

(Name of Project)

by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

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Address
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RESTORATION

EXT. WEST VILLAGE CAFE-DAY

A 20 something New Yorker, a young woman named ADA, sits under a pavilion at a cafe. Her clothes are very pristine: stiff pencil skirt, and an off-color blouse, with a light fringe around the collar and sleeve cuffs. She wears a beret, clasped delicately and pinstriped. It matches her skirt. You could almost think she was in a different era.

She sips her cup lightly, afraid she might smudge her lipstick. A pinky creeps to stick out from the clasp around the cup. She stars abstractly at the passing traffic and does not register the honks of the taxis.

The camera pans out to reveal she is not alone, even though she does not speak to her acquaintance, TORI. Her acquaintance eyes her with concern, neglecting her own cup of coffee. As Ada lifts her cup, Tori spots the flashing solitaire, a ring from a failed engagement.

TORI

How's the online dating going?

Ada shrugs.

TORI (CONT'D)

Oh? So apathetic? I thought you had a date with that one guy, the red head named--

ADA

(Rather abruptly)

I found someone else.

TORI

Oh? From the same site?

ADA

No.

(Pause)

From work.

Tori tries not to show her confusion, since Ada works alone.

TORI

A client?

ADA

(After a pause)

Yes. He's tall, thin, and handsome.

(MORE)

ADA (CONT'D)

He's always dressed in a suit and a tie. Has a flounce of a handkerchief in his breast pocket.

(With a smile)

Very old fashioned. His hair is parted to the side and combed so meticulously. The Jazz Age. He must be rich.

TORI

Sounds like it. What project did he ask you do to?

ADA

Family portraits. Little wear and tear.

TORI

Family portraits? Is he married?

ADA

Don't think so. I haven't seen a ring. Yes, I've checked. These are ancestral photos. I think they're from Ellis Island.

TORI

Didn't ask?

ADA

(Mellowed)

He doesn't talk much to me.

TORI

(Eyeing the ring)

Could it be your...?

ADA

(Shifting uncomfortably
and letting the hand fall
underneath the table)

He hasn't seen it. I take it off for work.

TORI

Ah.

(Pause)

Why not take it off for good? It's been...it's been a while. I saw him the other day, you know, Ryan. He's...he's moved on. You should too.

ADA
I'm not...ready to.

TORI
Okay.

They both look at the traffic and the pedestrians.

INT. ADA'S APARTMENT-NIGHT

Her place is a studio, with a curtain covering the kitchen and her room. There are also pictures of she and her ex-fiance, RYAN, still hanging on her walls.

Ada, already in her pjs, removes the clips from her hair as she moves to the desk. Her Mac is blank and she opens a folder at the dock, entitled "Projects 2010." She opens the July folder, which reveals another folder named Rosenbaum. She opens that one. There are glimpses of two folders named "Originals: and "Restorations." She opens the one named originals. She clicks on the one with the number 1. It is a portrait of the man she described in the first scene: tall, thin and handsome, his fine features embellished with a pencil thin mustache.

Ada leans forward. She smiles.

INT. GROCERY STORE - DAY

Ada is buying vegetables, a basket carried by an elbow. She examines the textures of the food. She looks up in the mirror behind them. She sees a man watching her, a man that looks alot like the Rosenbaum man: thin mustached, pomaded hair, tailored suit. She turns around. A young HIPSTER in skinny jeans and black rimmed glasses is behind her, examining a gourmet bag of coffee. Ada turns around, blinking and breathless.

EXT. ADA'S APARTMENT - DAY

She arrives at her apartment, her basket now a couple of cheap cotton tote bags.

INT. HALLWAY - DAY

As Ada climbs the stairs, she sees a man waiting at her door. It is the elder Rosenbaum MAN who commissioned the restoration. He is finely dress in a suit and tie, much like his ancestral counterpart. He turns when he hears her footsteps.

ELDER MAN

Hello.

ADA

Hi.

ELDER MAN

I'm here to pick up the restored portraits.

ADA

(Quickly)

They are not finished.

ELDER MAN

You said they would be in two weeks.

ADA

I was...delayed.

ELDER MAN

How much longer then?

ADA

Two weeks.

ELDER MAN

I'm going have to pay you less. The price we agreed on was for two weeks work.

ADA

I...understand.

ELDER MAN

I would go to someone else, you know. But my friend recommended you. And I saw the work you did for him. It's too bad he didn't tell me you were flimsy on deadlines.

(He checks his Blackberry)

Two weeks, you said? That is July 24. I'm adding it to my calendar right now.

(He types with one thumb)

Around this time I assume? There.

(He pockets his
Blackberry)

(MORE)

ELDER MAN (CONT'D)

I will see you this time July 24th.
Two weeks. Thank you.

He curtly leaves with a nod. Ada waits outside her door until she can no longer hear his descending footsteps. She opens her door.

INT. ADA'S APARTMENT - DAY

Inside, she puts down her groceries. She approaches her Mac. She touches the mouse. The mustached man appears on her screen. She smiles.

INT. ADA'S APARTMENT - NIGHT

Ada is trying to sleep. She stirs in her bed. She awakes. She looks at her computer. The screen is black. She gets out of bed to tap on the mouse. The man appears on the screen. She smiles. Outside, she can hear the music of the nearby clubs. She decides to go out.

EXT. LOWER EAST SIDE - NIGHT

Ada walks around. There are many drunk PEOPLE walking around. They smoke between sips on longnecks. Some WOMEN, the patrons of the night clubs, are dressed scantily, skirts riding up thighs, and décolletages revealing double arches of cleavage. These clothing contrasts Ada's 1950s look and bowed beret. A few women smirk at her attire.

She stops at a corner, thinking where to turn. She glances at a MAN lighting a cigarette. She looks again. It's the man from the portraits. He looks at her once and then turns around. She follows him, keeping her distance.

She is very absorbed in pursuing the man, that she bumps into several PEOPLE. Occasionally, like they are playing a game, the man turns back to see if she is still behind him. When they make eye contact, they both pause. At one instance, the man stops outside subway steps. He descends them. She follows.

INT. PLATFORM - NIGHT

Ada watches, at a distance, as the man waits for a subway. An uptown subway stops. He boards. She does too, on the other side of the car.

INT. SUBWAY CAR - NIGHT

She looks around. The only people on board are drunk or dozing PASSENGERS. She turns towards the doors which have closed. She sees the man on the platform. As the subway starts, she pulls the emergency brake.

PASSENGERS

What the fuck are you doing?!!

She pulls open the door.

INT. PLATFORM - NIGHT

The man is already on the steps. She ascends the steps. Behind her, she can hear:

PASSENGERS

Fucking bitch!

They climb the steps to Houston Street.

EXT. HOUSTON - NIGHT

She sees the man through the night crowd. She bumps into several PEDESTRIANS.

PEDESTRIANS

Watch where you're going! Watch it!
What's your problem?! Crazy bitch.

The man is still a ahead. She stops when he waves for a cab. He gets in. Ada waves for a cab too. She enters.

INT. CAB - NIGHT

CABBIE

Where to?

Ada searches for the cab, difficult due to the millions of others.

CABBIE (CONT'D)

(Irritated)
Where to, miss?

ADA

Straight ahead.

CABBIE

What's the address?

ADA
Just straight. I'll tell you where
to turn.

EXT. LAFAYETTE/BOWERY STREETS - NIGHT

The man's cab weaves around the others.

INT. CAB - NIGHT

Ada grips the headrests of the passenger side seat.

EXT. LAFAYETTE/BOWERY STREETS - NIGHT

The man's cab turns left.

INT. CAB - NIGHT

ADA
Turn here. Left!

EXT. FOURTEENTH STREET - NIGHT

Both cabs stop at a red light.

INT. CAB - NIGHT

CABBIE
(Looking in the review
mirror)
Who we following?

Ada says nothing. He turns around. She sinks back into the seat.

CABBIE (CONT'D)
Who we tailing?

The light turns green behind him. I car honks as Ada screams:

ADA
Go!

EXT. FOURTEENTH STREET - NIGHT

The cabs drive head west. Both cars turn north.

EXT. SIXTH AVENUE - NIGHT

INT. CAB - NIGHT

ADA
Thirty-Fourth street now!

EXT. THIRTY-FOURTH - NIGHT

The car turns. They continue down.

INT. CAB - NIGHT

ADA
Eighth Avenue.

EXT. EIGHTH AVENUE - NIGHT

They head north.

INT. CAB - NIGHT

ADA
(To Cabbie)
Turn left here! And stop!

EXT. COLUMBUS CIRCLE - NIGHT

They stop at Columbus Circle. The mustached man enters Central Park.

INT. CAB - NIGHT

Ada opens the door.

CABBIE
My fare, miss! Miss!

Ada opens her purse and throws a number of bills at him. She exits quickly.

EXT. CENTRAL PARK - NIGHT

Ada enters the park. She follows the man at a distance.

ADA
Are you real?

He pauses. She stops. He turns to the left and resumes walking. She continues following.

They stop at the boathouse. The man nudges a few boats. He finds one unchained. He steps into it. He steps in. She follows. He sits ahead. They drift for a while.

ADA (CONT'D)
You're real, aren't you?

The man does not move.

ADA (CONT'D)
Where did you come from?

The man does not move. He stands. He jumps into the water. She screams. She looks overboard. The face emerges near the surface of the water, a familiar face.

ADA (CONT'D)
Ryan?

A light flashes on her. She turns to it. She can see red rotating lights over the beam. An megaphoned voice announces itself.

POLICE OFFICER
You're under arrest.

INT. ADA'S APARTMENT - DAY

The elder Rosenbaum and Ada sit at a table. Ada is noticeably dressed like how a young woman should at her age. The pictures of she and her ex-fiance are gone too. Rosenbaum admires the restorations.

ELDER MAN
These are wonderful. They really capture my great grandfather's likeness. He was a handsome man, unlike myself.

Ada smiles at the self-deprecation.

ELDER MAN (CONT'D)
How much do I owe you?

She shows him the grand total.

ELDER MAN (CONT'D)

Ah.

He writes her a check.

ELDER MAN (CONT'D)

There you go.

(He gets up and gathers
his things.)

Thank you very much.

(As they walk to her door)

I will visit your website to give
you an adoring review.

ADA

Thank you.

ELDER MAN

Goodbye.

ADA

Take care.

She closes the door. As she is about to return to her desk, a knock sounds. She rolls her eyes and turns around. It is Tori.

TORI

Hey girl. You ready?

ADA

Yeah. Let me grab my purse.

Tori waits. As she does, Tori notices Ada no longer wears the ring.

TORI

You got rid of it!

ADA

What?

TORI

The ring. It's gone.

ADA

Yeah.

(She shrugs. She smiles.)

I'm ready now. Let's go.

They exit.

