEY AND LUK

So nice to meet you.

Lucinda, Steeley and Luk air kiss.

LUCINDA

You, too. I'm ready to take some tips.

LUK

Oh, just a tip won't do. Honey, we need to go ALL the way in.

Lucinda insulted.

STEELEY

Dan sent over the photos. I know you've been doing your own make-up. But, we had a long discussion about what to do with you.

LUK

Well, at least you've got, The Eyes.
To work with.

MYRON

The chair is yours, darling. Can I
get you anything? A coffee?

The H&MU station is positioned close enough to the photo area, so that Lucinda can see the umbrella lights. Dan disconnects from his phone conversation with Endorra, then sets up his laptop. Lucinda has a standoffish attitude with Luk and Steeley. And they likewise.

LUCINDA

More, coffee? One a day, is enough
for me.

MYRON

That's what they ALL say, when they
start out. Soon you'll be drinking
it like water. And smok...

DAN

I heard that, Myron!

Myron sticks his tongue out, towards, Dan.

LUCINDA

Hibiscus tea. Will be fine. I had
some yesterday.

LUK

That's gonna keep you running to
pee.

STEELEY

No, we don't have time for that
today. Too much to do.

MYRON

Don't worry Lucinda, I'll find
something else better.

Myron goes to exit, then stops and turns around.

MYRON (CONT'D)

Remember, if her phone rings don't
answer. It's probably her fanatical
mother. In hysterics over her only
child leaving home, hoping to get
gigs in New York City by taking her
clothes off in front of total
strangers.

(MORE)

MYRON (CONT'D)

And living with a man she met less
than a week ago. Mother's, bless
'em. Alexa. Play "Mercy", please.

Song medley: Duffy "Mercy", Michael Jackson "You Rock My
World"

FADE OUT. FADE
IN:

Steeley and Luk are nearly finished with Lucinda's H&MU, not to Lucinda's liking and she complains during the shoot. Dan does test shots with Myron, so the umbrella lights flash randomly. Lucinda stares off into space. Dan bitches about the lights strobing.

Song: "Atmosphere" - György Ligeti.

[VISION NO.2: In the Vision House, the steel door exiting the nave is unlocked, then slowly opens. Someone runs out, into the hallway. The door closes and locks. A VICIOUS DOG is chasing Someone around the hallway (that run along the perimeter of the nave). The hallway has one other heavy metal door that's locked. The same dissonant noises, are playing over-and-over again, lights the ceiling are flashing on-and-off. And jumbotron-sized video images of horror scenes from films are projected on the walls in a slideshow. Vision and song end.]

Background music audible.

Lucinda's phone rings, she snaps out of it, very disturbed.

DAN

I'll get it!

Dan gets her phone from her bag, checks the caller ID, then switches it off.

DAN (CONT'D)

It's HER.

Dan tosses Lucinda's phone back in her bag. He notices that she's disturbed. Everyone else ignores and continues. Lucinda's back to normal.

LUCINDA

She'll never quit. If she had the
money she'd track me. I can't keep
focus with her breathing down my
neck. And, I can't keep my phone
switched off 24/7.

DAN

If you want to totally ghost her,
I'll fix it. So when or if, you're
ready - you can call on a new phone.

LUCINDA

Good idea.

MONTAGE of the photoshoot. Dan critiquing her and complaining about her not focusing or staring, or her posture, sometimes infuriated at her. Lucinda trying her best, hit and miss, frustrated. Eleid patiently showing her how to "sell" the garments & accessories. Myron, Steeley and Luk being cheeky and mocking Lucinda behind her back. Eleid helping her dress and undress, lighting changes. Everyone else has lunch, but Lucinda gets nothing but a few bits of raw veg and coffee during make-up and hair changes. She spills a little coffee on blouse, Eleid handles it without complaints. Dan complains. Myron, Steeley and Luk, criticise her. As the day progresses Lucinda relaxes, is more confident and flirts with DAN, he mostly ignores the flirtation. Snide comments about her progress from Myron, Steeley and Luk. The day passes. It's dark. Everyone's tired. They wrap.

Song medley ends.

DAN

It's a wrap! Thank you everyone.

EVERYONE

Finally!

MYRON

The food will be here in 5. I'll let
you eat this time, Lucinda.

STEELEY

She finally earned it.

LUK

By the hardest.

Myron, Steeley and Luk lightly applaud Lucinda. She intentionally collapses on the floor, then takes her shoes off. Myron puts things in order. Steeley and Luk exit to H&MU station and pack up. Eleid tends to the last bit of clothes, packing them as they were sent over, on hangers in garment bags and boxes. Lucinda crawls on her hands and knees to the dressing area and changes. Dan gets on the phone and calls Maggie and Jerod telling them he'll send the images. Lucinda hands Eleid the shoes she was wearing. Eleid has the box ready to pack them. Lucinda looks at all the outfits she wore for the shoot, plus the other stuff that wasn't used.

ELEID
 Endorra said, ALL that,
 (Eleid hands Lucinda a
 small and heavy box)
 And, this is yours.

Lucinda takes the box, looks inside and takes a book out.

LUCINDA
 Really! How nice! And, the shoes,
 too.

ELEID
 Everything. So, take it ALL with you
 tonight, OK. This studio is shared.
 Who knows who'll be in here
 tomorrow.

Lucinda puts the book in the box and sets it down. Then
 touches and feels the clothes.

LUCINDA
 Thank you so much! I - I, I'd call.
 But, I don't have her number. Shit!

ELEID
 Don't worry. I'll tell her. You'll
 be good friends, soon enough.

LUCINDA
 You think?

ELEID
 Monday, 10:00, come for the first
 fitting.

LUCINDA
 Really!

ELEID
 It's going to take several sessions.
 And afterwards refits, till they're
 ALL perfect and ready for the
 runway. You'll be there for several
 hours each time. We have to do as
 much as can each session. But, it's
 not like this, OK.

Eleid points to the photo shoot area.

ELEID (CONT'D)
 Posing and all that. You need
 stamina. So, eat, but not too much.
 (MORE)

ELEID (CONT'D)

You'll be standing, very still and walking in the garment.

ELEID (CONT'D)

So that we can see the movement. You tell us about the fit, OK. How it feels on you. But, NO opinions or critique. And, don't embarrass yourself, being cheeky. No one in this business likes to work with snobby, prima donnas. If that's your MO, you'll find your schedule blank. You're late, you don't call back, you're out. Fashion is a \$300 billion global industry and we don't play games. You have rivalry and shit going on. But that stays out of the fitting room and off the catwalk. Got it.

LUCINDA

Got it. So I need to be like a mannequin.

ELEID

Well, more like an animated mannequin. Just listen to what they're saying and don't zone out. We need to focus on the fit, that's the issue. They're ALL Endorra's babies. She wants you to love ALL of them. And, everyone to buy them.

LUCINDA

Ok, I got it, now.

ELEID

And, you'll be getting pinned.

LUCINDA

Pinned?

ELEID

For the fit. Oh, not you - though that does happen. We'll have everything for you, so don't worry.

Eleid goes to his bag and takes out a business card, then gives it to Lucinda, she takes it and reads.

ELEID (CONT'D)

Just to let you know, you're the first fitting for the season.

LUCINDA

So, I'll be the only one there?

ELEID

Well, fitting models will be there.
But, they help us with other
fittings. We can't spend ALL the
money on you supermodels, honey bun.

Eleid and Lucinda chuckle.

ELEID (CONT'D)

Anyway, being you're our first and
this is only from me, there's a good
chance you might be the next face
and body for Endorra. They need a
person of color with your look,
especially for the Asian market.
That's our target, for now.

LUCINDA

I lucked, in.

ELEID

Endorra was looking at the shoot.
Dan had her connected.

LUCINDA

And?

ELEID

Well, she only calls me if there's
something wrong. I heard nothing.

Lucinda smiles. Eleid indicates Steeley, Luk and Myron
whispering.

ELEID (CONT'D)

Don't mind them. They have this
disease. It's called, green with
envy. You did very well today. I've
seen more models and been on more
shoots than ALL of them combined.
Dan has a very good reputation. I
like his work. He gets the best out
of his models, for the client.
That's who pays the bills. And, if
he doesn't like what he sees, he
knows they won't either. It's a
tough business, so buck up, baby.

Lucinda a bit emotional.

LUCINDA

I'm not a crybaby. But honestly,
today I felt like crying, sometimes.

Eleid gives her a hug.

ELEID

You made it through. So, now, you
know.

LUCINDA

Yep, now I know. Thanks for
everything.

CUT TO:

EXT. EVENING. DAN'S APARTMENT.

Dan, Lucinda, and a CAB DRIVER that Dan heavily tipped, to
bring all of Lucinda's wardrobe into his apartment. Stuff is
stacked all over the place. Lucinda and the Cab Driver are
stood in the doorway.

CAB DRIVER: man, 30s, Asian, Sheik, stocky-build, efficient.
Cab Driver hands Lucinda the last box with the books.

LUCINDA

Thank you so much. We couldn't have
done it without you. Wait, please.
Just one second, OK.

Cab Driver nods and stands by. Lucinda enters the living room
and takes a \$20 from her wallet.

DAN

You know I gave him a fifty already.

LUCINDA

Yeah, but he's nice.

Lucinda brings the Cab Driver the money and hands it to him.

CAB DRIVER

Thanks. Good night.

Cab Driver exits.

LUCINDA

Good night.

Lucinda closes the door, then approaches Dan sprawled out, shirt out shoes and socks off, on the sofa in the living room. Lucinda pushes his leg over, so she can sit. Relaxed, intimate, romantic, sexy mood.

DAN

You better stop giving your money away and start making some. So you can get your own place. Cause, I can't have all this stuff stacked up around here. You know how I am.

LUCINDA

Yeah, mister neat freak, I know. I can bring most of what I had to charity.

Lucinda looks in the box and pulls out all three of Endorra's books, opens the latest one, then looks at Endorra's autograph.

LUCINDA (CONT'D)

You mind if I put on some music?

DAN

No, go ahead. Anything but country and western.

Lucinda scoffs.

LUCINDA

What's wrong with country? I wanna chill with ol' school jazz. You?

Dan shrugs. Lucinda turns on the music, sits on the sofa and looks through the books while talking, then gets intimate with Dan.

Song: "Blue in Green" Miles Davis

Music lowers as sex scene gets heated.

LUCINDA (CONT'D)

So, I did alright, then?

Dan lightens up.

DAN

Yeah, you came round. Like I knew you would.

LUCINDA

Even the bitches gave me a sallow round of applause. Geez, they are shitty. How do you work with them?

DAN

Unless the client pays extra, they're a package deal with the rental. And, thus far my clients tend to be...

LUCINDA

Say no more.

Lucinda keeps the new book, puts the others on the coffee table.

DAN

I think you and Endorra are a match. Otherwise, she wouldn't have given you all this.

LUCINDA

I hope so. It's a chance of a lifetime. For somebody like me. From Nowhere Ville.

Lucinda turns the pages, then stops to look at a photo of Dan and Endorra, excited.

LUCINDA (CONT'D)

Look, it's the two of you!

DAN

Yeah, I know.

LUCINDA

So, you were, her photographer?

DAN

Yeah, I told you. I did videos, too. Quite some time ago.

LUCINDA

What happened? You still seem to be friends? Or, are you both faking it?

DAN

Everyone is expendable, at some point. But, sometimes, to get back in the game, you have to make yourself useful or relevant again.

Lucinda closes the book.

LUCINDA

So, what did you do to make yourself relevant?

DAN

I found you. And, I'm moving forward, only forward.

LUCINDA

I just got here day before yesterday.

Dan softens.

DAN

Look, I know I was stressing you out today. This is your portfolio, your calling card. You can take those pictures anywhere in town. They'll be, not just looked at, they'll be remembered. I'm good. But you've got to be better than me, to really make it big. When you make it, we'll both make it.

Lucinda gets steadily seductive. Lucinda puts the book on the table on top of the others.

LUCINDA

Yeah. At first I was, well I kinda didn't like you, really.

DAN

Really. Most people find me charming.

Dan gets steadily seductive.

LUCINDA

Do they? You weren't charming with me today. You were hard, on me.

DAN

Hard, I'm not hard - on you yet. But, I'll be rock hard in a minute. So, you better get yourself wet and ready.

LUCINDA

I might need a like more help in that, area. But, my back door is completely ready, for you.

DAN

Back door, front door. I'm coming in and out, as many times as I want. Open it wide, cause I'm gonna slam it shut.

LUCINDA

Knock, knock, for a hard ass cock. Ah, you know there's something you should know first.

DAN

Don't worry about that. I've been down that road before. I like it.

HOT FUCK SCENE: The arousal is a steady and intense crescendo of passion. Lucinda and Dan tongue kissing, lip pulling, grabbing, taking tops off. Lucinda, gets up and pulls Dan to the bedroom by his belt buckle. They stand face-to-face at the end of the bed, then pull off each others pants, underwear, at the foot of the bed and lust over each naked.

Dan turns her, so her back is to the end of the bed. Lucinda sits, then worms her way to the head of the bed and lays on her back, spreads her legs open wide and takes both her hands and rubs her genitals, then puts a forefinger in her mouth and licks it slowly. Dan ravishes over her for a few seconds.

Dan gets a condom from the highboy behind him, opens it and puts it on, goes back to the end of the bed then climbs on top, Lucinda. He body rolls over her a couple of times, then pushes down on top of her, grabs her hands, they interlock fingers, arms over head. Lucinda wraps her legs around him. She rubs his hair and moans, his name. He lifts his torso, Lucinda puts Dan's hand on her favourite places, lastly he puts his hand on her side just under her armpit and pushes her breast up to increase the size and plays with her nipple and does the same on the other side. Lucinda gasps and rubs her legs up and down his. They roll over, so she's on top.

Dan moves Lucinda's hand on his side just under his armpit and she pushes his breast up to increase the size and plays with his nipple and does the same on the other side. Lucinda passionately kisses him till she gets to his navel, sliding herself down his torso. Then turns around arches her back, g, then spreads his legs, rubs his inner thighs up-and-down edging closer to his genitals each time. Then she goes into 6-to-9 position. They orally arouse each other. Dan moans and groans and howls low. CUT TO: doggie-style. Dan rubs her bottom and spanks her, then reaches his arm around Lucinda at her waist with his forearm and hand at her genitals. He slowly penetrates her, then aggressively gyrates himself in her and climaxes.

CUT TO: Lucinda on her side, Dan beside her, holding up her thigh, does a couple of long and hard thrusts, he pauses, then rolls on his back. Lucinda lays close beside him. She moves in closer, to lay on his chest and notices a burn scar shaped in a triangle, it looks like cigarette burns. Lucinda gently touches it.

Song ends.

LUCINDA

What happened?

DAN

My mother. She eventually killed herself.

LUCINDA

And, your Dad? I heard you talk...

DAN

You don't need to know about my Dad, ever.

Dan gets up, takes the condom off and puts it on the bedtable, then goes into his office and locks the door. Lucinda feels guilty and abandoned.

CUT TO:

INT. MORNING. ENDORRA'S FITTING ROOM/STUDIO.

Song: "Nails Hair Hips Heels" Todrick Hall

Song: "Nails Hair Hips Heels" Todrick Hall

MONTAGE: 1 Lucinda's wearing a garment in fitting room with Endorra and Eleid and PATTERN CUTTER (and other design studio staff) having a good time, during the fitting session, walking in a dress. 2 Dan and Lucinda meeting with Maggie and Jerod at their house, showing them the hard-copies of her portfolio. Maggie and Jerrod approve with edits. 3 Lucinda doing other modelling gigs (editorial shoots: futuristic clothing brand, non-binary French renaissance, swimwear, cosmetics, perfume). 4 filming tik-toks for her ex-colleagues back home. 5 Lucinda and Ontino having lunch and then the nail spa. Ontino showing her the Garment District area, then other "seedy" places that Dan won't. Then to the Model House where Ontino lives. Ontino introduces her to the other MODELS in the living room. Models act shitty toward Lucinda. Then Ontino takes Lucinda into her bedroom and introduces her to Utta (snobbish) they chat, compare magazine covers. Ontino shows Lucinda a script with her lines highlighted. Ontino acts out a scene. EVERYONE congratulates Ontino.

Utta offers of them her a joint Ontino quickly takes it. Utta offers Lucinda some cocaine or other pills, Lucinda politely declines. Ontino offers her a flask, she takes it. 6 Lucinda at a meeting with Endorra's Board announcing her has their model followed by a press release of the announcement to the media. 7 Dan and Lucinda in his home office, Dan opens up and old photo box and shows Lucinda some of his past work, stunning photographs of top models and for Endorra's campaigns and some of his old video work for her fashion shows and tv adverts. Lucinda straddles Dan on his chair, face-to-face, they have a brief slow 'makeout' scene. Dan gets a call and shoos Lucinda out. She protests, he pushes her away, she exits, he tells her to close the door. 8 Dan stays out and comes in very late, goes to his office and locks the door. 9 Dan and Lucinda doing a showreel and stills of her around Manhattan, the shops on Fifth Avenue, it's raining, he's filming her as they go along. Lucinda has a huge umbrella with a photo image of raindrops falling on a puddle. Lucinda shows him an expensive coat, hat and boots outfit, she likes at a designer boutique. Dan enlists the help of a HOMELESS MAN, to hold up some whiteboard/Styrofoam that he found on the street to brighten a shot of Lucinda. Lucinda insists Dan pay the man, then more money, he does reluctantly. Then Dan surprises her, showing the Endorra billboard of photo he took of her during her photo shoot at the studio. Lucinda and Dan stand and admire.

Song ends.

DAN

Well, what do you think?

LUCINDA

Of, me? Brilliant! The photo, huh.
Probably the best you've done.

DAN

OK, so now you're the critic. But,
I'll take it. Fair enough.

LUCINDA

Have you heard from her?

DAN

No. And please don't ask around.
Choosing the campaign photographer
isn't only her decision. When last I
heard.

LUCINDA

Good thing I didn't. I was there
yesterday, but no one said anything.
(MORE)

LUCINDA (CONT'D)

We're nearly done with all the fittings, so they've got to make a decision, soon. Fashion week is a few months. But, I think we're gonna do some other event, very private. Hush, hush. It's for Indian investors and salespeople.

DAN

Here in New York?

LUCINDA

No, in India. And Endorra's going. I heard her say something about wanting to see how the boutique in Delhi is coming along. Like an on-site inspection. It's gonna be fuckin' fab.

DAN

You've seen it?

LUCINDA

I've seen the pictures from the architect's studio, concept drawings. I love all that Indian art, design stuff.

DAN

You, do?

LUCINDA

Yeah. The collection has hints of it; like a fusion - east meets west. She said that's her direction, inspiration. You can tell. The motifs, the colors. Tiny beads, crystals, and micro stitches. The details, blow my mind. It's heavy as fuck. Well some of it. But, beautiful. We even had Sri Lankan food for one fitting. Hot as hell, but good. The next time they did Punjabi, mild. Thank goodness. It would be amazing to do a shoot in over there. Wouldn't it?

DAN

Yeah.

LUCINDA

You, ever been?

DAN

No. Come on, let's go. You should've had a jacket. You're going to get sick from being cold.

LUCINDA

I'm not cold. If I was cold, I'd say, "I'm cold, why don't we go inside somewhere." I wouldn't have just stood here freezing my ass.

Dan walks off. Lucinda follows.

LUCINDA (CONT'D)

Dan, it's not what you say, it's the way you say it - to me.

DAN

I've got work to do. Maggie and Jerod want to see the edits and what I took, today. They're expecting you, too.

LUCINDA

Then, I'm eating, now. Her cooking is lousy and uneatable.

DAN

Eat the salad, then.

LUCINDA

I eat whatever I want.

Lucinda looks around.

LUCINDA (CONT'D)

Go home. There's a Sri Lankan place.

Lucinda crosses the street and walks to the restaurant.

CUT TO:

INT. EVENING. MAGGIE AND JEROD'S HOUSE.

West Village, Brownstone. Dan is in a bad mood. Lucinda makes the best of it. Maggie and Jerod work through his mood. They've eaten and reviewed Lucinda's edited portfolio and her showreel.

MAGGIE

Stunning! Don't change a thing.

JEROD

I haven't seen work like this, from you, for a long time, Dan.

MAGGIE

Congratulations, Lucinda. You've got the magic touch. Any, plans, you two. Dan?

Lucinda looks at Dan.

DAN

My life is on pause, till I know what's happening with Endorra.

MAGGIE

Well, to give you the skinny; keep your mouth shut, Lucinda. Cause I'll deny everything. Endorra is still looking for a photographer and a videographer/director that she can get on with. And with, the Indian investors and a film crew in India. Plus, models from here and India, girls and guys.

LUCINDA

That's asking for a lot.

DAN

That's Endorra.

MAGGIE

I've seen the paperwork for the production crew. And I investigated everyone of them, brilliant. Plus, a small "caravan" of Endorra's top people are going. And, not only to Delhi. The project is going ALL over India. It's sort of a Bollywood meets James Bond thing. A stills and short film, fashion brand and tourist campaign. The storyboard is - well I'm impressed. You should see the Indian, James Bond. Fuckin' hot! It's scheduled to shoot for a month, just after the private show.

Dan perks up.

DAN

Where in India?

MAGGIE

The Taj Mahal, of course. Jaipur - the Pink City where the Hawa Mahal is. Kerala - the tea farms and on the river.

(to Lucinda)

In Ladakh, that's in the northeast. You'll be freezing your arse off, in the mountains. And, Dal Lake in Kashmir. Stunning! Valley of the Flowers in the Himalayas. Gorgeous! The Niagara of India - Athirapally Falls. And the Thar Desert, a proper desert. All of it breathtaking. Lucinda, you'll be spoilt for choice. There isn't a thing Dan can show you from then on, to out do what you'll see.

Lucinda's mood lifts.

LUCINDA

So, you've been to all those places?

MAGGIE

Yes. I told Endorra about India. The places she hadn't been to. My grandfather, was born, lived and died there. He worked for the railroad. So, we had free passes to ride the trains. My parents took me several times to see all that. But, you my dear, will do it ALL in one go, on someone else's ticket and in luxury. Lucky you.

JEROD

Dan?

Dan scoffs.

MAGGIE

Lucinda, Jerod sent your pictures to Sacked. I just found out this afternoon, they want a test shoot at 9, in the morning.

Lucinda rolls her eyes.

LUCINDA

Did you book that, or them?

MAGGIE

I know it's early, but it's a new client. I'll do better, next time. Oh, and show them your show reel, too.

Lucinda begrudgingly concedes.

LUCINDA

What time is it?

Lucinda goes to get her phone and checks the time.

MAGGIE

And, Search Engine might want to see you in the afternoon, for that re-shoot. They have a better photographer, this time. So, just be mindful. I'll call you asap to confirm.

Lucinda insincere.

LUCINDA

It's so late already. I hate to be rude. But, I...

JEROD

Not a problem.

DAN

I'll call you cab.

Lucinda disappointed.

DAN (CONT'D)

Don't look at me like that. You're the one that's got a gig. My work is done here.

CONTINUOUS:

EXT. LATE NIGHT. IN FRONT OF MAGGIE AND JEROD'S HOUSE.

Lucinda very upset, near crying, runs out in the downpour with her portfolio under her coat, then into the waiting cab.

BACK TO: SCENE.

JEROD

Has she said anything? About you...

DAN

No. I guess she figures, I do, what I do, with whoever. Aside from modelling, I don't tell her what to do.

JEROD

Anyway, where can she go? Back home?

MAGGIE

From the time she saw those dollars signs on her contract, she was hooked. Endorra loves her, everyone over there does. Glowing report. And, she's been asking me for more gigs. She wants more money.

JEROD

And she takes good care of herself. Hardly any booze. Does she smoke? Pills? Is she a saint?

DAN

Nah, she's not a saint. Not in the sack. Very experienced. She didn't learn that in class.

JEROD

Easy, buddy. I don't think either of us are in the mood to blow you tonight.

DAN

It's her background. And other, things.

MAGGIE AND JEROD

What background?

DAN

Her mother was a holy roller. You know, a Pentecostal.

JEROD

A born again. Fundamentalist Christian. High control group.

MAGGIE

A cult! Oh, God. Is she one?

DAN

No. She can't stand the mother. But still, she was around that, you know. All the time.

(MORE)

DAN (CONT'D)

They lived in the poor suburbs. You know. I need to expand my "product" customer base with these models.

JEROD

Well, you weren't Ontino's type.

MAGGIE

You're too old for her.

Maggie and Jerod chuckle.

JEROD

And good thing, she's hooked on "product." Otherwise, she'd be using it all up.

DAN

Yeah, but she won't spread the word. She doesn't want any of them to know her secret.

MAGGIE

She's doesn't want to chance it, yet. She's on film castings, day and night. She hates modelling. She wants out. Ontino wants lights, camera and real action.

MAGGIE (CONT'D)

That reminds me, I need to check, there's a role coming up for her. Wait till she really gets in the loop. She'll come round, Dan. Bank on it. The actor's network. Ah, El Primo!

JEROD

He should know Dan, from your brief but torrid film directing days.

(to Maggie)

That's his real passion.

Dan evades.

MAGGIE

That was before my time. So, what happened?

Jerrod goes in the kitchen to get the paraphernalia, comes back and puts it on the table.

DAN

Things were going good, then Endorra found out. I don't know how. Maybe Tilly told her.

JEROD

She was one of his fuck buddies for a while.

MAGGIE

What happened to her?

DAN

She OD-ed.

JEROD

Heroine. But, that was after Endorra gave her the chop.

DAN

Anyway Tilly, must've said something. Back when I first started out with "the product." After that Endorra gives me the ice queen treatment. I finished the contract. Then nothing. Now, I'm shooting day ol' leftovers. Lucinda's the only thing, I've got. And my customer base, is not expanding.

JEROD

Sad, but true.

DAN

I guess someone left my name on the mailing list. That's how come I had those invites to the launch. When I introduced her to Lucinda, the ice melted.

JEROD

Global warming.

MAGGIE

Well, Lucinda is your and our ace in the hole. After Fashion Week, my phone's going to ring, night and day for her.

DAN

Doesn't help me out now, though. Ontino's my only paying customer. If she was at The House.

JEROD

Does she hang out over there, with
Ontino?

DAN

Once, she mentioned.

JEROD

At this point, she won't bother with
that kinda set-up.

DAN

I'll blow everything if I kick her
out on her ass, now.

JEROD

You think she's having a re-think,
about you?

DAN

Lucinda?

MAGGIE

No, idiots. She's in love with you,
Dan.

Dan shrugs.

JEROD

Well, you best get Lucinda, to get
you, on Endorra's good side.
Otherwise, you'll be an "expendable"
again.

DAN

I've been dropping CBD oil in her
coffee.

MAGGIE AND JEROD

Why?

DAN

I noticed from when I met her, she
has these spells, she stares.
They're absence seizures.

JEROD

Geez! Seizures.

MAGGIE

Dan!?

DAN

They're not convulsions or jerks. They just stare off in space. For a few seconds or up half a minute, it depends.

MAGGIE

How'd you know?

DAN

My mother. She was drunk and hit her head real bad, it was a concussion. Then she had them. But she used to blank out and drop things. Lucinda just blanks out. Anyway, she took the oil. I use to cook it for her, the real deal. She got better and then she quit taking it. They came back. But, she was so fucked up otherwise.

JEROD

Lucinda, she still has them?

DAN

Sometimes. But now, very brief, a second or two.

Maggie and Jerod look puzzled.

DAN (CONT'D)

It just seems as if she's not paying attention, in her own thoughts, daydreaming. I get her the best stuff. The real deal no GMO, hybrids. She's hooked now, doesn't know. But, she needs it. If anybody else knew.

MAGGIE

She'd be fucked.

DAN

She has bad dreams, though. Jumping up in her sleep, then going back to bed, every once in awhile.

MAGGIE

You talked to her about it?

DAN

Nah. She never made anything of it. Well, enough about business for one day.

Dan pulls "the product" out of his pocket. Maggie and Jerod prep themselves.

CUT TO:

INT. EVENING. DAN'S APARTMENT.

It's pouring rain outside. Dan has all of Lucinda's things arranged. The dinner table dressed to the 9s, a full-course Punjabi meal set out, champagne on ice, candlelight, music playing low. He's dressed, fresh haircut and shave. The bedroom is a love nest. Lucinda enters and shuts the door, puts her things in the hall closet, takes her shoes off, shuts the closet door. Then opens it again, finds the coat and a bag with the hat and boots that she showed Dan during the Fifth Avenue tour. She takes them, closes the closet door, then enters the living room.

Song: Miles Davis "So What" (b.g;.)

LUCINDA

Hmm. Miles. He's up to some major ass kissing. Dan! Dan!

DAN

Yeah.

LUCINDA

Do you know anything about a limo with all these fancy chocolates. And what does Maggie call them "scones" and high tea. Picking me up from Search Engine and Ontino from her gig. Then taking us around town and to the nail spa. Our bills were already paid with a huge tip. Then the limo driver, dropped Ontino off. Then me here?

Lucinda looks around stunned.

LUCINDA (CONT'D)

What the hell is ALL this? It's not my birthday, yet. And it's not a holiday, I checked.

Dan pours on the charm.

DAN

Well, I've been so grinchy lately. And this is how I patch things up. You like it?

Lucinda nonchalant. Dan goes to her, takes her bag and portfolio and the outfit, then sets them on the coffee table. Draws her along gently to the dinner table, pulls her chair out, she sits down, he pours champagne, serves her some food.

DAN (CONT'D)

You like all this. Come on, admit it. And the limo ride, too. It's pouring rain since yesterday. You've been out in it, running around everywhere. Soaked.

LUCINDA

Dan, is this another way for you to say, I'm sorry?

Dan, cheeky smile.

LUCINDA (CONT'D)

I apologise for being such an asshole? Well?

DAN

Yes, I apologise. And, I'm sorry for being an asshole, to you.

LUCINDA

Thank you. I accept. And, by the way, you're officially the photographer and director for Endorra, spring, summer and the India tour.

DAN

You're not just saying that, to get back at me, are you?

LUCINDA

No. After Maggie and Jerod's, I cried all the way home. Not too much, cause I didn't want my eyes all puffy for the gigs. I've been trying to figure out why you've been such a jerk. So, when I left, Search Engine I told the driver to stop at Endorra's. Thank goodness she had an hour to spare. I showed her my portfolio, she was stunned. Then I showed her the showreel. She had to ask, if you did it. And, said it's the best she's ever seen from you.

Dan caresses Lucinda's hand and kisses it.

DAN

Thank you.

Song ends.

CUT TO:

Song: "Welcome To The Pleasuredome" Frankie Goes to Hollywood

MONTAGE: Lucinda displays more affection than Dan does towards her. 1 Lucinda and Dan at a Halloween party at Rufus' house. Lucinda finds Dan and his friends in a room doing "the elixir." 2 Lucinda's first magazine cover shoot. 3 Balcony viewing of Macy's Thanksgiving Day parade. 4 Thanksgiving Day dinner at Maggie and Jerod's. Dan's called away for a private phone call. 5 Lucinda's birthday and magazine cover celebration at her favourite Punjabi restaurant with Dan's friends. 6 Endorra's Christmas party, 7 Christmas upstate at a ski lodge, teaching Lucinda how to ski. Dan leaves the room during the night then comes back later. Dan makes eye contact with concierge on their way out of the lodge. 8 Happy New Year at Times Square. 9 New Year's Day, Dan takes Lucinda to their new home, a Brownstone not far from his apartment. First, he shows her, his office, a very large room with tools and building supplies are laying around. Dan shows her how there's going to be a new wall and a closet added. Then the open kitchen/living room area, which she's excited about. She tries to pull open a cabinet door, it won't open. Dan lightly touches it at the bottom and it releases, she opens it. She looks outside and sees the patio, exits and looks at the plants are dying, weeds overgrown, she wants to fix it up. Then he shows her upstairs: her office, a double suite and walk-in closets.

Song ends.

10 Dan and Lucinda on a business-class flight to New Delhi with the other US-based models for the show and the tour, they and Lucinda chat and rehearse hand movements for the show (<https://youtu.be/BU7MeTlCnUM>), while Dan is asleep with his headphones on. At the break of dawn Lucinda awakens tired. The window shade is narrowly open at seat in front of her. An intense stream of sunlight is beaming through in her eyes. She tries to avoid it, the PASSENGER (who's sat alone, window seat) is snoring. Lucinda's eyes become fixed on the light beam.

Song: György Ligeti "Atmosphere"

[VISION NO.3 YOUNG WOMAN/LUCINDA (no face) with cuts and bruises all over her body, is stumbling and running for her life, out of the house, into the nearby woods, at twilight with a full moon, the Vicious Dog is in hot pursuit.

Vision and song end.] The Passenger suddenly turns her head and blocks the light from Lucinda's face, she snaps out of it. The FLIGHT ATTENDANT reaches over and pulls the shade down. Lucinda falls asleep. 11 Lucinda and Dan in a hired car being driven to a meeting. The DRIVER stops at the office building. Lucinda and Dan exit, then greeted by Endorra's PA.

CONTINUOUS.

LATER. INT. MODERN HIGH-RISE OFFICE BUILDING - SUITE.

Meeting with Endorra, and Endorra's PA, INVESTORS' REPRESENTATIVE, LINE PRODUCER (ANUJ) regarding the campaign shoot.

INVESTOR REP: woman, Asian, 30s, attractive, friendly, professional.

ANUJ: man, 40s, attractive, arty.

DAN

Did my equipment make it alright?

ANUJ

We checked it, everything looks fine. But, I'll take you the office where it's stored. So you can have a look, for yourself. We'll move it to our studio, later. So, we'll have everything in one place.

INVESTOR REP

I know this is a challenge. But, Anuj's has assembled the best film crew, money can buy. They've all successfully worked on projects from the US and the UK, filming in India. And as I've already assured Endorra, they're completely informed on our mission of collaboration between Endorra. And the best that India has to offer for customers and visitors.

ANUJ

So barring a natural disaster, everything should run according to our plans. Dan, don't forget the meeting is in the morning, here. We'll review everything with everyone. And any last minute changes or comments can be discussed.

(MORE)

ANUJ (CONT'D)

It'll be great for everyone to meet face-to-face, beforehand. After the meeting, I'll take you to the studio.

ENDORRA'S PA

A driver will come for you at 9:00.

ANUJ

We have backups for the back ups, in place.

ENDORRA

Well, I'm excited! This is something very different for us. So, let's get it done.

EVERYONE agrees.

LUCINDA

How's the store coming along?

ENDORRA

I'm glad you asked. We're going over there tomorrow. A sort of impromptu press conference. You want to come?

LUCINDA

Hell, yeah! While Dan's off with the crew.

ENDORRA

What are you doing later?

LUCINDA

On the way over, the girls and me planned to go walking around shopping and stuff. It's about the only chance we'll have. I really need to do some shopping for the house.

INVESTOR REP

What are you looking for? I might be able to get some assistance.

LUCINDA

Decorating our townhouse. Just moved in. We need rugs, lamps, art, all that kind of stuff. I had nothing. And Dan, had nothing worthwhile, except for the mattress.

INVESTOR REP

My brother is an interior designer. Published and everything, brilliant list of clients. I'm sure he'd be glad to help. I'll have him call you, OK.

LUCINDA

Thank you. I'd love to get his input. I've got pictures, too. I'll show you.

ENDORRA

You and the girls should all come by tomorrow. The driver will pick you up. After, we have rehearsal. The models here are so lovely. It'll be so good to see you, altogether.

INVESTOR REP

We have security personnel available. I'd like them to go along on the shopping, just because. They're twelve of you. Pretty foreign women attract attention. You'll hardly know they're there, OK. Just call me when your party is ready to go.

ENDORRA

Well, it sounds like a plan. What are you doing tonight Dan?

DAN

Sleeping.

LUCINDA rolls her eyes.

LUCINDA

Don't mind him. He's a terrible traveler. He's on pills to calm him for the flight. Now he needs 'em to wake him up.

ENDORRA acknowledges.

CUT TO:

INT. NIGHT. 5-STAR HOTEL. BALLROOM.

Song: "Sarvesham Svastir Bhavatu" (Peace Mantra) Tina Turner
- instrumental.

Red carpet, ethereal high brow fashion show of Endorra SS for investors and other fashion industry executives, associates and affiliates. THE PRESS is attempting entry, but forbidden. DAN is sat with Endorra's investors party. The Endorra Collection is an amalgam of India's top fashion designers: Payal Singhal, Gaurang Shah, Sandeep Khosla + Abu Jani, Neet Lulla, Ritu Kumar, Sanjay Garg, Bibhu Mohapatra, Anita, Dongre, Manish Malhorta, Sabyasachi Mukherjee

CUT TO:

EXT. DAY AND NIGHT. PRIME LOCATIONS IN INDIA.

Endorra, spring, summer collection and India tourism project filming in various high profile and off the beaten track places in India.

Song ends.

CUT TO:

INT. WEE HOURS. LUCINDA AND DAN'S HOUSE.

Lucinda and Dan returned from in India earlier, their suitcases are still unpacked. She wakes up and notices that DAN isn't in bed. She goes downstairs, doesn't see him, then looks toward his office, the door is open, she proceeds with stealth. She sees him with his headphones on, looking at photos (hard copies in-hand) then on the pc. He's putting profiles of Fasionex entrants in a two different folders, and in two different stacks on the desk. She remembered that he used the word "expendables" before. Dan gets up, goes to the closet, opens the door, unlocks and opens the safe with the light from his phone. On the top shelf is a gun, stacks of cash, a couple of photo boxes. Then another shelf with a medium-sized box with a lid on it and a refrigerator at the bottom. Dan puts his phone down, opens the fridge door and takes the lid off a small box in the fridge that has two different sets of vials, containing plasma-looking fluid. Some with a red labels and others with blue ones (like she saw in the room at the launch party). He takes inventory of them, puts the box top on, closes the fridge. He reaches behind the cash for a velvet ring-box, then closes and locks the safe door. Shines the light on the dial, sets it on a specific number and switches off the phone light. He goes to the front of the desk, turns his back and leans back on it, opens the box and looks at the ring, then places it atop the desk. Lucinda shrinks back then creeps back to bed.

CONTINUOUS.

LATER. KITCHEN AND PATIO.

Dan is sitting down eating breakfast. Lucinda exits kitchen to patio with some fresh fruit. Loads of boxes from the move-in still unpacked and new boxes of merchandise unopened, new furniture unwrapped. New plants are on the patio for planting. Lucinda remembers the word, "expendables" as she's eating and questions him. Dan senses an argument brewing and squelches it.

LUCINDA

Dan, why did you call some of the models on the shoot, expendable? I remember that's what you called the wannabees at Fasionex, too.

Dan nonchalant and dismissive.

DAN

Well, they're you know, set dressing. Necessary, but easily replaceable. Unlike you, my dear.

LUCINDA

I don't like people belittling other people and what they do. Ranking them like that.

DAN

Well, I've got my way of expressing myself and you have yours. It's not derogatory, it's just the way I see things at the moment. In relation to what I'm doing at the time.

Lucinda smirks.

DAN (CONT'D)

Anyway, I'd think you'd be so wrapped up in what you have going on, that you'd hardly waste time on my choice of words. You've got several covers and ads this week, from what Maggie has told me? This modelling thing is really paying off, for you. Making the big bucks.

Lucinda insincere smile.

DAN (CONT'D)

Besides, my work is petty in comparison. It's the only way for me to keep myself useful.

Lucinda laughs.

LUCINDA

Aside from helping me unpack all this shit!

DAN

Hire a housekeeper. We'll need one anyway. Ask, Maggie.

LUCINDA

No thanks, I'll find my own. I don't want some snobby asshole coming in here, fucking around all day, digging through my stuff and telling Maggie all my shit. You tell her way too much already. I want somebody I can trust. And nice, at least. Ontino can hook me up.

Lucinda eats her last bit of food. Dan drinks his coffee.

LUCINDA (CONT'D)

Dan. You like being with me? Cause honestly, I have my doubts. That you and I...

Dan holds Lucinda's chin, turns it towards him, looks her in the eyes, then reaches in his robe pocket, pulls out the ring box, opens it, then sets it on Lucinda's plate.

LUCINDA (CONT'D)

Well, I'll be damned.

Lucinda takes the ring out and puts it on her finger.

LUCINDA (CONT'D)

Dan, is this your way of trying to get me to marry you? Cause if you are, just say so.

DAN

Marry me.

Lucinda jumps screaming, then hugs Dan. Dan motionless, but approving.

DAN (CONT'D)

I know I'm not the romantic Romeo type. But, let's give it a shot. What the hell, eh?

Lucinda gets her phone from the kitchen counter and dials, then sits back down and dials.

LUCINDA
I need to call home.

Lucinda puts the call on video/speakerphone.

LUCINDA (CONT'D)
Ma, ma.

MARA
Lucinda! I'm so happy to hear from you, honey. You look good. At little tired, but good.

Lucinda shocked at Mara's reply.

LUCINDA
I just came back from India last night. I was working over there for...

MARA
Lucinda, I...

LUCINDA
Before you say anything, Ma. I'm engaged! Dan, my boyfriend, just asked me to marry him!

Lucinda shows her the ring.

MARA
He did! Congratulations, honey! Look at the size of that stone! Well, I guess money's no issue.

LUCINDA
No, it's not. Where's Dad? Is he there?

DAD
Yes, I'm here. I haven't left for the shop, yet. Well, it's about time. Congratulations!

LUCINDA
Thank you, Dad.

DAD
I was worried sick at first. I was gonna borrow on the house to hire a private detective.

Lucinda looks at Dan, "what did I tell you" look.

MARA

But, then I saw you in all the magazines and on the covers. I showed, Dad. Your subscriptions are still coming to the house. So, I started looking at all those ads with the fancy makeup like you used to sell. Remember you gave me some perfume? And your Dad, too. Well, that was cologne. But...

LUCINDA

Yeah, I remember, Ma. We just moved into a beautiful house in Brooklyn Heights. It's not on the river like Dan's old place. But, it's so nice.

DAD

Is it a good neighborhood?

LUCINDA

Yeah, Dad it's very safe. Don't worry. Ma, please pack the rest of my things and ship them to me, as soon as you can. I'll send you the address. Except for that stuff on the top shelf from school, you can toss that, if you want. Oh, but send me the plant books, OK. They can help me fix up this patio garden.

DAD

Yeah, I'll clear it all out. That'll be my man cave. Hideout, from your mother.

MARA

Lucinda, there's a new model with as many covers as you. But, she's younger though, like 16. Good, Lord. That's way too young.

LUCINDA

That's Utta, she's 18.

MARA

Utta!?

LUCINDA

We've already met.

MARA

She's pretty. But that look on her face. What kinda attitude is that, she's got.

LUCINDA

She's got a different look, Ma. Fashion has to appeal to all kinds of people.

MARA

Well, mind yourself and keep on your toes. I know how envious some women can be. Remember that Tanya Harding, Nancy Kerrigan episode. And look what happened to Selena. Heaven forbid you get an assistant like that. Almighty God and the Lord Jesus bless your work, guide and watch over and protect you, honey. Amen. And, Dan, too.

Lucinda rolls her eyes. Dan shakes his head.

DAD

So where's this Dan of yours?

Dan draws the phone closer to him.

DAN

Hi. This is Dan. Your future son-in-law.

Lucinda laughs, under breath.

DAD

Hold the phone up, so we can see what you look like.

Dan holds up the phone and waves. Lucinda laughs, under breath.

DAN

I apologise for us not being in touch earlier. Time passed and things got crazy. And now, we're in this new place. Here, let me give you a tour.

Dan walks around the house. Mara and Dad commenting on how lovely everything is.

DAN (CONT'D)

All the furniture and stuff came while we were in India. Lucinda's agent had someone here for the delivery. Lucinda and our interior designer in India, picked out all kinds of stuff from there. I put my two cents in, too.

LUCINDA

(shouting)

Yeah, two cents. I didn't want a penny more, from him.

DAN

Well, it should all be arriving soon.

MARA

Oh, that sounds so exotic. Lucinda always liked that kind of thing. I can't wait to see it. Just take a look at what WE have here, Dan.

Dad takes the phone from Mara.

DAD

Don't, don't show him...

DAN

We'll, start planning the wedding real soon. Lucinda's going to be so busy through the spring. I think June is probably best.

Lucinda raises an eyebrow.

MARA

Definitely. A June bride and a mother before next summer.

DAD

Listen to you guys. Sorry, I need to get the shop.

Mara takes the phone from Dad.

MARA

Stay! He's showing us...

DAD

I need to work for whatever "we've got!"

DAN

I feel so guilty keeping Lucinda away from you. Now, just hear me out for a second, OK. I want to do this for you both. So please, don't take offense, Dad. I mean no disrespect. Cause I know you're a hardworking and successful business owner. I respect you for that. You're a good man. I want you to go ahead and pick out a new house. It's the least I could do. You have everything else, but your girl, now. So just let me do that for you, OK. Whatever style you want, wherever, within reason. Say, 300K.

Mara elated. Dad protests. Lucinda shocked.

MARA

Dan, we couldn't possibly.

DAN

Say, "NO!"

Mara shushes Dad.

MARA

Well, at least think about!

Dad protests.

MARA (CONT'D)

That's so gracious and loving. The Good Lord bless you both. This is a blessing from God. We can't thank you enough.

Dad goes to exit.

MARA (CONT'D)

(to Dad)

Come on, now. It's a gift. Well, at least say "good-bye" before you go.

DAD

Bye, Lucinda. Love you, baby. Bye Dan, you're a good man. Just take care of my girl.

DAN

Will do, sir.

LUCINDA
He already is. Bye, y'all.

MARA
Bye, honey. Remember take good care of yourself. And, Dan you mind my child, OK. God bless you both.

DAN
Talk later.

Dan disconnects.

LUCINDA
So where's the money coming from?
For their new house?

DAN
Anuj put me in touch with investors in India.

LUCINDA
Investing in what, might I ask?

DAN
I told them how you and I met. And they want to do a model search thing, all over India. I know the system, so.

LUCINDA
You'll be going over there then?

DAN
Till things get running.

Lucinda, attitude.

LUCINDA
It's a big country. And lots of "expendables."

DAN
Well, they're lots of struggling and hopeful young women and men. You remember what that was like?

Lucinda concedes.

DAN (CONT'D)
You're not the only one in the world that dreamed of being a supermodel. There's lots more where you came from, in India.

DAN (CONT'D)

Over there, they want it badly. And, they'll do whatever it takes.

Lucinda, snappy. Conversation turns into an argument.

LUCINDA

Like what?

Dan sarcastic.

DAN

Like whatever the investors want. Look, you've got your career going. No thanks, to me. Not once.

LUCINDA

Thank you Dan the Man. Lest you forget, I'm the one that got your career out of the shit hole it was already in. It's only because of me, that Endorra halfway trusts you around the girls.

DAN

So, you're my watchdog, eh.

LUCINDA

She told me about you and Tilly. And what happened to her. You didn't give her the skunk. But you sure as hell, didn't do a fucking thing to help her quit. And neither did Jerod or Rufus. She didn't give her the chop. She put her in rehab twice, hoping it would help.

DAN

I don't take responsibility for any of these druggies and their baggage. If they can't handle it, that's their problem.

LUCINDA

Yeah, I guess so. Like all the rest, that aren't relevant, in relation to what you're doing at the time. They're EXPENDABLE.

DAN

Damn, right!

LUCINDA

If I find out you're dealing dope.
You, me and your career are done.

CUT TO:

Song: "1999" Prince

MONTAGE: Late summer, Lucinda and Dan are living the high-life, attending posh parties, front row seats at events: concerts, jetting about on private planes, cruising on luxury yachts, attending sport events in private suites. Lucinda with VIP seats to fashion shows, talk show interviews and doing other editorial shoots. At these events she sees Dan stepping aside with either: Maggie, Jerod, Rufus or Utta and holding very private conversations and talking about her behind her back. When she confronts him on the spot, he ignores her, evades her or there's a blow up between them.

Song ends.

CUT TO:

EXT. SUNNY AFTERNOON. LUCINDA AND DAN'S HOUSE, PATIO.

Lucinda is sat outside smoking the last of a cigarette. Dan enters. She doesn't hear him. He sees her smoking. He takes his bags into the bedroom, then enters his office with his laptop, locks the door and talks on the phone. Lucinda enters and hears him talking. She knocks on the door. Dan excuses himself from the conversation and disconnects. Then gets up and jerks open the door, then leans back on his desk. Lucinda stands just inside the doorway and notices that the room is different. The conversation escalates into an argument. Their relationship is falling apart.

LUCINDA

This room, it's smaller than before.

DAN

You're just now noticing?

LUCINDA

Well, when you're in here it's locked. And when you're gone, it's locked, most times. I respect your privacy, Dan the Man.

DAN

And, I respect yours.

LUCINDA

I don't close myself off from you.

DAN
I'll keep that in mind, next time.

LUCINDA
Thank you.

DAN
Anyway. I wanted a closet in here.
Don't you remember? I told you that,
the day I brought you here.

Lucinda concedes.

LUCINDA
I called you twice and no answer.
You come in here, from the other
side of the world, didn't say a word
to me. I haven't heard from you in
two weeks, and bam! You're in here,
locked up and on the phone.

DAN
Sorry, I missed your calls. Was it
urgent? Or, were you just trying to
spy on me?

LUCINDA
We have a meeting at Endorra's
office tomorrow morning, 8:00. A
zoom with India. Then a press
conference. We're launching my
unisex make-up and fragrance.

DAN
Congratulations. You finally got the
greenlight, on both. Thanks for
letting me know. Shall we go
together?

Lucinda shrugs.

LUCINDA
Suit yourself.

DAN
I'll call for the car, then.

LUCINDA
Regarding my spying, I found out
that while you happened to be in
India. Utta also happened to be
there. And, not because Endorra
sent, either.

DAN

Utta's itinerary is her own goddamn business. I've got plenty enough business of my own to do.

LUCINDA

I guess you do.

DAN

And quit smoking those mother fucking, stinking cigarettes. They're gonna turn your skin to stone. And you know it.

Lucinda, indignant.

LUCINDA

I do what I want.

DAN

Yeah, go on. You got your nerve talking about other people using drugs and you're hooked yourself. I know you've been smoking for months. I can smell it.

Dan stands face-to-face with Lucinda. He pokes his hand into Lucinda's pocket and pulls out a pack of Dunhill cigarettes, looks at them, tosses the pack to the floor and stomps on it, then kicks it out, into the hallway.

DAN (CONT'D)

You reek of them. That's way I moved in the other bedroom.

Lucinda stomps out and slams the door, then stomps upstairs.

DAN (CONT'D)

And, I'll stay in there until you quit. I don't ever want to see you anywhere smoking. Or smell it, in this house.

CONTINUOUS:

EXT/INT. MORNING. LUCINDA AND DAN PASSENGERS IN HIRED CAR.

Enroute to Endorra's office, they're both not talking. Dan makes the first move to patch things up.

CHAUFFEUR: woman, 30s, attractive, professional.

DAN

I know you don't even like anything toxic like that. So, why are smoking?

LUCINDA

I don't have you, so I need something. It helps me.

DAN

Utta is just like, Rufus, Maggie, Jerod and Ontino. My friends.

Lucinda looks out the window.

DAN (CONT'D)

Ontino is the only friend you like. The rest of them...

LUCINDA

She's been a real friend to me. The others, are shitty. From the time I met them, they've always got some degrading and insulting comment to say about me, behind my back. Or, a back-handed "compliment" to my face. When I confront them, they deny it or water it down. And you, just sit there and say nothing. They're just like my mother. And, you're not much better then them, yourself.

Dan looks out of the window.

LUCINDA (CONT'D)

As soon as this contract is over, I'm dropping Maggie and Jerod. I told, Endorra already. Otherwise, I don't want them around me, ever. And those three assholes at the studio. Endorra's PA had them replaced. Ontino's quitting modelling. She's moving on. Going to LA. Soon. It's what she always wanted. We'll meet up, in Paris, for a shoot, in a few weeks.

DAN

Well, good for Ontino. And, you?

LUCINDA

I'm a model, not an actor.

DAN
 Coulda fooled me, with all the
 drama, Mama. I'm not giving up my
 friends.

Lucinda rolls her eyes.

LUCINDA
 Suit yourself. I don't want them
 around the house while I'm there.
 I'd gladly rid myself of them. I
 don't want fuck, to do with any of
 them.

Dan exhales deeply.

DAN
 About your smoking. I know a
 psychiatrist, a therapist. His
 methods are otherwise "unorthodox"
 to some.

Lucinda looks at Dan.

LUCINDA
 Meaning?

DAN
 Hypnosis. No medicine, or chemicals.
 Make an appointment. Quit smoking.
 Otherwise, I won't go anywhere with
 you. I know you won't go alone. And,
 I stay in my room.

Lucinda softens a bit. Chauffeur approaches the office.

LUCINDA
 Send me the number?

Lucinda and Dan look at each other intently. The Chauffeur
 stops.

DAN
 Get the appointment this afternoon.

LUCINDA
 Just like that?

DAN
 He owes me.

LUCINDA
 For what?

DAN

In my humble beginning. I was a sleazy paparazzi. I've got pictures of all sorts of people doing all sorts of things, that they'd like to forget. I haven't used them. But.

Lucinda surmises.

LUCINDA

You have them, in "safe" keeping.

DAN

You know, all I have to do is put the word out on you. And...So, don't cross me, Lucinda.

Dan nods, turns and exits the car, then puts his hand out to help Lucinda exit. Lucinda takes his hand. THE PRESS are near the building entrance waiting. Endorra's car pulls up, behind Lucinda and Dan's.

CUT TO:

INT. LATER. THERAPIST'S OFFICE.

Lucinda is at the office (a cozy room), sat across from the therapist, having a session to help her quit smoking. She's cautious about what she reveals, considering the relationship between him and Dan. The real point of this session is to make her a willing subject to commands, under hypnosis.

THERAPIST: man, 50s, Asia Indian, average, approachable, non-judgmental.

THERAPIST

So why do you want to quit smoking?

LUCINDA

I don't even like it really. My parents don't smoke, nobody in my family. A friend or two in school. So many models do. It's hectic, the shows and all. Everything's a deadline. I was never curious even before. I hate the smell, even afterwards. But, I'm going through a... I just need to comfort myself, when I'm under stress. And it does it for me.

THERAPIST

So you like the taste. But, not the smell. Why's that?

LUCINDA

It's the chemicals. And they linger. And stick to everything. It stinks really. But, it's instant relief. Do you smoke?

THERAPIST

Cigarettes? No. Do you have any cravings, other than tobacco?

LUCINDA

No. Not for food, gambling, alcohol, shopping, sex. Well you know, Dan and I got married recently.

THERAPIST

I know Dan hates cigarettes. Is that part of the reason for quitting? Cause if it is, you'll never quit.

Lucinda disappointed.

THERAPIST (CONT'D)

Each partner has or acquires this ability to use something that they say or do as a weapon or a trigger for the other. And, they learn when and where to use it, to manipulate the other, to get whatever they want. To, win an argument or whatever. So, if you're quitting smoking to please Dan, you won't. Because it's your weapon against him.

Lucinda concedes.

LUCINDA

Smoking makes me feel guilty. Like I'm sabotaging my body for some stupid reason. I'd never do that otherwise. As ego-driven as I am, I'm not self-destructive. I've taking care of myself, my health. My mother is diabetic, poor diet choices. My dad drinks a bit much. Poor beverage choices. They should... Well, I expect them to do better. But, they don't. I don't want to become like them.

THERAPIST

Everyone is responsible for themselves. None of these addictions have anything to do with "the thing" you really need. We are not dependent on any of them or anyone for that matter. It's they way they make us feel after we do them, that keeps us hooked.

Lucinda puzzled.

THERAPIST (CONT'D)

It has everything to do with your ability to be true to yourself, your character. And, to cope with the difficulties that you're going through. We can make different choices. And learn to cope with situations, if the benefits outweigh the difficulties.

LUCINDA

So, I can cope with my stress, if I tell myself that I can. And never touch another cigarette or get addicted to anything else.

THERAPIST

Yes. And find another, more beneficial way of achieve the relief they bring. When, or if these external things are overwhelming or to demanding, put on the brakes. Otherwise, you'll go out of control.

Lucinda concedes.

LUCINDA

At this point though, I do need some extra support. I want the hypnosis to help me put my foot on the pedal.

THERAPIST

That's what you want. Then we'll go with that.

Lucinda receptive.

THERAPIST (CONT'D)

What we're going to do is called, focus meditation. I would like you to relax. Take breaths until you feel your body relax.

(MORE)

THERAPIST (CONT'D)

Now, I want you to pick a spot anywhere in this room and keep looking at it.

THERAPIST (CONT'D)

Keep all your attention on that object.

Lucinda is drawn to all the diplomas on the wall, with the therapist name, "Shaiman Seer" on them. Then, to a circle of light shining through the window onto the glass of a frame around one of the diplomas.

THERAPIST (CONT'D)

Ignore all the other sounds and objects, just focus on that thing. Now, focus on an imaginary point in-between yourself and the object on the wall.

Lucinda focuses on a section of the light beam that makes the spot.

THERAPIST (CONT'D)

Keep on focusing on that thing, shape, whatever you choose. Now, I'm going to touch you on your arm and hands just to help you control your ability to maintain focus and not get distracted, OK.

Therapist gently and respectfully touches Lucinda's right shoulder and runs his hand down to her hand and then her other hand. Lucinda is relaxed. Her head bends forward a bit and her breathing is calm and deep.

THERAPIST (CONT'D)

Lucinda, shift your focus from that object to a place inside your head. The place you feel, where all your good thoughts come from. Focus all your energy and brain power on that place. I'm going to check that you're doing that, when I take your wrists, then hold them up and see what happens.

Therapist holds Lucinda's right and then left wrists up and then lets go of them, they drop heavily down as they were on her lap.

THERAPIST (CONT'D)

That's fine you're focusing. Now, I'm going to extend your right arm out and I want it to become ridged. Nothing I can do is going to make it budge. It's stiff and inflexible.

Therapist extends Lucinda's arm as explained, any movement is resisted. Therapist stops touching Lucinda's arm.

THERAPIST (CONT'D)

That fine. You can put your arm down, if you want.

Lucinda lowers her arm.

THERAPIST (CONT'D)

Lucinda, with the help of that place in your brain that you're focusing on. You're going to go back to a time in your life when you didn't smoke. And, during that time you felt that you were safe, secure and content, and confident. Nothing else mattered but those feelings at that time. You're there now. Recalling what it's like and how you felt. Stay there and observe those feelings. Remember, where those feelings are. So you can revisit that place of inner peace and calm whenever you want. Lucinda, when I call you back, you're going to feel really good, energised and refreshed. Like you've been on vacation in a beautiful place surrounded by nature and serenity. I'm going to begin to bring you back now, by touching you on the right shoulder. And, on the count of three you'll be back.

Therapist gently touches Lucinda's right shoulder.

THERAPIST (CONT'D)

One, two, three. Lucinda, how do you feel.

Lucinda is markedly relaxed, at peace, focused.

LUCINDA

I feel good. It's nice.

THERAPIST

Good, I'm glad. If you feel you ever need another session. Just give me a call, OK.

LUCINDA

I will. One thing, I...Never mind. Oh, I need to get a check-up. I haven't been to the doctor in years. Can you recommend one?

THERAPIST

Sure, it's always good to know that everything's in good order, right? His methods are otherwise "unorthodox" to some.

Therapist goes to his desk and gets a business card, then hands it to Lucinda, she takes it, reads it.

THERAPIST (CONT'D)

He's a colleague of mine. Not easy to get an appointment though. But, tell the receptionist you're my patient and you'll get in quickly. Besides, he owes me one.

Therapist, cheeky smile.

CUT TO:

INT. DAY. PHYSICIAN'S OFFICE - EXAM ROOM.

Lucinda in an exam room (typical set-up), a bit leery but cooperative with the doctor, doing a routine check-up.

DOCTOR: man, 40s, tall, handsome, good manner.

DOCTOR

I hate to have to rush like this, but I'm completely booked today. Good thing you're in good health, otherwise.

LUCINDA

Otherwise?

DOCTOR

Well, I've seen your bloodwork. It's all good except you're a bit low on the adrenals. No doubt it's just from stress. Otherwise, you would've complained about it sooner.

LUCINDA

Everything's happened so quickly.

DOCTOR

Of, course. You moved to New York. That for one is culture-shock. Bought a house. Lived with Dan. Married to Dan. And the modelling; with the schedule you have to maintain.

LUCINDA

Everything is always so, on the wire. An emergency.

Doctor, chuckles.

DOCTOR

Yeah, like anybody ever died from lack of fashion. I had a couple of model girlfriends, well we were mostly like fuck buddies really. They never really had any time for relationships. One, well she wasn't a top model, like you. But, she was well on her way. Dashing about here and there. All over the place. Dan knew her, he can tell you. We ALL did wild and crazy things back then. Dan the Man.

Doctor, chuckles.

DOCTOR (CONT'D)

So, all of this happened within, how long?

Lucinda surmises Doctor is talking about Tilly.

LUCINDA

About 7, 8 months.

DOCTOR

Well, I hope you quit smoking. Some patients are too embarrassed to put that on the form.

LUCINDA

I'm sure Dan would've told you, anyway.

Doctor concedes.

DOCTOR
 You can do it. It's mind control.
 You need to trust here and here.

Doctor points to her gut and heart.

DOCTOR (CONT'D)
 They, control the mind.

Lucinda concedes. The Doctor shines a pen light in her eyes to check. Lucinda stares.

DOCTOR (CONT'D)
 Lucinda, Lucinda.

Doctor lightly touches her on the right shoulder. She snaps out, then she touches her right shoulder.

LUCINDA
 Sorry, I got a bit dazed. Sometimes,
 I do get headaches. And my eyes -
 hurt.

Doctor finished the exam.

DOCTOR
 Have you ever had your eyes tested?

LUCINDA
 You mean like a vision test? At the
 DMV?

DOCTOR
 Well that, too. But, no. I'm talking
 about looking into your eyes. It can
 show a lot of things that are
 otherwise hidden. I recommended it,
 highly. And soon. Having headaches,
 it's not good. An ophthalmologist
 friend of mine is brilliant.

LUCINDA
 OK, doc.

Doctor sits down to write.

DOCTOR
 What I'm giving you here, is a
 natural remedy. Sourced from various
 plants and roots that have a high
 amount of natural adrenaline, but in
 a concentrated form. It's not
 addictive, unless you want it to be.
 Look up the contents if you like.

(MORE)

DOCTOR (CONT'D)

Take one daily. It'll help keep you,
stay young on the outside and more
energetic on the inside. OK?

Doctor hands Lucinda the paper, stands, then walks to the door.

LUCINDA

Thank you.

DOCTOR

I'll tell the nurse to make an
appointment for the doctor, asap.
She's in high demand, way more more
than me. With all the eye troubles
patients are having these days.

LUCINDA

Yeah, I know. My mother's diabetic.

DOCTOR

That's right. It's in your file.
Anyway, we'll get you in, right
away. She owes me one.

LUCINDA

How's that?

DOCTOR

She knows someone that's a Wall
Street insider. They gave me a good
tip. Now, I'm set for life, after
nearly losing my shirt.

Doctor, chuckles.

DOCTOR (CONT'D)

Anyway, just check with the
receptionist, on your way out. Take
care of yourself. And don't let Dan,
drive you mad.

They chuckle. Doctor opens the door and exits.

CONTINUOUS:

INT. AFTERNOON. LUCINDA'S AND DAN'S HOUSE - KITCHEN.

Lucinda enters tired, and sets her bag on the counter then sits down. Dan is in the kitchen getting something to drink. They talk about her health and he reminds her of her schedule.

DAN
Nothing serious, I gather?

LUCINDA
No, just low on adrenaline, stressed out. And, he told me not to let you drive me crazy.

Lucinda goes in her bag and pulls out the paper, then sets it on the counter.

DAN
He's one to talk. He gambles. Bookies were going to kill his parents. Nearly lost his house one time. Three divorces. Kids all over the place. Most of them hate him. He's single now. Did he hit on you?

LUCINDA
No, no. And for the headaches...

DAN
You never told me you had headaches?

LUCINDA
Well, anyway. His nurse made an appointment for me to get the inside of my eyes checked. And my vision tested. And, that's what he told me to take.

Dan reads the note.

DAN
Oh, I know this stuff.

LUCINDA
He told me to see her asap, so the appointment is tomorrow.

Dan miffed.

DAN
Where's your head, Lucinda? You're going to Paris tomorrow, remember? You got a flight a day ahead. So you could get some rest.

LUCINDA
Shit, I forgot!

DAN

You and Ontino have that hip-hop video. I told Maggie I couldn't go over there and India, too.

Dan takes the paper, puts it in his pocket and exits. Lucinda gets her phone and dials.

CUT TO:

Song: Steel Banglez ft. AJ Tracey & MoStack "Fashion Week"

INT. DAY. WAREHOUSE PHOTO STUDIO SPACE.

Lucinda and Ontino shooting the video. Lucinda takes her remedy for a boost. Ontino and some other models, musicians, actors see what she's taking and asks for it. Lucinda gives the bottle to them.

Song ends.

CONTINUOUS:

EXT/INT. AFTERNOON. ENROUTE TO CHARLES DU GAULLE AIRPORT/AEROVILLE SHOPPING CENTER.

A short distance from the airport, Lucinda's calling Dan to tell him she's leaving Paris. She sees a shopping centre advertising Fasionex. She disconnects, then has the PARIS DRIVER stop, she exits the car and enters to have a look. It has the same sponsors and but different people managing it. As she approaches the photo studio area, the lights flash more and frequently at all three of the set-ups. She's curious if Dan is there. Meanwhile, some WANNABEES recognise her and cautiously approach. When she gets near the studio area, she goes into a trance.

Song: György Ligeti "Atmosphere"

[VISION NO.5. LUCINDA (no face) continues being chased by the Vicious Dog and SHOOTER wearing a full mask, firing a gun. She randomly looks back and sees TEENAGE VICTIMS, bodies falling to the ground, including Ashton. They've been shot with a dart to render them unconscious, to her they look dead. Some are knocked out, on the ground others nearly out, but moving. They're shot again and stop moving. A team of COLLECTORS come to put the bodies on the back of an open-bed truck and take them away. Vision and song end.] CONTINUOUS: Several Wannabees are crowded around her. WANNABEE NO.1 is pushed by the crowd and accidentally bumps her right shoulder, apologises and interrupts Lucinda to ask for a selfie. Lucinda snaps back and touches her shoulder. She's visibly shaken, apologises and runs out.

PARIS DRIVER: man, 50s, attractive, professional.
 WANNABEE NO.1: teenage boy, 16, handsome, eager COLLECTORS:
 tall people, athletic, wearing hazmat suits and helmets.
 SHOOTER: tall, husky.

Song ends.

CUT TO:

INT. DAY. OPHTHALMOLOGIST'S OFFICE - EXAM ROOM.

Lucinda is going through the second part of an eye examination. She finds the process very uncomfortable but manages to get through it. Lucinda is in the exam chair and the OPHTHALMOLOGIST is sat on an exam stool facing her.

OPHTHALMOLOGIST: 30s, woman, attractive, good manner.
 NURSE: man, 20s, average, professional.

OPHTHALMOLOGIST

Because of my schedule, my colleague did your orbital exam and the first part of your retinal exam. Everything is fine with those. Now, I'm going to do your retinal scope.

LUCINDA

Alright.

Ophthalmologist scoots closer to Lucinda.

OPHTHALMOLOGIST

Lucinda, this is going to feel uncomfortable at first. I'll adjust the light, as I judge your response to it, OK.

LUCINDA

My eyes feel weird.

Lucinda's eyes are tearing, though she's trying. The Ophthalmologist backs off, a bit. And gets a tissue, hands it to Lucinda, she daps her eyes.

OPHTHALMOLOGIST

The drops you had, deaden the cornea and dilate your pupils. They'll wear off by this time tomorrow. Wear your sunglasses and don't touch your eyes.

Ophthalmologist scoots up, brings the scope toward Lucinda and slowly adjusts it, right eye first and makes notes.

OPHTHALMOLOGIST (CONT'D)
 Rest your chin and put your forehead
 against it, please. This is touching
 your eyeball. It won't take but a
 minute for me to get a real good
 look. So, relax as best you can, OK.

Lucinda reacts to the beam. Ophthalmologist adjusts the beam.
 Nurse knocks on the door. Ophthalmologist turns toward the
 door.

OPHTHALMOLOGIST (CONT'D)
 Come, in!

Nurse politely beckons Ophthalmologist to come close and
 whispers.

NURSE
 Sorry for the intrusion. But we
 desperately need your help.

OPHTHALMOLOGIST
 I'll be right there.

Ophthalmologist turns to Lucinda.

OPHTHALMOLOGIST (CONT'D)
 Just give me five minutes. I'll be
 right back.

Ophthalmologist hurries away.

LUCINDA
 Alright, Doc.

Lucinda doesn't remove her chin from the scope. She stares at
 the light.

Song: György Ligeti "Atmosphere"

[VISION NO.6, Vision House. Lucinda sees PRETEEN VICTIMS,
 laid out on gurneys, unconscious on their fronts. They're in
 a room that looks like a torture chamber and a morgue. There
 are bruises over the bodies and bleeding cuts on their wrists
 and ankles (from bondage). Some have a SURGEON stood over
 them making incisions in their mid-back area others with
 incisions mid-back and tube and Surgeon extracting a plasma-
 like fluid out of them, others are having blood drawn from
 them. Others have eyes, other organs, and glans removed, then
 left abandoned in writhing pain, dead or unconscious. Vision
 and song end.]

Ophthalmologist hurriedly re-enters the exam room, Lucinda
 jumps back, shaken.

OPHTHALMOLOGIST
 Sorry, I didn't mean to startle you.
 You're, OK? We're nearly done.

LUCINDA
 Yeah.

Ophthalmologist sits down and scoots up to Lucinda.

OPHTHALMOLOGIST
 Rest your forehead, like before.
 Good. You're doing good.

Ophthalmologist makes notes, then switches the scope to Lucinda's left eye and make notes along the way. Lucinda replays the vision in her mind.

OPHTHALMOLOGIST (CONT'D)
 Well, you're done.

Ophthalmologist moves the scope away from Lucinda, then backs her stool away.

LUCINDA
 How's everything?

OPHTHALMOLOGIST
 Fine. No problems. You're good.
 Nothing wrong with your eyes. So,
 the headaches...

Lucinda desperate.

LUCINDA
 Have you ever had a patient tell you
 about seeing strange, even horrible
 things happening?

OPHTHALMOLOGIST
 While conscious?

Lucinda disappointed and very upset.

OPHTHALMOLOGIST (CONT'D)
 What kinds of things?

LUCINDA
 I don't know. I'm out of it for a
 few seconds. Then these nightmares,
 while you're awake. But, you don't
 know that you're awake. And if
 someone touches me, quick enough,
 I'll snap out of it. Otherwise, it's
 an entire scenario.

OPHTHALMOLOGIST

Are they only happening to you, the terrible things? Or, other people?

LUCINDA

Both, I think. I'm not sure.

OPHTHALMOLOGIST

And you don't know whether you're conscious or not?

Lucinda agrees.

OPHTHALMOLOGIST (CONT'D)

I want you to see a neurologist. I don't know him personally, but he's one of the best. A top doc, a specialist, OK. You described what sounds like it could be absence seizures.

Lucinda listening intently.

OPHTHALMOLOGIST (CONT'D)

This not knowing your own state of consciousness, that's puzzling. Because, most people don't remember anything during the seizures. It's almost like they're momentarily hypnotised. The best way to know is by having an EEG done.

LUCINDA

An electroencephalograph. My mother was a RN first assistant. She's retired, now.

OPHTHALMOLOGIST

OK. So you know.

LUCINDA

What's the doctor's name? I'll look him up. He's here in New York?

Lucinda gets her phone and switches it on then quickly types the name in.

OPHTHALMOLOGIST

Yes, here in Manhattan. Issac Spellman. But, about these horrific nightmares, I recommend a therapist that I know well. I'm sure he can help.

Lucinda anxious.

OPHTHALMOLOGIST (CONT'D)
 Dr Shaiman Seer. I could get you in
 right away. He owes me one. As a
 matter of fact, he owes me, two.

CUT TO:

INT. DAY. NEUROLOGY CLINIC - EEG TESTING ROOM.

Lucinda just woke up, laid in bed with electrodes attached to her head and connected to an EEG machine. The NEUROLOGIST is looking at her brain pattern reports during sleep.

NEUROLOGIST: 50s, average build and looks

NEUROLOGIST
 I've looked at your pattern, during
 sleep. For what I've read, there
 appears to be nothing out of the
 ordinary, for you.

LUCINDA
 So that's good, right?

NEUROLOGIST
 Well, let's just see what happens
 while you're awake. It can take a
 period of time to do all of this.
 Because sometimes things don't
 present, when we want them to. And
 other times, a patient can have
 seizures for how ever long and then
 they disappear and don't present
 again. No matter how much tech and
 expertise we have, the brain is
 still quite a mysterious and
 uncharted place.

LUCINDA
 How do you know what's normal
 activity?

NEUROLOGIST
 There's really no "set normal" for
 everyone. Every single person has a
 different pattern. By studying your
 patterns we can see what's "your
 normal" and your indicators. You
 can't compare one patient to an
 other, OK. So, how are you doing so
 far?

LUCINDA

I was really tired when I came in.
Having slept, only half the night.
But, I'm better now.

NEUROLOGIST

I know it sounds cruel, telling
patients to get only a few hours.
But, by depriving you of sleep at
home. But then, when you come here
you're more than likely to fall
asleep. And, that'll help us get a
better scope of your situation. That
way we can see if you're also having
seizures at night while you sleep.
But, that's good. I'm glad you were
able to sleep. In a strange place,
you know.

NEUROLOGIST (CONT'D)

That's why we have patients do that
part of the test, first.

LUCINDA

OK.

Neurologist opens Lucinda's file, flips a couple of sheets,
reads briefly, then makes notes as Lucinda replies.

NEUROLOGIST

They're a couple things I want to go
over before we continue.

LUCINDA

Alright. Ah, everything you find and
we discuss - is confidential right?

NEUROLOGIST

It's my medical privilege not to
divulge any information about my
patients.

LUCINDA

OK.

NEUROLOGIST

In your file, you observed that your
seizures happened about eight months
ago. What was going on with you
then?

LUCINDA

I was getting into this modelling
boot camp.

(MORE)

LUCINDA (CONT'D)

But, there's was a prize, so it was also a contest. Modelling was what I always wanted to do. But, my parents, especially my mother was dead set against it. She gave me so much grief. Arguing and tantrums. The prize was to move here, to New York, for a career. I knew that was going to be a big problem with her, if I won. Just the thought of dealing with her about that, stressed me out. But, I only knew something was wrong, when I snapped out of it and people would look at me weird or insulted by me, supposedly not paying attention or ignoring them.

NEUROLOGIST

This happens.

LUCINDA

But, I have no idea.

Neurologist flips another sheet in the file and briefly reads notes, then writes as Lucinda replies.

NEUROLOGIST

In your file, you stated that you were in a car accident, age 10. Would you tell me more about it?

LUCINDA

Yeah, ah. My Dad was driving us - me and him home, from a science fair. We had our seatbelts on, OK. It was nighttime and we were on this main street, two lanes both ways. There were cars parked on each side and moderate traffic. We were talking about the fair and all. Then, all of a sudden this driver turns the corner really crazy. She overshot the turn and lost control. My dad is trapped between cars, he slowed down. But, she came dead on and hit us.

NEUROLOGIST

So that's what happened, OK. But, can you tell me what it was like for you, being in the car.

LUCINDA

This happened so fast, Doc. At first, I wasn't paying attention because I was excited about the fair. I won a prize for this botanical experiment and I was holding it on my lap, while we were talking. Then I heard brakes screeching. That's when she made the turn. But I couldn't tell where the noise was coming from. I just looked all around. Then at my Dad, put his arm out in front of me. Up to my chest, to protect me and kept it there. I could see my Dad looking ahead cautious, that's when he slowed down. Then I saw this car, her car, shoot around the corner and weaving all over the place. Next thing, I saw were her headlights headed straight for us. I was thrown forward and the airbags deployed and I blanked out. My face was burned from the airbag. My chest got bruised, too. That was all. I shoulda been in the back seat. Anyway.

Lucinda exhales deeply.

NEUROLOGIST

I'm sorry you experienced that unfortunate trauma as a child. Did you see a mental health practitioner or anyone?

LUCINDA

No, I've just been handling it on my own, all these years. And to think my mom was an operating room nurse.

NEUROLOGIST

Yeah. People in the physical health profession...But, it's good that you still recall it in detail. A lot of patients just block things like that, out.

LUCINDA

I don't know if this has anything to do with my problem. But, my mother blamed my dad for the whole thing. And accused me of covering for him. She never gave it a rest.

NEUROLOGIST

How's that?

LUCINDA

She said he was drunk. But, it was the woman that was drunk. My dad told me that she was charged with DUI and reckless operation. He was alert and did what he could to avoid the car. But, he was hemmed in. Do you drive?

NEUROLOGIST

No, I don't.

LUCINDA

Well me, nine years. And I've come across some really hairy situations on the roads. New York is madness. When I was younger and my mother would bring up the accident, to whine my dad up. I remember just blocking that bit, out. It upset me too much. May Dad and I are close, have always been. My mother, no.

NEUROLOGIST

You're seeing a therapist?

LUCINDA

That was about my smoking.

NEUROLOGIST

I'd recommend you go back and discuss these issues. Especially since you didn't see one, just after the accident. And things seemed to have piled up on you, afterwards. They can become difficult to manage. Resentment can build up and cause negative patterns of behavior. Well, that's about the extent of my mental health therapy. I'm an expert in the knowledge of how the brain functions. Most, times.

LUCINDA

Got you. But, I will see a therapist.

NEUROLOGIST

This is all good information and could very well be effecting you physically.

(MORE)

NEUROLOGIST (CONT'D)

So, what we're going to do now, is check on how your brain reacts to stressors. First, to flashing light and then muscle tension, OK. I'm going to switch the light on and it's going to flash at various speeds for a couple of seconds, then I'll turn it off. Just relax afterwards. Alright.

LUCINDA

OK.

NEUROLOGIST

So get comfortable and relax and close your eyes.

Neurologist looks at the EEG monitor and waits for Lucinda's brain activity to reduce, then directs the lamp toward her. Nothing outstanding presents. Neurologist switches off the light and moves it from Lucinda's face.

NEUROLOGIST (CONT'D)

Now, I need you to breathe fast and deep for two minutes.

LUCINDA

Wait, am I going to hyperventilate?

NEUROLOGIST

We'll stop before that happens, OK. But, I need to see if this sort of stress is a trigger for you.

LUCINDA

OK. I'm with you.

Lucinda does the breathing.

FADE OUT. FADE
IN:

NEUROLOGIST'S EXAM ROOM.

NEUROLOGIST

Well, from what we gathered today. There's nothing presenting that's out of the ordinary.

Lucinda disappointed.

NEUROLOGIST (CONT'D)

I know this is frustrating. But, I want you to come back in six months or if you become aware of anything different before then.

CONTINUOUS:

INT. EVENING. LUCINDA AND DAN'S HOUSE - LIVING ROOM.

Lucinda walks to the front door and sees the clique through the window and stares at them.

Song: Michael Jackson "Morphine"

LUCINDA

(talking to herself)

Fucking assholes! I could pick them off, one at a time. (shoots with a finger gun) Some idiot detective would ride my ass. It would have to be an all or nothing. Hmm.

Lucinda thinks for a minute, then enters, displeased. Dan the only one sober. Utta notices Lucinda's distress and insincerely invites her to come over and commiserate. Lucinda enters the kitchen and pours herself a glass of wine, then acts civil to everyone. Utta is celebrating being on the cover of Vogue US, September issue. Lucinda is jealous cause it was a toss between the two of them for the cover. The magazine is on the coffee table. And a tray of brownies, snacks, booze, drinks and drug paraphernalia.

LUCINDA (CONT'D)

Dan, we talked about this.

DAN

I thought you weren't coming till later.

LUCINDA

I come home whenever I want. It's my house, Dan.

UTTA

Lucinda's home! Lucinda, come over and see my cover. And tell me what you think. If I did a good job or not, OK? They all said, "YES." But what the fuck do they know? Fuck all of you. Except for Dan. He knows. Right, Lucinda?

Utta holds up the magazine then drops it on the table. Lucinda joins the group and sits next to Utta. Lucinda brings the magazine towards her and carefully looks at the cover.

UTTA (CONT'D)

You do know, that there's nothing going on between me and Dan, don't you.

Lucinda raises her eyebrow for a second, puts the magazine down, gets a brownie from the coffee table, eats it and drinks her wine.

UTTA (CONT'D)

He only advises me on career matters, making sure, I'm OK. Since I don't have anyone looking out for me. And I've been having these terrible thoughts in my head, from all the stress and demands. The crazy schedules, the pressure. You know, more than I do, I'm sure. You're the only one I can really talk to. Ontino's gone. The girls at the house are shitty. The rest of these assholes don't give a shit. As long as they get their cut.

LUCINDA

You're flying, Utta. I'm tired. I'm going to drink my wine and go to bed. By the way, one of your eyebrows is higher than the other.

Lucinda indicates the magazine.

UTTA

Really!

Utta grabs the magazine and looks.

LUCINDA

They shoulda caught that. Or, you should've. I always check.

UTTA

Next time, I will.

LUCINDA

If there is a next time.

Utta drops the magazine on the table.

UTTA

I know you don't like me.

LUCINDA

Look around Utta, all your friends are sitting over there.

Lucinda finishes the brownie.

UTTA

I know. But, please Lucinda, at least we can bitch about work. Can't we? And the ugly clothes, and the stupid hairstyles and stupid wigs and the stupid makeup, for 6,000 a day. After you cut yours out.

(to Maggie and Jerod)

And that one,

(to Rufus)

And, the bull shit taxes. Tax bills, I oughta burn 'em. We ALL should. Motherfuckers. IRS.

LUCINDA

6,000. That's ALL you're making these days?

UTTA

See, I told you. That's what's got me so stressed out. Doesn't that stress you out? What stresses you out? Endorra?

LUCINDA

No. She's tough, but she's good to me. Better than she is to you. It's just that...

UTTA

Come on, out with it.

LUCINDA

Everybody wants everything at the same time. It's just fucking clothes. Nobody's dying.

Lucinda drinks more wine.

LUCINDA (CONT'D)

Or having a heart attack, right.

UTTA

I thought I was the only one. Fuck these motherfucking clothes, man. And these motherfucking magazines.

Utta tosses the magazine across the room.

UTTA (CONT'D)

And that photographer they had. Badil-ka, fuck, whatever. He had me doing shit. I almost broke my ankle. Running in them shoes, in the rain. I was freezing cold. Shaking. Like this!

LUCINDA

He always does crazy shit like that. His work is brilliant, though.

UTTA

But, is it worth it, though? That's what I'm asking. Especially for only 6,000 motherfucking dollars a day.

LUCINDA

Not really.

UTTA

That's what I'm saying. Lucinda. See you get it! They don't. Nobody else does. They don't like me anyway.

LUCINDA

Well, it comes down to one thing really. People either like WORKING with you or they don't - Utta.

UTTA

Well, you met Endorra at the right time. And you're a smart bitch to pitch her those unisex, organic ideas. I give you that much. We'll see if it sells. But, you set yourself up nicely. You're smart.

Utta smirks. Lucinda drinks her wine and eats another brownie.

UTTA (CONT'D)

They're good, uh? I made 'em. See, you're not the only one that cooks.

Utta eats one.

LUCINDA
What's in them.

UTTA
Dan's plant collection.

RUFUS
Some hash and weed, he brought back
from India.

EVERYONE laughs.

UTTA
It's better than drinking that.
(pointing to Lucinda's
wine)
That stuff is deadly toxic poison. A
biohazard waste. And thing is, you
don't know what exactly the hell
else is up in it. Besides, the
grapes, that is.

Lucinda, chuckles briefly.

LUCINDA
I'm aware, Utta. Before I modelled,
I was studying about all kinds of
medicinal plants. So, what's this
stuff?

Lucinda reaches for the red labelled vial. Then holds the red
vial with her fingertips, shakes it, then holds it up to the
light and looks at its clarity, puts it down.

UTTA
That! Beauty in a bottle.

MAGGIE
The fountain of youth. Not that you
really need it. We should tap, what
you have.

LUCINDA
It all depends on the state of one's
mind. So, what's in it?

UTTA
Nobody is allowed to ask that
question. Cause they're better off
and we are better off with it than
without it. And, it's perfectly
legal. Isn't it, Dan the Man?

Dan concedes.

DAN

It's an ALL organic and legal substance. And from what I know, nobody I know has died from it. Not yet.

Utta laughs.

UTTA

You wanna try it out? Give it a whirl? Red? Or blue?

Utta laughs.

UTTA (CONT'D)

I sound like Morpheus.

Everyone but, Lucinda laughs. Then takes the blue one, holds it up to the light and checks, it has less opacity and thicker. She's a bit apprehensive. Lucinda pulls her left sleeve up.

UTTA (CONT'D)

Curious? Well, you'll know soon enough.

Everyone agrees.

UTTA (CONT'D)

(to Dan)

What you waiting for, your chauffeur? Get her sorted. Don't keep the customer waiting. I'm gonna put on some more music.

Song ends.

Utta goes to get Alexa out of her bag. Switches on the music, then falls down. Alexa rolls on the floor. Utta crawls around to get it, it keeps rolling ahead of her, Utta laughs.

Maggie, Jerod and Rufus laughs. Rufus goes to help her, he falls down, same thing. Song fades out.

Lucinda is in a state of euphoria, everyone disappears from the room.

Song: György Ligeti "Requiem"

Lucinda closes her eyes and breathes deep, opens her eyes and full see that she's in the cell in the Vision House. [VISION NO.7. The cell door opens, Lucinda goes through the same psychological torture as in the other visions. Noises and strobing lights.

The room door opens, she walks out into the hallway, then hears SOMEONE/Dan and a Vicious Dog running after her, chasing her around the hallway. She gets to the hallway door and tries to open it, it's stuck. When she finally opens it, she's a corpse (beaten and bruised), wrapped up in a full-length, straight jacket with a gag in her mouth, she falls (in slow motion) flat over on her face, in front of herself. When she looks up, a gun barrel pointed at her. Dan is holding the gun, he pulls the trigger, but it doesn't fire.

CUT TO: WOODS. It's nearly dark, she runs into the woods, he keeps shooting at her as a target, she sees bodies on the ground dead. His shots gets closer. She trips, falls to the ground and hits her head on a stone, then blacks out.

Song ends.

CUT TO: BLACK. FADE IN: DR FRANKENSTEIN'S LAB (morgue/torture chamber). Along the walls are blood-stained torture devices, in jars, floating in fluid are fetuses with holes drilled in their skulls. Lucinda awakens, blindfolded and naked, with her feet in stirrups (eg, at a gyn exam, placed on a platform). And she has a needle in her left arm that's drawing blood into a blood collection bag. She's been hypnotised not to move or speak; she can only see and hear. Her doctors (NIC neurologist), Maggie, Jerod - all naked, Utta and Dan (fully clothed) are there. Dan removes the blindfold. He and the Utta stand as observers at her head, with a cheeky grin on their faces, as Maggie (wears a dildo) then Jerod, and Doctors (in the order that see saw them) take turns gang raping her (ie, Rosemary's Baby). Afterwards the Therapist sodomises her. When the rapes are done, the Doctors exit. Dan checks on her blood.

Utta slathers her hands with oil and bends over very close to Lucinda's face speaking erotically. Utta sensually runs her hands on Lucinda's body from feet to head.

UTTA (CONT'D)

Woman to woman, I know what you like.

Utta moves to Lucinda's feet.

UTTA (CONT'D)

I've been wanting to do this for the longest time. It's a shame you can't do me. Can you?

Lucinda tries to move, she can't.

UTTA (CONT'D)

Poor dear, you're not in a proper state of mind now, are you?

(MORE)

UTTA (CONT'D)

But, what a gorgeous body. No sagging. No bulges or stretch marks, flat stomach. Firm tits.

Utta is at Lucinda's head.

UTTA (CONT'D)

Not even a frown line or wrinkle. I hope I'll be as lucky, when I turn your age.

Utta gently strokes Lucinda's hair.

UTTA (CONT'D)

Any greys? Well, that's hardly the place to check, is it?

Utta moves back to Lucinda's feet, then brushes Lucinda's pubic hair, then examines them.

UTTA (CONT'D)

Let me see. Not yet. Don't worry this part won't hurt a bit. Cause you can't feel a thing.

Utta stimulates Lucinda's genitalia (inferred) with one hand and enters her with the other. Dan gets horny. Lucinda looks away and sees a CCTV monitor with LAB TECH NO.1 and NO.2 in a room that's separated by large, one-way mirrored walls and closed off from them. It has fridges on the wall (ie, used for soft drinks) They're bottling and labelling the "product" and mixing an additive to some of it and storing whole blood.

Utta stops touching Lucinda, she looks at Dan, puts a forefinger in her mouth, sucks on it, turns and exits. Dan quickly switches on the audio transmission to the lab and demands. Lab Techs talking. Lab Tech No.2 holding up the additive.

LAB TECH NO.2

What is this stuff?

DAN

Is any of it ready?

Lab Tech No.1 and 2 looks vaguely familiar to Lucinda. The H&MUAs from her first photo session, in NY.

DAN (CONT'D)

Yeah, some. For the other vials.

LAB TECH NO.1 points to five empty blue vials.

LAB TECH NO.1

Come back in an hour or so. And,
you'll have to come back for that
(pointing to the blood)
in a couple days. I'll let you know.

DAN

What the fuck are you talking about!
Come back!

LAB TECH NO.1

It's not ready! We had to find the
"additive."

Dan's angry, he rushes out and forgets to switch off the transmission. Lucinda struggles to stay awake. Dan enters the lab, there's a shouting match between him and Lab Tech No.1.

DAN

All that shit is here.

LAB TECH NO.1

Yeah, where? You don't even know.

DAN

Don't bitch to me. It's your job!
Find it!

LAB TECH NO.1

We did! In a store room. Then I had to test it to make sure it was still active. These things take time! Plus, there were no vials. So we had to go looking for them. You need to get these supplies in order, before we get here. And with only two people working. He just started with me today. And it's taking even longer with you going off and barking like some rabid dog.

DAN

Fuck you! You're too slow! I don't have time to come back here. I need to axe your ass.

LAB TECH NO.1

Well I guess it'll be all for nothing then. You want it fresh. Don't you? And who in the hell else won't snitch or steal it?

Dan collects the five red vials, places them in the same case that he had in his safe, then storms out. Lucinda barely manages to stay awake and listen.

LAB TECH NO.2
So, is it legit or not?

LAB TECH NO.1
Yeah. But, the source - I dunno. But the red vial is the additive version.

LAB TECH NO.2
What's this batch laced with?

LAB TECH NO.1
Some secret formula. I'm never told. It could be rat poison for all we know. When he wants to bump somebody off. I guess.

Techs laugh, then don their respirators and gloves. Lucinda goes unconscious.

FADE OUT. FADE
IN:

INT. MORNING. LUCINDA AND DAN'S HOUSE - MAIN BEDROOM.

Lucinda wakes up in her bed, naked. She's fully aware, edgy, confused, totally drained and sore from the gang rape. She feels herself and then her head. It has a knot on it and her arm hurts from the needle. She gets up and puts her robe on. Then looks for her phone and finds it. She looks through her photos to see if there's any evidence, there's none. The phone rings. It scares her, she drops it, then picks it up and looks, Dan's calling, she answers.

DAN
(cheerful)
How you doing? Wow! You were the life of the party last night.

Lucinda in disbelief and denial.

LUCINDA
What?!

DAN
You were up for absolutely ANYTHING. I was shocked. But, relieved to not be such a prude around you anymore.

DAN (CONT'D)

You have no idea how difficult that's been for me. But now that I know you can be trusted... Things were so fucking hot, I called up my doctor friends and they came by.

LUCINDA

Who?

DAN

You know, your doctors. Lucinda. Are you there? Lucinda, snap out of it. Lucinda.

LUCINDA

What do you mean, "snap out of it?"

DAN

Did you blank out, just then?

LUCINDA

No. What are you talking about, "blanked out?"

DAN

Never mind. Anyway, I left everyone passed out all over the place. Cause I had the flight. Look, I apologise for the bump on her head. That's why I called. Has everyone left? You're by yourself? I was worried. You fell and hit your head real hard.

LUCINDA

On what?

DAN

The edge of the coffee table.

Lucinda rants.

LUCINDA

What the fuck are you talking about asshole. I hit my head on the table. Last night I was in some church. You were chasing me with a gun, trying to kill me. I ran out, stumbled in the woods and hit my head on a rock. I blacked out. Then somebody took me to this, I don't know, some kinda Dr Frankenstein laboratory morgue, S&M dungeon.

(MORE)

LUCINDA (CONT'D)

You and Utta had orgasms, watching me get gang raped and sodomised. While I was paralysed from the neck down and my mouth was gagged so tight, my jaw was breaking. My mouth still hurts. And Utta, stuck her fingers all up my... That, fucking disgusting bitch. I'm gonna choke her till she turns blue and dies. Then, I'm gonna dance around her dead body. And fuck you and all the rest of your friends over. Big time. You piece of shit, motherfuckers. You'll be dead, when I done. You drained my blood. I got the needle spot on my arm.

DAN

You're crazy! You told us, you've been having horrible nightmares for months. Seeing people being, raped, tortured and cut open, their guts hanging out. I had to leave the room, it was so disgusting. I've felt you jump up in your sleep, before. You never complained. So... And all you women - you, Utta, Maggie and your eye doctor were confessing your S&M and lesbian fantasies last night. So I got the gear out. We ALL had a good time. I got pictures.

LUCINDA

Bullshit! That's not what happened. I know what happened.

DAN

(mocking Lucinda)

You don't know what happened. You had wine, hash and elixir. You were on a trip around the world, girl. Plus, you told Utta, Maggie, Jerod, Rufus and me - that you're going to kill us all for giving you that stuff. Just like you're talking outta your head, now. Lucinda, you were so far gone. Like I've never seen anyone gone like that before.

LUCINDA

I don't believe a word you're saying. You fuckin', lying bastard. I took those drugs and passed out.

(MORE)

LUCINDA (CONT'D)

And, the rest of it - happened like I said. Stop fucking with me, Dan. You and all of them have been fucking me up all this time. Messing with my mind. Making me feel like shit.

DAN

Nobody's gaslighting you.

LUCINDA

Like hell, you're not.

DAN

Alright, then call everyone that was there. I'll send you their private numbers.

They disconnect. Dan sends out a text message to everyone that was at the party, with the storyline for Lucinda, "its ALL in her head, she was tripping" and "she was down for everything" and gives them her phone number. Then he sends Lucinda their numbers. Lucinda calls Utta. Utta answers well pleased.

LUCINDA

Hello, bitch.

UTTA

Lucinda! Yeah, I'm that bitch. But, you were, so MY bitch last night. I'm amazed and proud of you, for letting go, finally. It just shows, you never know some people.

LUCINDA

You're lying. And Dan called you. Didn't he? Telling you I'm crazy. That I was a part of everything.

UTTA

Well, you were the one that wanted to give "IT" a go. No one forced it in you, being you were so "down for ANYTHING." That's what you said, bitch. And don't worry I won't tell Vogue what you think of them for choosing me, over you for the cover. Now, that we really know how we feel about each other. Well, I gotta go, I'm on location. But, I'm UP for the next one. Call me first, OK. Ciao!

Lucinda disconnects, then walks into the bathroom and turns on the shower. Then steps in and hysterically, screams and pounds her fists on the walls.

CUT TO:

LATER. LIVING ROOM/KITCHEN.

Lucinda dressed, looks around depressed and stressed out. The room's a mess, with empty wine and booze bottles, glasses, broken glass and food thrown about. Furniture, artwork, etc. stained or damaged. She frantically throws things all about the room. She sees Utta's Vogue magazine, then tears the spine apart and rips up several pages. Then yanks the cover off, drops the rest and tears the cover into tiny pieces, then stops cause her arm hurts, she grabs it. Then goes into Dan's office, looks around at everything in order (as he always has it), opens the closet and looks at the safe, closes the doors and then runs upstairs.

CONTINUOUS:

LUCINDA'S OFFICE.

Lucinda sits at her desk chair and pushes up her left sleeve, then looks at the needle spot on her arm. She switches on the desk lamp and holds her arm closer under the lamp and notices that there are two spots very close together, same size. She looks across the room, then focuses on a Cosmopolitan magazine cover of hers, on the wall and thinks. On the side table, is a huge stack of her magazine shoots. Lucinda sits down and quickly thumbs through half of the stack, then the second half and finds the same magazine, as on the wall. Her first cover shoot. She looks at the cover line, "Is He Gaslighting You?" at the left side of the cover, then flips through to find the article and scans through it, noting key words and phrases. Then, thinks about what she's experienced with Dan and his clique (she hears in her head, the past things that have been said in order to: insult, humiliate, intimidate, deceive, and manipulate her from the beginning).

In her head, she formulates her plan of revenge and puts the magazine on her desk. Lucinda goes in the closet, pulls out an old hat box (puts it on the desk), and digs out her old (pay as you go) phone and the charger. Then sees a scrapbook, then opens it. Inside, all her model idols magazine pictures and her loose pictures for her bedroom. And, a Swizzle stick from chemistry lab, then reminisces for a minute.

She plugs in the charger and the phone, then looks through the scrapbook. As soon as there's enough power on the phone, she calls her dad, sounding very cheery.

DAD

Hey, baby! How are you?

LUCINDA

Hi, Dad. I'm fine. And, you? Mom?

DAD

Good, we're good. You're calling from your old number?

LUCINDA

Yeah, my other phone is charging.

DAD

We just love the house. It took her forever to decide on one. Well, you know...But, I finally.

LUCINDA

Yeah, I know how proud you are. Dad. It's a gift, OK. Not charity.

DAD

You've done so well. I'm so happy for you, baby.

Lucinda starts to tear up, but holds it together.

DAD (CONT'D)

Your mother is like a new woman. Off the insulin, lost weight and everything. She had to buy all new clothes. Finally, feeling good about herself. You know.

LUCINDA

That's wonderful, she got it together.

DAD

So, you're doing alright?

LUCINDA

Yeah, Dad. I'm good. Really busy, but good. I'll be having all those fashion shows coming up soon. Here in New York, then London, Milan, Paris.

DAD

Come visit afterwards, baby. We have everything so nice, here in the country.

(MORE)

DAD (CONT'D)

It's a bit of a drive for me. But, I love it. Nobody's around. It's peaceful. Beautiful.

LUCINDA

Dad, do you know anything about safe locks?

DAD

Yeah, of course. Why?

LUCINDA

There was a safe in the house before we moved in and there's no combination for it. Dan's tried so many times. He can't open it. He gave up on it. Can you help?

DAD

It should take no more than ten minutes to get it. Look, go take a really clear picture of the door. I need to see the model number and the serial number, if it's also there. Then send it to me.

LUCINDA

OK. I'll call you right back.

Lucinda disconnects and rushes to Dan's office, opens the closet door, takes the photo, then sends it.

CONTINUOUS:

EXT. LATER. LUCINDA AND DAN'S HOUSE - PATIO.

Lucinda walks out to the patio with her magazine. And, sees a pack of cigarettes and a lighter that's been left on the patio table. She sits down, takes one, lights up and smokes. Her phone rings, it's her Dad, she answers.

DAD

You got a pen? Paper?

Lucinda gets the pen tucked in the magazine and finds her own paper perfume sampler to write on.

LUCINDA

Yeah, I'm ready.

Dad gives her the combination. She repeats it.

LUCINDA (CONT'D)

Don't tell Dan anything about it,
OK. I want to surprise him. And
don't tell mom. Especially her. She
can't keep a secret to save her
life.

DAD

Tell me about it.

LUCINDA

I've got some things I need to do.
But, I will call soon. Thanks for
this. Love you, Dad.

DAD

Love you, too. Bye.

CUT TO:

LATER. LIVING ROOM.

Song: Berywam Carl Orff "O Fortuna, from Carmina Burana"
(beat box) & Phat Crispy Carmina Burana - "O Fortuna" (Hip
Hop/Trap Remix) integration

Lucinda disconnects. Gets rubber gloves and plastic bags to
collect all the mess. Pausing to think at times. Then the
cleaning supplies to clean up everything. When she's done
cleaning, she looks at the products one at a time and thinks,
then looks at the hazardous ingredients, that she remembered
from taking chemistry.

CUT TO:

INT. NIGHT. HOME DEPOT.

Lucinda goes into the store to buy (cash only), a couple of
glass jars, a pack of respirators and a few household items.

CUT TO:

EXT. LATE NIGHT. ROUGH PART OF TOWN.

Lucinda wears an outfit she wouldn't be caught dead in.
Determined and cautious, she goes to a rough area on the
other side of town via Metro (ticket paid by cash). She sees
a HOMELESS WOMAN and approaches her. Shows her a \$50 bill to
buy her a couple of syringes. The Homeless Woman returns with
the syringes, Lucinda pays her.

HOMELESS WOMAN: 60s, average looks and build, ill but mobile, desperate.

CONTINUOUS:

LATER. LUCINDA AND DAN'S HOUSE - DAN'S OFFICE.

Back at home, she puts on the gloves, takes a long hard look at the safe, takes the combination out of her pocket, then slowly practises with the lock, turns the handle and cautiously opens it. The money is gone, the gun is there. In the fridge, the vials are gone. She'll have to wait till he returns with a fresh supply. But, they're two bags with plant matter in them. She looks at one with cannabis and another with some bark and seeds that look familiar, plus a glass jar of white powder. She leaves the bag with the weed and takes the other one and the jar. She closes the fridge and the safe. Then looks at the picture that she took for her father, very closely. And notices the number that the dial was set on and adjusts it. She closes the closet door.

CONTINUOUS:

LUCINDA AND DAN'S HOUSE - KITCHEN.

Lucinda has her books about plants, the bag of seeds, the Swizzle stick, the glass jar with the white stuff, the glass jars she bought and her laptop and a pair of surgical gloves, a respirator, on the counter looking at information about the seeds from the strychnine plant. Her phone rings, she jumps, then goes to answer, it's Dan. She walks away and answers.

LUCINDA

Hello. Yeah.

DAN

Hey. You alright.

LUCINDA

Yeah. What is it? Why are you calling so late?

DAN

Your head, it's better?

LUCINDA

No. I have a headache.

DAN

Oh, well. Be more careful. Or, say no to drugs.

Dan, chuckles.

DAN (CONT'D)

The Reagans, what a joke.

LUCINDA

What?

DAN

Oh, Utta called me and said you talked. We should have another one. Saturday, I'm free. I won't be back till Thursday. You're not doing that many shows this Fashion Week, are you?

LUCINDA

I've got shows all Saturday and Sunday. Endorra's show is on Sunday. Then I'm off to London and all the other shows, full schedule. But, I'll make it on Saturday. I'll be late, but I'll come.

DAN

Steeley and Luk should come, too. Myron's not a partyer. You'll see to everything, won't you?

LUCINDA

Yeah, I'll handle it. That's a shame about Myron. I'd love to have him over. I haven't seen him since we were at the studio, that time. It seems like such a long time ago. But, I'll never forget it. Maybe you could twist his arm.

DAN

Look, I've gotta go. See you Thursday evening.

LUCINDA

OK.

Dan insincere.

DAN

Oh, I was thinking about your parents earlier.

LUCINDA

Let me get started on the party.
I'll give them a call when I get the
chance. I need to get right on this.

DAN

OK.

Lucinda disconnects. Dan dials Lucinda's parents, another call rings through he answers it, instead. Lucinda goes back to first position, puts down the phone and continues reading. Then puts on surgical gloves, opens the glass jar, wets the tip of her pinky on her tongue, barely puts her pinky in the white powder, then tastes it. It's so bitter she spits in the sink and washes off her tongue and finger. She gets the electronic scale out, then switches it on. And measures out one milligram of the strychnine. She puts an ounce of water in the empty glass jar, adds the powder and swishes it around till the powder dissolves, the liquid is clear. She tests the liquid for bitterness again, same result. Then weighs the full glass jar and writes down the amount. She puts on the respirator and measures out 35mg of the strychnine. Then she looks for arrowroot in the cabinet, for it's similarity with the appearance of strychnine. And adds it, for the same original weight, then closes the lid on the strychnine. She goes in the glass recycling bin and finds a one liter glass bottle of mineral water and rinses it out and dries it. Then carefully puts the strychnine in the liter bottle, then adds water a bit of water at a time, mixes it with the Swizzle and watches how it dissolves. FADE OUT: FADE IN. The powder has dissolved. Then she tastes for the bitterness. The poison is ready. She stashes it away.

Song ends.

CUT TO:

INT. EVENING. LUCINDA AND DAN'S HOUSE - DINING ROOM.

Dan returns from one of his Fasionex/"elixir" collection runs. Lucinda has cooked a nice meal, to intentionally have a chat with him. He enters genuinely wired and puts his bags in the living room, then approaches Lucinda. She's sat at the middle of the table, nearly done eating dessert. She has, her phone, laptop, papers and details for the party around her on the table. She's playing it cool, civil and non-combative. She doesn't want Dan to suspect anything. She's also scrolling on her phone checking on things for the party.

LUCINDA

How was your flight?

DAN

They got a new jet. Bad weather most of the way, terrible turbulence. I took Valium the whole time. But they didn't kick in. I was so wired.

Dan pulls the prescription bottle out of his pocket and slams it on the table, then pulls out his phone and puts it down at the end of the table. Dan looks at what Lucinda's eating and is curious.

LUCINDA

There's more.

Lucinda indicates the kitchen. Dan goes to the kitchen and gets himself a small plate.

DAN

I just couldn't eat in-flight. I've got so much to do. Fasionex in India is exhausting. So many people. Great models, though. Especially the guys.

Lucinda's phone pings.

LUCINDA

The planner just reminded me, Saturday is your birthday.

DAN

Don't.

LUCINDA

Come on Dan, it's your 40th.

Lucinda types and says the message out loud.

LUCINDA (CONT'D)

We should definitely plan something special. But, not OTT. You know how he is. Thumb down emoji. And a nice cake. Something coffee flavored. He'd love that. I'll look up some designs and send them, asap.

Lucinda sends the message. Dan smirks.

LUCINDA (CONT'D)

The guests will find it quaint.

DAN

So, who's confirmed?

Lucinda tosses him the guest list, written on a pad. His friends are at the top, all RSVPed.

DAN (CONT'D)

Who are these other, non-fashion people?

LUCINDA

Friends from my gym and spa and a couple of others, I know. But, I'm sure your friends will stay to the end.

DAN

You've always been good at planning and arranging stuff. I'll give you that much.

Lucinda insincere grin. Dan tosses the list back to her.

DAN (CONT'D)

Maybe, in the morning when I'm rested, we can...

Dan raises his eyebrow.

LUCINDA

Don't get a-head on yourself. You're not a birthday boy, yet.

Dan gets up from the table and gets his luggage from the living room, then goes to his office.

DAN

I've got a lot of editing to do.

Lucinda fakes a smile. As soon as Dan is in his office, she takes three Valium and puts them in her pocket, then puts the bottle back. Collects the plates from the table, goes over to the counter and quickly crushes the pills.

LUCINDA

(shouting)

You want the rest of this wine?

DAN

Yeah. I'll get it.

Lucinda quickly pours the wine and puts the Valium in and stirs it quietly, there's a bit of powder on the counter. Dan enters. She covers the powder with a kitchen towel. DAN goes over to the sofa to get his camera bag.

LUCINDA

Here.

Lucinda slowly raises the wine glass, to give it to Dan.

LUCINDA (CONT'D)

Wait! It's not enough, take the rest of this.

Dan goes to get his Valium bottle. Lucinda pours in the wine from the other bottle and mixes it with the spoon, then hands it to Dan. He takes it, then takes a sip and approves.

DAN

At this point, I'm so tired, anything tastes good.

Lucinda pours herself some wine.

LUCINDA

No doubt. Oh, all these dishes. They can stay till morning.

DAN

Leave 'em for the maid. That's her job.

Dan exits. As soon as he's gone from view, Lucinda gives him the finger.

CONTINUOUS:

DAN'S OFFICE.

Dan drinks some wine, puts the wine glass and his camera bag on the desk. Locks the door, takes out the "product", opens the closet, the safe and the fridge, then restocks.

CUT TO:

LIVING ROOM.

Lucinda takes her laptop from the dining room table and goes in the living room, lays down and looks for birthday cakes, waits about 20 minutes then fakes sleep. Dan exits his office, passes Lucinda on the way to the bedroom and switches the lights off. Then goes to his bedroom and closes the door. Lucinda awakens, switches her laptop back on, waits 20 minutes.

CONTINUOUS:

DAN'S BEDROOM.

Lucinda enters quietly and checks on Dan. He's knocked out. She quietly exits and closes the door, then goes into her bedroom. She hurriedly collects the syringes and gloves from her handbag. And the combination, which she's written in code and puts them in her pocket. She goes into Dan's office and opens the safe, the fridge door and then the box of vials, then closes the doors.

She goes in the kitchen, lays down a cloth kitchen towel and opens the box on top of it. There are ten vials, five blue and five red. She takes a picture of the vial box. Then finds the bottle of poison, the empty plastic bottles and a clear glass jar that she stashed away. Lucinda carefully loads two marked (with red and the other with blue), syringes with poison. Then takes the cap off one of the blue and red vials. She checks the poison. With another syringe, takes half the fluid from one of the blue vial and puts it in the empty glass, then adds some the poison (poison is the same consistency as the fluid). and watches to see that nothing happens to either of them. Then takes half of the fluid out (puts it in the empty glass jar), of the blue vials and loads them with the poison and puts the caps back on. Then does the same for the red vials (but draws out less fluid).

She gets a small plastic bag and puts all the paraphernalia in it, rolls it tightly then puts a rubber band around it. Dumps the poison out of the glass jar rinses it, then washes both of them out with bleach and wipes ALL the counters with bleach. Then checks the picture and puts the vials in the case as they were and closes it.

She re-enters Dan's office, opens the safe door, replaces the case, closes the safe door, turns the lock to the resting number. She has a look inside the closet, the safe for rifles and the fridge is on the bottom, then the shelf with the gun is on top. She inspects the closet, moves away stuff so she can see the back of it, which is deeper than usual, twice as wide as the safe (taking up one-half the width of the room) and of another material different than everywhere else inside. She pulls out her phone and switches the torch on and shines on the wall. She taps her knuckle on it in a few places. It's dense acoustical wallboard with a metal edge all round, except for the left side.

Lucinda clears the space and feels around to see how to remove it, there's a narrow gap around the edges along the wall, the floor and the ceiling. But no handle or pulls. She keeps pressing on it, but it doesn't move. Then Lucinda thinks for a second and then touches near the right edge at midway, nothing happens. Then straight down to the bottom. The door releases just enough for her to grab the door and open it, then she places something to keep it ajar.

It's dark inside, she shines the torch. The ceiling is very low, the space is barely enough for one person, then goes inside. She can see a console.

It's a surveillance control system, with monitors, some sort of sound mixer board and an audio control system. She assumes that this is the console that she saw in her first vision. And it must've been Dan, sat down operating it. She looks on the counter and sees some worn out and dog eared gay porn magazines which doesn't really surprise her. She looks in the top drawer and sees small brown eyedropper bottles with liquid in them. She opens one and looks at the brown liquid and smells it. She recognises it as CBD oil (her mother used to take it for diabetes) she puts the top on and puts the bottle back.

Also in the box drawer are photo boxes, she takes the top one out and looks at the pictures. They're photos of Dan and Jerod his women friends in S&M outfits all posed in various sex acts. She digs deeper and finds photos of unrecognised celeb-types, in scandalous situations and other paparazzi-type shots. She puts the photos back in order, closes the box and returns it.

Then she open the pedestal file draw and sees neatly arranged file folders. In front are photos of "expendables" like the one she saw before. They're followed by alphabetically sorted files with names of corporations and financial institutions that she's never heard of. She takes out a few, opens the first one and reads the first page. It's a legal document from Rufus' law office, about her financial worth as a model. Including the details (payment for the concept and scheme) and the amount of profits for her make-up line and fragrance with Endorra (Bramah Collection), thus far. Although she's a top grossing model, the amount listed is far beyond she knows she's earnt through the months. She reads on to see another report that's summarised her value from the beginning, month-by-month.

Further on, there's a list of shares she has in each of those unknown companies. She finds and opens one of the files, then looks at their annual report and see the millions of dollars of assets it has. Then does the same with a few of them. Lucinda painfully surmises that Dan has been using her to launder money he's making from his dealings. Lucinda carefully puts all the papers and files back in order. She's even more disgusted and about to leave the room when she sees the same cowboy outfit he wore when they met, hung on a hook in the corner. Completely disgusted she exits the nook, replaces everything as it was, inside the closet. She goes to pick up the gun, then leaves it. Then thinks for a second. Opens the safe again, sees the large black thick cardboard box on the floor of the safe, puts it on the floor and opens the lid. Inside of it is the black cowboy hat.

Lucinda kicks the box across the floor. And drops to the floor in anguish, recollects herself. Puts the box back, closes and locks the safe, turns the dial and closes the closet door. She goes to the light switch and stands and looks at the closet door for a moment. Then switches off the light and closes the door to Dan's office. Then she goes into the laundry room, takes off the gloves, put them in the bag, puts the band on again and hides the bag.

FADE OUT. FADE
IN:

INT. MORNING. LUCINDA AND DAN'S HOUSE - UPSTAIRS.

Lucinda is shaken but she's trying her best no to show it. She gets \$300 out of her wallet, puts it in her robe pocket. Then collects all the dirty clothes from her bedroom and bathroom, then piles them on the floor in the hall. She enters Dan's bedroom, walk-in closet, bathroom, to collect his dirty laundry, then brings them all downstairs in the laundry room and tosses them on the floor. Then she does the dishes. And sits at the dining room table looking over everything for the party. She wants to hang around until Dan wakes up and she's sure that he isn't suspicious of her or anything. The housekeeper enters straight into the kitchen.

PHILLIPA: 60s, Latinx, housekeeper, professional, friendly, clever.

PHILLIPA

Good morning, Lucinda. How are you?

LUCINDA

Good morning Phillipa. I'm, OK.

PHILLIPA

I'm good. I'm surprised to see you home.

LUCINDA

Yeah, I've got things I need to do here, today. So, how are you doing?

PHILLIPA

I'm in a good mood. Had a good vacation. So, things are good.

LUCINDA

How was it?

PHILLIPA

I loved it! I went to see all the places you told me. We had a good time.

LUCINDA

I'm glad you did.

PHILLIPA

Why did you do the dishes? You knew I was coming.

LUCINDA

I left you the pots and pans.

PHILLIPA

OK.

LUCINDA

Dan's asleep, so don't bother with upstairs. I brought down all the laundry. And no vacuuming. It'll be a short day, but I'll pay you for a full day.

PHILLIPA

Sounds like a plan.

LUCINDA

Would you be able to come on Saturday morning? I'll pay you double.

Phillipa thinks about the offer.

LUCINDA (CONT'D)

It's just to clean upstairs. It's Dan's birthday. I'm giving him a party. Don't worry he knows about it. It's OK.

PHILLIPA

Yes, I'll come. But just to clean upstairs.

LUCINDA

Yeah, that's all. while the planners are downstairs you can work up here. And I'll tell them, not to bother you. Dan'll be home, they can bug him. I'll be working the whole day. You call me if anybody gives you trouble, OK. Or, you can come early.

(MORE)

LUCINDA (CONT'D)

I'm leaving at 9. And you'd be done by the time they get here, at 11.

PHILLIPA

Alright. 8:00. As long as they know.

LUCINDA

Perfect! They'll know.

Phillipa exits to the laundry room. Lucinda remembers the bag.

LUCINDA (CONT'D)

Oh, Phillipa! Would you do, just do my bathroom, first. Before you starts anything down here.

PHILLIPA

Yeah, I can do that, quietly.

Phillipa exits upstairs. Lucinda gets the plastic bag, puts it in her robe's pocket and thinks about a safe place to stash it. She goes outside to check for a hiding place, and sees a plate/ashtray that she used and thinks about where she can put it, and the bag. There's a pile of leaves that have collected in between two concrete jardinières on short legs. She brushes aside the leaves and finds another very weathered bag of paraphernalia and shakes her head. Lucinda puts the bags together, piles the leaves as they were. Then pushes the plate far back under the jardinière and camouflages it with leaves.

She goes back inside and calls the event planner to discuss updates on the party and the cake design. Phillipa comes downstairs, sorts the laundry and loads the washer, then washes the pots and pans. Lucinda collects all the paperwork and goes upstairs. She checks on Dan, he's still asleep.

She goes in her office and locks the door, finds the cigarettes and lighter, opens the window, hangs out of it and smokes. She notices that the smoke blows towards Dan's bedroom, she quickly stamps it out on the ledge. Then sits in her desk chair, collapses and worries, then calms herself. She looks at the charger in the plug across the room and feels the phone in her robe pocket, she deletes the picture and the calls with her Dad, switches it off, and puts the charger in her desk draw. Then sees her scrapbook and gets the box out, collects her magazines and photos. Hides the cigarette and goes downstairs to the living room. Lucinda sits on the sofa and works on her book. Reminiscing and crying inside about what's happened to her and justified about her revenge. Phillipa enters the laundry room and puts the clothes in the dryer.

PHILLIPA (CONT'D)
Should I sweep up the patio?

Lucinda inner panic.

LUCINDA
No, no! Don't worry about that.

PHILLIPA
Well, there's not much else for me to do. But wait on the laundry.

LUCINDA
Fix yourself something to eat. There's plenty of leftovers from yesterday. I cooked. And, I made dessert.

PHILLIPA
OK, thanks!

LUCINDA
If you don't mind. Would you go to the grocery afterwards? And cook us something light for dinner? Some soup. I'll make a list.

PHILLIPA
Yeah, no problem.

Lucinda gets some paper and a pen from the box and makes the list, she puts it aside. She works on her scrapbook. Phillipa eats her food, then tends to the laundry. When Phillipa's done she approaches Lucinda. Lucinda is startled.

PHILLIPA (CONT'D)
You, OK? I didn't mean to surprise you.

LUCINDA
No, that's OK. I was just...Deep in thought. Here's the list. Let me get the money.

Lucinda digs around in her pockets for the cash. Phillipa looks at all the magazine photos and sees that they're not of Lucinda.

PHILLIPA
But, none of these are you?

LUCINDA

Yeah, I know these were my idols when I was a little girl dreaming of being a supermodel. When my mother told me I wasn't pretty enough. And my hair was too wild. Then when I got older and I turned gorgeous, she said that, "God says, modelling a sin." And, "It's a sin to walk around showing off your body."

PHILLIPA

If I had a body like yours. Heaven help me.

Phillipa, chuckles.

LUCINDA

By the time I got to be a model, I was really too old. Well, older than the rest.

PHILLIPA

You? Old? Nah. You fit right in.

LUCINDA

Well, I didn't know what the hell I was doing and they never let me forget it. And they thought I would burn out. Except for Endorra, she's the only one that believed in me.

Lucinda looks at her first Endorra ad, that Dan took, in a magazine.

PHILLIPA

Que linda!

LUCINDA

The way they critised and used me. They always wanted me out. Even with the money I've been making for them. My youthful look is what's saved me. But, they never let me forget, that that's the only thing keeping me on top. Otherwise, if I don't use this.

Lucinda points to her temple and chuckles.

LUCINDA (CONT'D)

I'm expendable.

Lucinda hands Phillipa the money.

PHILLIPA

But, you proved them wrong. You walk and pose with the best of them. And even better.

LUCINDA

Thank you.

PHILLIPA

Everybody knows you now.

LUCINDA

Yes, they do. They sure do.

Lucinda relieved, smiles at Phillipa as she exits. Lucinda sits and rests back, looks through her scrapbook and affixes the images on the pages, puts it aside, then goes through her early photos and sets them aside, to put into the book. Dan enters the kitchen and fixes himself a coffee.

DAN

You want a cup?

LUCINDA

No. I made my own. Thank you.

DAN

Suit yourself. I thought you'd be gone, already.

LUCINDA

I have things to arrange for the party, still.

Dan joins Lucinda, pulls out his phone and sees so many messages. She catches the screen from the corner of her eye. Dan looks at her two-page photo, from Endorra's first billboard and chuckles.

DAN

Your early days. You were so clumsy and unpolished. But the photos look great. You finally got the hang of it.

LUCINDA

It's just a bit over a year. Everything just shot up, for me. Thanks to Endorra. Do you know of any other model that learned so well, so quickly?

DAN

(sarcastic)

Can't say that I have. But, being you were older than most, you had the sense to know that you'd be nowhere without me. Although, I did find mentoring you exasperating and exhausting at times.

LUCINDA

"At times?" You mean most times. Don't you. I remember being eager and hopeful about everything. Including our relationship. And proud of how much money I've made for myself. And look how much money I made for you and your friends. You all would have none, if it weren't for me.

Dan stands and exits to his office.

LUCINDA (CONT'D)

Isn't that right, Dan the Man.

Dan enters his office, closes and locks the door. Then goes to the closet, opens the safe and checks on his "product" then moves the stuff in the closet and enters the nook. Then looks at the activity and bondage in the Vision House with young people from India. Phillipa re-enters with the groceries and starts cooking.

PHILLIPA

Can I fix you something, Lucinda?
You want some leftovers?

LUCINDA

I'll get some later. I could use a tea.

PHILLIPA

OK. I'll fix you one. How's your book coming?

Phillipa looks and finds the tea and puts it in the ball, then in a cup goes to the instant hot water and fills the cup. Sets it on the coffee table.

LUCINDA

I'm putting my pictures in it now. And writing down stuff that I remember about the shoot.

PHILLIPA

Like a diary about all your encounters.

LUCINDA

Yeah, like a diary of my crazy encounters.

Dan opens his office door. Lucinda hears the door, she's on pins n' needles. Phillipa goes back to the kitchen and starts cooking.

DAN

(shouts)

Is there going to be any vegan food at the party? Utta is asking.

Lucinda nearly jumps out of her skin.

LUCINDA

(under breath)

Like she really gives a shit, about anything else.

(shouts)

Yes, of course. Anything for her!

Dan closes and locks the door. Lucinda is boiling.

PHILLIPA

Should I fix a plate for Dan?

LUCINDA

No. He can get his own.

Lucinda collects all of her stuff and tea, then goes upstairs to her office.

CONTINUOUS:

LUCINDA'S OFFICE.

Lucinda enters, locks the door, takes out the half-smoked cigarette, lights up and tries to calm herself, by looking through her pictures. She talks to herself, about the backstory on each of them. And the criticism and emotional trauma she experienced for each of them. And shoves them one-by-one in-between the pages of the scrapbook. Crying and wiping her tears, as she goes along. Phillipa gently knocks on the door. She has a tray of the leftovers for Lucinda. Lucinda gets a tissue wipes her face.

PHILLIPA

I brought you lunch, OK.

Lucinda opens the door.

PHILLIPA (CONT'D)

Look, I know you didn't want me to
but, I decided to sweep the patio
after all.

Lucinda panics.

LUCINDA

Did you...

PHILLIPA

I've found that kind of stuff, on
the patio, before. This time at
least they were discreet.

Lucinda, deep exhale.

PHILLIPA (CONT'D)

I made a big fire, in the fireplace
and burned it all. Then I put the
ashes and whatever else in that
glass bottle. I'll toss it in a
dumpster on the way home. Like it
never happened.

LUCINDA

Thanks for everything .

PHILLIPA

Will do.

LUCINDA

Did I pay you for all the...

PHILLIPA

More than enough.

Phillipa smiles and exits.

CUT TO:

INT. MORNING. LUCINDA AND DAN'S HOUSE - FRONT DOOR.

Song: Queen "Bohemian Rhapsody"

MONTAGE. Saturday morning as Lucinda is leaving for work, the
EVENT PLANNER arrives with her staff. Lucinda lets them in
and exits. CONTINUOUS: Lucinda arrives backstage at a fashion
show. Her ASSISTANT greets and escorts her to her chair. She
passes Utta en route; they nod to each other.

Lucinda backstage, with FASHION DESIGNER NO.1, MUAs and HAIR STYLISTS, getting dressed, then on the catwalk. CUT TO: Back at her house, Dan on the phone in his office and on his pc combing through "expendables." Then in his nook observing and controlling what's going on in the Vision House. He goes in the kitchen for food. The event planning staff are busy removing all the furniture. Phillipa exits. The HEAD MOVER and MOVER'S ASSISTANT, holding a painting, asks to put the paintings in Dan's office, he escorts them. The OTHER MOVERS are setting up rented furniture, etc. The CHEF and her CATERING STAFF arrive and get to work on the food and the birthday cake.

Later, the DJ arrives, sets up and tests the audio and music.

Montage ends.

CONTINUOUS:

INT. EVENING. LUCINDA AND DAN'S HOUSE

Lucinda has invited a full house. The guests arrive, the "A-listers" noticeably late, coming from shows. Things are very festive. FASHION DESIGNER NO.1 enters with PARTNER. Dan approaches them, they greet and chat.

Song: turns into b.g.

EVENT PLANNER: woman 40s, average looks and build ASSISTANT: gender fluid, 18, attractive, arty, professional.

HEAD MOVER: woman, 50s, butch lesbian, average looks and build.

FASHION DESIGNER: Andre Leon Talley

PARTNER: Stephen Burrows

GUEST: man, 60s, executive-type

FASHION DESIGNER NO.2: Alec Mapa

FASHION DESIGNER NO.1

Dan! How are you? Well, Lucinda has really "rocked" your world. Look at this place. Where is she?

DAN

She was completely booked today.

FASHION DESIGNER NO.1

Everyone loves her. She's way too good for you.

PARTNER

How in the hell did you get her to say, "Yes?" You doped her, didn't you.

Fashion Designer No.1 and Partner, laugh. Dan is trying to break away. Fashion Designer No.1 sees Utta and rolls his eyes.

FASHION DESIGNER NO.1
That's what I'd like to know. Ugh,
there's Utta, the Monsta.

PARTNER
The Beast.

FASHION DESIGNER NO.1
Dan, you should've seen it, on my
catwalk. That bitch almost tried to
cut Lucinda off.

PARTNER
She nearly tripped her! It was so
obvious. But, Lucinda did an amazing
save. I saw the whole thing on the
monitor.

FASHION DESIGNER NO.1
And then, she did that amazing twirl
that she always does at the end of
the stage. She was wearing the
layered chiffon dress with the
bellowing sleeves and skirt.
Angelic!

GUEST NO.1 interrupts.

GUEST NO.1
Where's, Lucinda? I've got a deal
for her.

DAN shrugs.

DAN
Late.

FASHION DESIGNER NO.1
Dan. You know the one, you
photographed it with her.

FASHION DESIGNER NO.2 interrupts.

FASHION DESIGNER NO.1 (CONT'D)
Where's, Lucinda? She was amazing!
My show would've been shit without
her. I need her for next season.

PARTNER

For you, she was THE SHOW.
Definitely not your collection. I
hear you pay top dollar to
researchers to dig through dead
designers back catalogues to find
their top-sellers. Change the fabric
and voila! A re-branded over-priced
knock-off.

FASHION DESIGNER NO.2

Cha-ching. All the way to the
bitcoins, baby.

Maggie (drunk) and Utta interrupt.

MAGGIE

Where's, Lucinda? It's nearly
midnight.

DAN

She's doing an art show in the
Village. Then she's going for a foot
massage.

UTTA

Them tired ol' dogs need that TLC.

FASHION DESIGNER NO.1

She showed you who's got "tired ol'
dogs" on my runway.
(to Maggie and Utta)
Don't ever send her again.

Fashion Designer No.1 and Partner move into the crowd.
Fashion Designer No.2 impatiently stands nearby to chat with
Maggie. Utta wonders off to the bar.

MAGGIE

What you want to do the cake?

DAN

That! It's already gone.

Fashion Designer No.2 interrupts, Dan and Maggie, then talks
to Maggie about Lucinda.

MONTAGE: GUESTS fade out in time-lapse, till only Dan's
customers are left.

Song fades out.

Song: The Beatles "Maxwell's Silver Hammer"

Dan and Utta are a bit sober, the rest are drunk. Dan locks the door goes into his office, opens the safe, gets the product, sets it on his desk and unlocks a drawer with paraphernalia, then re-enters the clique. Dan and Utta shoot the others up, next Dan does Utta, then she does him. EVERYONE is high and euphoric until one by one they start having seizures then paralysis. Some are trying to call 911, they can't dial for the paralysis. Dan manages to open the front door. One by one they collapse.

Song ends.

CONTINUOUS:

INT. LATE NIGHT. NAIL SPA.

Lucinda's getting a leg and foot massage. Her phone rings, she looks at the screen puzzled, then answers.

NAIL TECHNICIAN: woman, 20s, black, pretty, average build.

LUCINDA

Hello?

INVESTIGATOR

There's been several medical emergencies at your residence.

Lucinda shocked.

LUCINDA

Oh, my goodness! What!? Who!? I - I

INVESTIGATOR

I'm sorry I can't disclose that over the phone.

LUCINDA

Who? Who? Is it my husband?

INVESTIGATOR

We need you to come to the scene immediately. We're getting the most critical to the hospital as quickly as we can. How far away are you?

LUCINDA

10, 15 minutes.

INVESTIGATOR

When you arrive, ask for the supervisor.

CUT TO:

EXT. LATE NIGHT. ON THE CORNER FROM LUCINDA'S HOUSE.

The street is blocked with police and EMS vehicles and personnel, carrying out body bags on gurneys. Lucinda approaches and asks a POLICE OFFICER for the Supervisor. The Police Officer escorts Lucinda to the Supervisor, she takes her aside and explains. Lucinda bursts into tears, distraught, she wants to enter the house. Police block her from going in. The last two body bags are being carried out and put into ambulances. The SUPERVISOR and a DETECTIVE ask her questions, she answers in shock and horror. Detective gets pulled to the side by the Police Officer, they have a very brief chat. Detective pulls Supervisor aside, they have a very brief chat. They both approach Lucinda.

SUPERVISOR

Miss. We just got word. The other three people have died. Including your husband.

Lucinda in denial and shock, then admission. Supervisor and Detective offer solace.

CUT TO BLACK.

EXT. DAY. LUCINDA'S PARENT'S HOUSE.

Song: "Prisoner" Love theme from the film: "The Eyes of Laura Mars" (with extended orchestral version) sung by Karen Lawrence.

It's springtime. Lucinda's visiting her parents' house, deep in the woods. Her parents are sat in the front seats of their car with the windows rolled down waiting for her. She closes the front door, gets in the car, they drive off. Her Dad has to drive slowly on the narrow and winding road. En route to the airport, they pass a house just like the Vision House. Lucinda is stunned at seeing it.

MARA

Oh, Lucinda. We're coming up to this house has been boarded up for years, they say.

(to Dad)

Slow down, Dad. So she can get a good look at it!

(MORE)

MARA (CONT'D)

I never see anyone around. Not even a car in the drive. Why don't you buy it? You'd have a nice place to stay out here, when you want to get away from New York.

Lucinda stares at the house.

MARA (CONT'D)

It's strange that no one seems to want it. I've never seen a 'for sale' sign on it.

DAD

One thing's for sure, they don't want anybody going in. And if there's anybody in there - they ain't coming out - either. It's a goddamn fort.

Mara pulls out her phone, to check a message. The reflection from the screen, shines in Lucinda's eyes. Lucinda blocks it with her hand.

MARA

So, what do you think, Lucinda? Are you ignoring me or blanking out. Like you use to do, every now and then, when you were a kid. It only happened a few times. So, I never bothered having you checked out. Not for very long just a second or two. That was after the accident.

DAD

There you go. Everything was fine. You had to bring it up.

MARA

What!? Oh, that. I forgave you a long time ago. Nothing tragic. Forget about it, Dad. So, Lucinda what do you think?

Dad stops in front of the house. There's a MAN in the driveway that resembles Dan - but older. He's wearing a cowboy outfit similar to the one that he had. Lucinda, stares at him, inner panic.

LUCINDA

What do I think about, what?

MARA

This house, what else! Look there's
someone in the drive! We should
stop! You have time.

LUCINDA

No, no. Definitely not that one.

MAN turns, looks directly at Lucinda, smiles and tips his
hat.

FADE TO BLACK.

THE END

Song: Mozart "Lacrimosa"