

THE A TRAIN IS NOT IN SERVICE

"1x07: 5AM: YOU ARE IN A TV SHOW"

written by

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THIS IS THE SEVENTH EPISODE OF THE SHOW SO LET ME GET YOU CAUGHT UP:

JACKIE CLARK IS TAKING A NAP AFTER A BUSY WORK WEEK AND SEES HERSELF IN A DREAM. SHE WAKES UP AND HEADS TO A TINDER DATE.

WHEN SHE WON'T GO BACK TO HIS PLACE, HE SNAGS HER WALLET AND TOSSES IT IN THE TRASH.

NOW IT'S TWO IN THE MORNING, JACKIE'S ON WEST 4TH, SHE LIVES ON 207, SHE DOESN'T HAVE HER WALLET, HER PHONE IS DEAD, AND

THE A TRAIN IS NOT IN SERVICE.

HER ONLY WAY HOME IS THE FOOTWAY EXPRESS.

EVERY EPISODE IS A HALF HOUR LOOK INTO THE 203 BLOCK JOURNEY HOME FOR JACKIE. FOR THE LAST THREE AND A HALF HOURS JACKIE HAS MET PLENTY OF CHARACTERS, SOME SINISTER, SOME CHAOTIC, SOME SPLENDID, BECOMING ENTANGLED IN THEIR PLOTS. SHE'S SEEN ALL THE NEIGHBORHOODS AND ARCHETECTURE OF LOW WEST SIDE MANHATTAN. PRETTY SIGHTS AND LIVING HELL. SHE'S TIRED AND WANTS NOTHING MORE THAN TO BE BACK IN HER BED.

AFTER 160 BLOCKS SHE'S FINALLY BACK IN FAMILIAR TERRITORY...

COLD OPEN

EXT. SUSHI YU 2 - NIGHT

JACKIE treks up the deceptively steep West 181st Street hill that's encased between large apartment buildings with store front bottoms, shudders closed.

Halfway up the hill is SUSHI YU 2, a cozy little sushi joint, lit up with it's shudders open.

Outside smoking a cigarette is ADRIAN, early 20s, the face of a cartoon come to life, rocking a mustache with a little stubble, and glasses. He looks over and clocks Jackie, he blows out smoke and waves.

Jackie sighs and just walks past him.

ADRIAN

Ouch, rough night huh?

JACKIE

You don't know the fucking half of it
so just, please, okay?

She keeps it pushing.

ADRIAN

Why don't I buy you dinner and a drink
and you could tell me all about it?

She stops.

JACKIE

Dude it's like four in the morning,
how do you possibly think you're gonna
get lucky?

ADRIAN

It's five actually. And me get lucky?
No. You're the lucky one.

(MORE)

ADRIAN (CONT'D)

Free sushi dinner, quench your thirst,
get some rest. I know you're tired
from all that walking.

Jackie starts to go for the taser in her purse.

JACKIE

How do you know about that? Are you
one of *them*?

ADRIAN
(chuckle)

No. I saw you walk up the hill. You're
not gonna need whatever's in there. I
just wanna lend an ear, help quell
your woes.

JACKIE

You're not gonna convince me to have
dinner with you at five in the morning
dude. A plus for the effort, very
confident, but I gotta get home.

ADRIAN

I think I'm already making way, no?
Couldn't even get a wave before, now
we're having a good back and forth.

JACKIE

Well sorry but this is goodbye.

ADRIAN

Hey I bet you twenty dollars, I get
you to have dinner with me.

She turns to face him.

JACKIE

Easy money.

Then she turns around to walk away.

INT. SUSHI YU 2 - NIGHT

Jackie sits across from Adrian at the window seat, a big boat of sushi in between them. He feeds her a piece of yellowtail from chopsticks.

ADRIAN

This place is the best right?

JACKIE

Uhh it just melts in your mouth. Thank
you, I needed this.
(beat)

Wait what was I just saying?

ADRIAN

You just finished telling me about
your journey through the 170s. Rough
night was an understatement huh?

JACKIE

Yeah.
(beat)

Wait. How'd we get here?

ADRIAN

Woah now don't think that sob story's
gonna get you outta that twenty bucks.

JACKIE
(chuckles)

I must be going crazy.

She takes a look at her drink, her face drops, then she darts back, her seat SCREECHING.

JACKIE (CONT'D)

Did you put something in my drink?!

ADRIAN

Relax. You lost the bet. I just didn't write how.

JACKIE

What?

ADRIAN

Alright get ready, cuz I'm about to rock your world.

JACKIE

Thanks for dinner, I'm gonna go.

Jackie grabs her purse, gets up and turns for the door.

ADRIAN

Your name is Jackie Clark, you were born January eleventh nineteen ninety four. Your mother's name is Brenda and your father's name is Richard. Now how'd I know all that?

Jackie stops in her tracks.

ADRIAN (CONT'D)

Did you know that? I know it's true. But before I told you, did you know that about yourself?

JACKIE

What are talking about? How did you
know all that?

ADRIAN

We'll get to that. But why don't you
have a fortune cookie first.

The waitress brings over a single fortune cookie with a
smile. She stands there until Jackie grabs it, opens it and
eats it.

JACKIE
(through crunches)

Well?

ADRIAN

Well you gotta read your fortune.

She reads it: YOU ARE IN A TV SHOW.

END COLD OPEN

ACT ONE

INT. SUSHI YU 2 - CONTINUOUS

Jackie, now sitting, stares at her fortune, lost.

JACKIE

What the fuck is this?

ADRIAN

You're in a show. My show!

JACKIE

(beat)

Sorry I don't know what the fuck
you're talking about, after tonight,
frankly I don't care. If I see myself
on tv, you'll hear from my fucking
lawyer.

She starts to get up but he brings his finger up and slowly
brings it down, her body following the motion, as if under
his control.

ADRIAN

No no no no no. You're thinking Truman
Show, it's more Twilight Zone.

(MORE)

ADRIAN (CONT'D)

See you're just a figment of my imagination, brought to life by an incredible actress, some lights, and the power of celluloid, or maybe we're shooting this shit on digital, I don't know the fancy term for that one. But whenever I say cut or someone turns off whatever screen you're on, you go away. You no longer exist, except in the infinite loop of this night whenever someone needs an escape. An escape you'll never get.

JACKIE

You're fucking crazy.

ADRIAN

Oh am I? You can't remember fifteen minutes ago. What else can't you remember? Who are you Jackie? I mean we both know you pretty well, but how well? What kind of youtube videos do you watch? Who was your crush in high school? Where did you go to high school? Can you tell me? Just one of those things.

She can't.

JACKIE

This isn't funny.

ADRIAN

You're right, why don't we lighten the mood. Let's just say you believe me.

JACKIE

Okay. So I'm a tv show character and you're the writer.

ADRIAN

Well a writer, direct too.

JACKIE

Okay so you write and direct my show? And you wrote yourself having dinner with me? Little creepy no?

ADRIAN

Only if I'm here for like romance or sex. Listen don't psychoanalyze me, I assure you, I'm only here for plot stuff.

JACKIE

Well isn't it just lazy and over indulgent then? Putting yourself in here to get me somewhere else.

ADRIAN

Lazy or creative? Not for me to decide. Over indulgent? Maybe. Only if there isn't a point though.

JACKIE

Well what'd you got?

ADRIAN

We'll get to it.

JACKIE

Well I think your ideas are getting stale and you should that you should just write me a taxi home.

ADRIAN

Where's the fun in that?

JACKIE

I wouldn't call any of this fun-

ADRIAN

Well let's hope the critics are nicer.

JACKIE

-you've just made me feel crazy. You couldn't do something cool like predict a car going by or make the waiter fall or something?

ADRIAN

A little gimmicky no?

JACKIE

The writer talking to his character has something to say about gimmicks?

ADRIAN

You're right. And this bit has gone stale. Too much tell, not enough show.

JACKIE

Bit?

ADRIAN

Yeah. I'm a hypnotist. This is all a bit I set up. Do it every night, usually don't get anyone this late.

JACKIE

I'm confused.

ADRIAN

You didn't believe me, so I showed you. When I snap my fingers you'll remember it all, we'll go back to my place, and charge your phone like we talked about.

JACKIE

This was all bullshit? You're fucking with me?

Adrian smirks.

ADRIAN

Yeah. Snap of my fingers and it'll all start to make sense again.

JACKIE

I don't know about all that but-

Then he snaps.

QUICK CUTS:

EXT. SUSHI YU 2 - NIGHT

Jackie stands outside Sushi Yu turned away from Adrian as he smokes his cigarette. He offers her a cigarette and she turns around and approaches him.

INT. SUSHI YU 2 - NIGHT

Jackie and Adrian are seated by the waitress. The chef brings them out the large boat of sushi. They talk and eat.

Adrian pulls out a pocket watch and Jackie rolls her eyes.

JACKIE (INAUDIBLE)

Yeah okay.

He starts to dangle it in Jackie's face.

INT. HIGHRISE - ELAVATOR - NIGHT

The elevator door open, Jackie and Adrian get in. The doors close.

JACKIE

You really had me going.

ADRIAN

I told you I'm good you didn't want to believe me. But I got plenty of tricks up my sleeve.

JACKIE

Look, I told you back at the restaurant, you're not getting lucky tonight.

ADRIAN

Not those kind of tricks. Wouldn't dream of it, what'd I say earlier, just plot stuff?

JACKIE

Yeah that sounds good.

The elevator door opens and

INT. HIGHRISE - HALLWAY - CONTINUOUS

Adrian guides them through the long, white walled, clean carpeted hallway.

JACKIE

But I'm done with tricks in general. I
don't think my brain can handle
anything else.

ADRIAN

Oh come on but they're so much fun.
Watch this.

They reach the door. He pulls out his keys, then makes a typing motion causing them to fall.

ADRIAN (CONT'D)

Clickity clack.

He bends down, out of frame.

The locks on his front door start to open from inside which catches Jackie's attention.

When the door opens, Adrian is inside to greet her. She turns to her side and he's not there.

JACKIE

Okay see that's, I'm sorry dude that
was too much, I need to charge my
phone and get the fuck out of here
because I don't even- how, what even
was that? Too much. Too fucking much.

She enters his apartment shaking her head.

INT. HIGHRISE - ADRIAN'S APARTMENT - CONTINUOUS

Adrian has a nice place but it looks like he moved in yesterday. Bare white walls, no nick knacks or pictures on counters, and no dishes in the rack. If it weren't for the furniture and tv you'd think no one lived there.

Adrian points Jackie towards the living room.

ADRIAN

Charger's by the couch, feel free to
take a load off. You want anything to
drink?

JACKIE

Water would be good. Thanks.

She walks over to the couch and finds an iPhone charger right
next to it, she pulls out her phone and plugs it in.

She plops down on the couch, letting herself sink into it.
She hits the tv remote with her butt and switches it on. It's
connected to Adrian's MacBook via HDMI cable.

ADRIAN (O.C.)

Sorry the set ups a bit janky, I know
I should get a Roku or something but
why spend a hundred bucks when you got
a laptop?

Jackie starts to take notice at what's pulled up. An Apple
homepage, iTunes, and then off to the side is page 5 of this
very script. It takes a couple beats for Jackie to recognize
it as familiar.

ADRIAN (O.C.) (CONT'D)

And on an illusionist's salary, every
dollar counts.

She gets up to get a closer look at the screen as Adrian
comes in with her glass of water.

JACKIE

What is this?

END OF ACT ONE

ACT TWO

INT. HIGHRISE - ADRIAN'S APARTMENT - CONTINUOUS

Adrian puts the glass of water down on the coffee table.

ADRIAN

What?

She points to the script on the screen.

JACKIE

How did you know all that?

ADRIAN

It's part of the shtick.

JACKIE

My name? My exact response?

ADRIAN

Alright fuck it let's cut the
bullshit. I can't believe this is
real, you're here. Like this shouldn't
be happening. Is it happening? Is this
still just my imagination? I can't see
the camera? Am I behind the forth wall
too?

JACKIE

What are you saying?

ADRIAN

You're my character. This, this is all my creation.

JACKIE

It wasn't that funny the first time.

ADRIAN

It's not a joke, what'd you call it? A gimmick? Well we're committing to it. Just needed a change of scenery.

JACKIE

Stop talking like you're making any sense.

ADRIAN

It doesn't make any sense at all. If this were a tv show, there'd be a camera right there.

He points to the wall opposite of where the camera is.

ADRIAN (CONT'D)

Wouldn't I see it?

JACKIE

Stop fucking with me!

ADRIAN

No, I wouldn't put it there.

He turns to the camera and points down barrel of the lens.

ADRIAN (CONT'D)

I'd put it here. Yeah. No this is it, we're here.

He smiles.

JACKIE

I don't know who you're working with
but this isn't funny. I'm fucking
leaving.

She turns to grab her phone.

ADRIAN

Without your phone?

Her phone is gone.

She turns back around and charges toward Adrian. She grabs him by the collar of his shirt and slams him against the wall, hitting the back of his head on the drywall.

ADRIAN (CONT'D)

Ouch.

JACKIE

Enough games asshole, where is it?

ADRIAN

No more games? But there's three
episodes left.

He starts to chuckle to himself.

She raises her fist to sock em. Right before she connects, he raises his fingers and she stops.

ADRIAN (CONT'D)

And here come the footsteps from
outside that distract you.

It sounds like a stampede outside.

Jackie lets go of him and heads over to the window. THE
CAMERA FOLLOWS HER.

ADRIAN (CONT'D)

You and the camera go over to the window to check it out. It takes a second for you to adjust your eyes but then you see them.

Jackie squints and leans into the window.

ADRIAN (CONT'D)

We don't see them yet though. We need a little movie magic for that. Tv magic? I don't know. Anyway, maybe an impossible zoom out from the window, keeping you in focus but also revealing all the characters you've met tonight, out in the street, dressed up in tuxes, bowing for their performances.

THE CAMERA ZOOMS OUT keeping the silhouette of Jackie in the lit window but revealing all the side characters we've met on Jackie's journey (that have not been written yet so sorry that I can't describe them further than that). They're all dressed in tuxes and fancy black dresses.

ADRIAN (V.O.)

Maybe this was all like The Game and they're actors, all this just an elaborate hoax we put on. Maybe I have a twin here, wrote that script, listening while I had you on a wire at the restaurant, he opened the door, and he took your phone.

Something under the crowd's suits and dresses start to bubble, morph, and shift.

ADRIAN (V.O.)

Or maybe all those people tonight were
so crazy because they've been
possessed by Cthulhu and the Great Old
Ones.

With a lightning strike, the sky becomes red and we see the
faces of Gods smiling sinisterly. But only for a quick
second, then it's back to normal.

ADRIAN (V.O.)

Maybe they're becoming creatures from
his world and your flesh is the only
thing that can satiate their hunger.

The crowd morph into Lovecraftian hellbeasts, fangs,
pulsating flesh, tentacles, the whole nine, while keeping
some of their human characteristics as to stay recognizable.

ADRIAN (V.O.)

Maybe one of them sprouts wings and
flies up to the window, bringing the
camera back up with it.

Something that used to be a woman sprouts wings.

THE CAMERA FOLLOWS IT UP AS --

It flies up to the window and smashes the talons of its
tenticals against the window with a screech.

Jackie flinches and the creature is gone.

ADRIAN

Or maybe it's none of that. Maybe
you're crazy.

THE CAMERA PUSHES INTO A CLOSE UP.

ADRIAN (CONT'D)

Maybe you're locked up in some nut
house imagining all this.

MATCH CUT TO:

INT. MENTAL HOSPITAL - DAY

Jackie flails around in a straight jacket, right up against the window of the door to her bright white padded cell.

ADRIAN (V.O.)

Or maybe you just have a vivid
imagination and I'm distracting you to
do this.

INT. HIGHRISE - ADRIAN'S APARTMENT - NIGHT

Jackie stands, still looking out the window. Adrian is behind her in full clear poncho over a business suit Jason Bateman getup, holding an axe.

ADRIAN

You like Phil Collins?

He takes a big swing at her but she turns around and dodges it right on time. With that step to the right Jackie finds herself in --

INT. JACKIE'S BEDROOM - DAY

The sun is starting to set outside as Jackie stands over her bed watching herself sleep.

ADRIAN (V.O.)

Maybe this is all a dream. And you're
still back at home, taking a nap,
before this nightmare.

The light of the tv catches Jackie's eyes. It's on Netflix, a preview clip of a horror movie in the Watch It Again section plays. It's a blonde white girl running from a killer in the woods.

ADRIAN (V.O.)

But no, none of those things are true.

You're just in a tv show.

She looks back at the sleeping Jackie.

FUTURE JACKIE

Enjoy this.

This wakes up the sleeping Jackie.

FUTURE JACKIE (CONT'D)

Wait fuck no!

END OF ACT TWO

ACT THREE

INT. HIGHRISE - ADRIAN'S APARTMENT - NIGHT

Jackie and Adrian are back in the high rise.

JACKIE

What the fuck! What do you want from me?!

ADRIAN

Season's almost up, shit's bound to get crazy. I like you, so I thought I'd give you a bit of a break.

JACKIE

You like me? Fuck you. And this, a break?! I hope that's a joke.

ADRIAN

I gave you a nice sushi dinner, well breakfast, hydrated you, let you charge your phone a little, chill out and rest up while trying to maintain an entertaining show. I built a pretty cozy episode for you so far.

JACKIE

Completely destroying my perception of reality, yeah I'm real fucking cozy.

Thanks.

(beat)

I can't even call this reality. I'm not real, I'm fucking puppet. Ugh god I don't even wanna talk because everything I say I'm not saying, you're saying.

ADRIAN

Not real? Maybe at one point but not now, look at you, you're here.

Reality. Maybe not the reality you thought, but what difference does it make?

JACKIE

Pretty big difference.

ADRIAN

How?

JACKIE

I'll never grow old or have any new experiences. I'm trapped here with no choice of my own.

ADRIAN

Congrats you just described life for someone who dies before 40. Aren't you religious?

JACKIE

I don't know am I?

ADRIAN

Yeah, you are. And isn't that like the same thing really?

JACKIE

God gave us free will.

ADRIAN

Isn't that paradoxical though? If everything happens for a reason, is there really free will?
(beat)

Have a seat, have some water. I really do want you to rest a little.

She grabs the water off the coffee table and plops on to the couch.

ADRIAN (CONT'D)

I don't know why you are. Religious, I mean. Maybe it's so I can write this scene. Maybe it's because you're scared.

JACKIE

Excuse me?

ADRIAN

Scared that there's nothing else after this. And I'm sorry to say, there's not, normally.

(MORE)

ADRIAN (CONT'D)

You do shit, grow old, forget all of it, die, and you're just gone. But you, you're forever. Well until the sun explodes and eradicates all media, but who knows though maybe aliens got the cloud.

Jackie finishes the water.

JACKIE

Jesus Christ a religious diatribe? Congrats, you went full blown overindulgent. Also not religious so, without a fucking point.

ADRIAN
(chuckles)

Full circle. Nice. Can I show you something.

He walks over to the window, she follows. Outside is a perfect view of the hill leading up to Sushi Yu.

ADRIAN (CONT'D)

That hill leading to Sushi Yu isn't part of your walk. At the bottom is the Hudson River. I just love Sushi Yu, been going there since I was a kid. In an ode to Manhattan I couldn't leave it out. And this highrise isn't even on 181st, it's just off Ellwood, the old stomping grounds.

The view of the window changes and now we see the top of Ellwood Street. There's an orange building right next to a red-brown one.

ADRIAN (CONT'D)

Again not on your way, but fuck, how
could I not. We're actually like ten
blocks from where you need to be.
(beat)

I didn't live *here* though. I just
always thought this was a cinematic
ass building, I mean. I actually wrote
this from in there.

He points to the red-brown building.

ADRIAN (CONT'D)

My apartment, well actually my
grandma's apartment, let's not get too
grandiose here, is on the right side
of the building. So all I see through
my windows is the fucking side of the
orange building. Which is an
elementary school, across the street
from another elementary school, so you
could imagine.

The sounds of elementary kids shouting kicks in on the audio.

ADRIAN (CONT'D)

But in here,

He does a volume knob turn motion and the kids screams go
away.

ADRIAN (CONT'D)

I see everything. And there's purpose
to it all. You're not scared.
(beat)

You wanna know why you're religious
Jackie? Because you've met your god.

He walks over to where there was once a tv but now there's a stereo system with a record player. He grabs a record and puts it on the player.

ADRIAN (CONT'D)

And if there is a God god, he sure
does like to have fun with his
creations. So I figure why not play
the part.

He starts to stretch and then sway.

JACKIE

The fuck?

ADRIAN

I lied earlier. No plot stuff. You see
Jackie, the point *is* overindulgence.

He smiles, full teeth. It looks goofy as fuck. But the longer you look at it the creepier it gets.

With nothing but a change of angles and a push in from the CAMERA, Adrian is now a giant. The room around him goes dark. You can't see anything except Adrian and the record player, which with some movie magic he towers over. He flicks the needle on to track seven of the record.

Ella Fitzgerald's Get Thee Behind Me Satan kicks in.

EXT. ELLWOOD STREET - NIGHT

Jackie is on the top of Hillside Ave, now wearing a yellow dress.

She's sandwiched between the side of Adrian's Grandma's building and some fenced off nature. Multiple high rises in the background. She looks around confused.

The sky, which is an orangey blue, has an old film print grain to it that the rest of the image does not.

Then she sees Adrian, 50 feet tall, behind her, still swaying.

The shadows of the Lovecraftian Hellbeasts start to loom over her and are getting closer. We hear the winged creature's *screech* right before it flies over Jackie's head. She starts to run.

Adrian starts to conduct an imaginary orchestra. With each motion a new element introduced into the scene.

The street lights look like stars. The trees sway with the music.

The windows of the surrounding buildings light up in different warm colors. In the ones you can see through, different couples dance in each other's arm to the music.

In the nature Jackie can make out the slight red glow of a group of creature.

She books it past trying to pay it no mind. She sees *the* highrise off in the distance and runs towards it. She turns her head to see if how much distance she's gotten from the horrors. There's nothing behind her.

When she turns around, the Giant Adrian is in front of her, he's leaning on the highrise with the same goofy smile from before.

Jackie turns around and tries to run away but Adrian stretches out his arms and marionette strings fall from his fingers and attach themselves to Jackie.

He puppets her down the street of Ellwood, making her dance like the star of a 50s musical. When she's danced to the bottom of the hill, Adrian swings his arms up and flings Jackie into the air.

The strings disappear as Jackie falls onto the triangular roof of the Met Cloisters, a castle turned art museum in Fort Tryon park. She grabs onto the glowing red light that sits on the middle of the roof.

The Cloisters start to rumble then it shoots up out of the ground, the bottom shooting out flames like a rocket. Jackie looks down and grabs on tighter, as Manhattan gets smaller.

She flies through and parts the clouds, heading towards the atmosphere, taking in the entire island now.

The entire image is now covered in the film grain as Jackie enters --

EXT. SPACE - CONTINUOUS

Jackie's eyes widen as she takes a deep breath. She soars through our solar system, taking in the beauty of the eight planets and Pluto, while holding onto that breath for dear life. But by the time she gets to the rings of Saturn she can't anymore, and exhales. But to her surprise, next thing she knows, her lungs fill with air.

Adrian appears silhouetted in front of the sun, floating, arm out.

ADRIAN

Buckle up, enjoy this.

Adrian blows at the flames of the building/rocket-ship causing them to burn brighter and harder. Jackie goes into hyper speed, the stars warping around her. Different galaxies whizzing by her head. Then space goes from black into a glow of all different shades of the rainbow. A single blue path in the middle, the river of time.

The flames sputter out and now Jackie floats through the technicolor marvel on the river of time, riding on top of the Cloisters like a boat. Adrian floats down from and joins her.

ADRIAN (CONT'D)

The secret of the universe is yours
now, do with it what you will. *Your*
choice, not mine. I mean just don't
call an Uber. We need three more
episodes at least. And I mean come on,
who will ever experience anything as
new as *this*?

JACKIE

I don't know, maybe Rick and Morty if
they lost all their subtly.

ADRIAN

You could only do so much with a wheel.

JACKIE

Jackie Clark. JC? You fucking pompous douche.

ADRIAN
(chuckles)

I know, I know, I couldn't resist.

He flicks a brick on the Cloisters and it comes apart and Jackie falls through the river of time. Then she is falling in space. Faster and faster. She ages rapidly in the fall down, a year every five seconds.

By the time she's back in Earth's atmosphere, she's eighty years old.

EXT. ELLWOOD STREET - MORNING

Jackie lands on top of the front of a 1 train sitting in the middle of Nagle Ave. She looks at the wrinkles on her skin.

JACKIE

Alright, alright I get your point.

All her wrinkles fade away and the train takes off towards Broadway heading downtown. The train picks up steam and zooms through the 190s and 180s she would've missed on her walk.

It comes to a stop at the top of 181st, where Jackie left off last episode, back in her normal attire, Sushi Yu to her left and the train gone. She stares down another steep hill ahead of her.

JACKIE (CONT'D)

Motherfucker.

Buzz. Buzz.

She reaches into her pocket and pulls out her phone. On the screen is a text from Adrian: Don't say I never did anything for you.

She looks back up and now she's at the top of the hill. She rolls her eyes and starts to walk.

END OF ACT THREE

TAG

EXT. 181ST STREET - TOP OF THE HILL - MORNING

Jackie stands on the hill looking at her dying phone. She puts it back in her pocket and just stands on the hill.

An Uber rolls up next to her, window down.

UBER DRIVER

Jackie?

JACKIE

Yeah.

She heads for the car and opens the passenger side door.

Out of nowhere, an eighteen wheeler barrels into the Uber, obliterating it into a million pieces and followed by a fiery explosion once it's far enough away to not cause Jackie any harm.

ADRIAN (V.O.)
(booming from the sky)

NO UBERS!

Jackie sighs and starts to walk again, putting her middle finger in the air for Adrian.

END OF SHOW

TECHNICOLOR MARVEL/RIVER OF TIME

