

ASTOR PLACE  
SHOOTING SCRIPT  
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Noisy Nest

SHOOTING SCRIPT

1 EXT. NIGHT - NYC - AERIAL 1 \*

We float over New York City at night, a glittering jewel, \*  
alive with energy. We float down, down, down, and see TAXIS \*  
AND CARS IN TRAFFIC, PEOPLE WALKING BY, SUBWAY CARS \*  
THREADING BY, THE SCREECH OF SUBWAY BRAKES. \*

2 INT. - SUBWAY CAR - NIGHT 2

We see a beautiful young woman, ANGEL (20s), earbuds in her \*  
ears and bobbing her head to music. She looks around the \*  
car at the people around her. An old woman sleeping. \*  
A couple making out. Then -- A CRAZY-LOOKING MAN (50s) sits \*  
down too-close next to her and leans in.

CRAZY-LOOKING MAN  
What are you listening to, sweetie?

She gives him a look and moves away as the car comes to a  
stop. Relieved, she hurriedly gets off the subway car.

3 EXT. - ASTOR PLACE SUBWAY - NIGHT 3

As Angel exits the subway, her cell phone rings. She looks \*  
at HER CELL in disgust, and we see on the screen a picture \*  
of A DOUCHEBAG GUY and the words 'DON'T PICK UP' instead of \*  
a name. She picks up anyway, swaying slightly, a little \*  
drunk. \*

We follow behind her as she walks -- \*

ANGEL  
(accusingly)  
What do YOU want?

(BEAT)

ANGEL (CONTD)  
NO, you cannot come over. No!  
Because you're an asshole, that's  
why!

She stops in front of a building and fumbles for her keys.

ANGEL (CONTD)  
Shut up! I'm looking for my keys.  
No, I do not always lose them.

A silhouetted MAN walks up and unlocks the door.

ANGEL  
Oh, thank you!

(CONTINUED)

MAN

No problem.

She walks ahead of him and waits at the elevators. He walks up behind her and clocks her on the head, and she slumps to the ground.

GUY ON PHONE (O.S.)

Hello? Hello? Angel? Hello?

The Man picks up the phone and looks at it.

GUY ON PHONE (O.S.)

Bitch.

CLICK. The phone disconnects.

The Man, still in silhouette, shrugs, turns the phone off, and puts it in his pocket. He turned to Angel, on the floor, and drags her into the elevator.

4	ROLL OPENING CREDITS	4
5	INT. MIKE'S APT	5

MW - Alexis (20s) sit on the floor of the luxe living room unpacking things from boxes, watching TV. \*

M - Her boyfriend, MIKE (30s), a cute banker type, walks in with flowers and takeout. \*

MIKE

Mission accomplished!

He says, with his arms stretched wide like a champion crossing the finished line. \*

ALEXIS

General Tso's and lilies. Be still, my beating heart!

He leans down to kiss her on the cheek before heading into the kitchen. \*

MIKE

What would you do without me?

ALEXIS

Die a spinster.

MIKE

See? I'm saving lives here.

(CONTINUED)

He walks in with the Chinese food plated like a fancy civilized person.

\*  
\*

ALEXIS

Ha ha. Gimme the General Tso's and I'll let you live. Who's saving lives now?

\*  
\*

MIKE

Your wish is my command, but the going rate for General Tso's around here is a kiss.

ALEXIS

Deal.

\*

He sets the plates down, and she kisses him, soft and slow.

\*

We pan in on the TV in the background --

\*

REPORTER

No word yet on the NYU student who went missing last week

MCU - Alexis stops the kiss and turns to the TV, moving closer to her.

\*  
\*

ALEXIS

Doesn't that girl live in our building?

MIKE

What girl?

Mike sets the plates down, and starts eating.

\*

ALEXIS

That girl. (pointing to tv). The missing girl.

We look at the TV again, the reporter continuing in the background.

\*  
\*

MCU - Mike shrugs, and scoops up a bunch of noodles.

\*

MIKE

I dunno. She doesn't look familiar.

She walks over and stands next to him, arm on his chair, still fixated on the TV.

\*  
\*

(CONTINUED)

ALEXIS

You haven't seen her in the laundry room or anything?

\*  
\*

MIKE

There isn't a laundry room. You've got a washer and dryer right here, baby.

He reaches out and puts his arm around her waist, pulling her in.

\*  
\*

ALEXIS

Ooh, an in unit washer and dryer!  
We're living the good life now!

Mike laughs and kisses her again.

\*

MIKE

Don't you know it!

She laughs, kissing him with her hand on the side of his face...clearly showing the GIANT ROCK on her finger.

\*  
\*

6 INT. MIKE'S APT - BEDROOM

6

Moonlight comes in the the window. Mike and Alexis sleep in each other's arms.

Alexis stirs in her sleep, restless.

\*

Suddenly we hear something...A FAINT CRY FOR HELP.

MCU - Alexis bolts up. Silence.

\*

CU - She listens, still. Again.

\*

MCU - It sounds like A WOMAN'S VOICE, CRYING FOR HELP.

\*

MW - THEN, A DISTANT AND MUFFLED BANGING.

\*

MCU - She shakes Mike beside her.

\*

ALEXIS

Mike. Wake up.

MIKE

(groggy)

What?

\*

ALEXIS

I heard something.

(CONTINUED)

MIKE

What--

\*

ALEXIS

It sounded like someone calling for help.

They wait in darkness together, dead quiet to see if they hear it again.

He shrugs and looks at her.

\*

MIKE

I don't hear anything, babe.

ALEXIS

Just wait.

They sit in silence. A beat.

MCU TWO SHOT - He gives her a concerned look and runs his hand through the hair that frames her face.

\*

\*

MIKE

Maybe it was just a bad dream, honey.

ALEXIS

I heard a woman calling for help.

MIKE

Okay.

ALEXIS

Okay what?

MIKE

What should we do?

ALEXIS

I don't know, call the police?

MIKE

What direction did it come from?

ALEXIS

I don't know.

MIKE

Was it in the building or outside.

(CONTINUED)

ALEXIS  
I don't know.

MIKE  
Honey...

ALEXIS  
What?

He takes her face in his hands.

MIKE  
I think you might be a little  
freaked out by that girl we saw on  
tv.

ALEXIS  
Of course I am.

MIKE  
Well...maybe your subconscious took  
that freak-out and gave you a  
really vivid nightmare about it.

ALEXIS  
Maybe. (beat) But I swear I heard  
something!

MIKE  
Swear?

ALEXIS  
I...I don't know.

MIKE  
Why don't you go back to sleep?  
I'll stay up for a bit, and if I  
hear anything, I'll check it out,  
okay?

ALEXIS  
Okay.

MIKE  
Do you want me to get you some  
water or anything?

ALEXIS  
That would be nice.

MIKE  
Okay.

He kisses her on the forehead and leaves to get her water. She curls up back into bed, pulling the covers up, her eyes wide.

7

INT. MIKE AND ALEXIS' APT - PAINTING STUDIO

7

Alexis is painting and talking on her cellphone.

ALEXIS

I know. It was so weird. I really freaked me out, it was so loud, I thought it was in the room. Mike thinks I just freaked myself out and had a bad dream... I just have the heebies about that girl. I swear I've seen her in the building. Hold on, I think Mike's on the other line. I'm glad Mom's okay, thanks for checking in, Sis. Love you too, bye...Mike? Hi honey. What time are you going to be home? Oh. Okay. No, no, that's fine, I'll order in or find a friend to go out with. Yeah, I

ALEXIS (CONT'D)

was just talking to Catie, maybe we'll go to that sushi place. Ok. Ok. I love you too. Don't work too hard. Love you too. Mwah. Bye!

She sets the phone down. She looks at her work. She goes over to the stereo and cranks it up, and starts to paint again. She's rocking out and then...she hears A SCREAM, distant, faraway sounding, like it's underwater. She turns the stereo off. Silence. She waits, eyes wide and then--

Another SCREAM, fainter, but clearly a scream. She picks up her phone and dials 9-1-1.

DISPATCHER

9-1-1 Emergency. What is your emergency.

ALEXIS

Someone in my building. I can hear her screaming.



8

INT. MIKE'S APT - LIVING ROOM

8

Two POLICE OFFICERS chat with Alexis.

ALEXIS

No, I couldn't tell what unit it came from. I just heard it twice and then I called. I mean, I would want someone to do the same for me.

OFFICER #1

Well, if you hear again, maybe step into the hall, try to gauge the unit it's coming from. A lot of these domestic violence situations, hate to say, but sometimes we get there and they tell us nothing happened. But you call us.

ALEXIS

Thank you, Officers. I appreciate it.

She walks them to the door. Mike is just walking in.

MIKE

Good evening, Officers.

He nods and waits for them to leave.

MIKE (CONTD)

What's going on, honey?

ALEXIS

I heard her again. The woman. Calling for help.

MIKE

Did they find her? Did they find out what was going on?

ALEXIS

No. She stopped by the time they got here. I couldn't tell what unit it was coming from.

MIKE

Maybe it came from outside. It is New York, you know. I mean, it's pretty safe an all, but still. Things happen.

(CONTINUED)

ALEXIS

Ugh. Don't say that. Or I'll have to hire a bodyguard just to go to the bodega.

MIKE

You could send the bodyguard to the bodega for you.

ALEXIS

I could. But then what's the point of having a bodyguard if I don't leave the apartment.

MIKE

Bodyguard/personal assistant.

ALEXIS

Isn't that what you're for?  
(cracking up)

He pulls her into a hug.

MIKE

You got it, babe.

ALEXIS

And my personal chef?

MIKE

You know it.

9

INT. MIKE'S APT - BEDROOM - NIGHT

9

Alexis and Mike are curled up in each other's arms. Mike is awake.

MIKE

Babe.

ALEXIS

(eyes closed)

Mmm?

MIKE

What you've been hearing.

ALEXIS

Yeah?

MIKE

I don't want to imply that you didn't hear it--

(CONTINUED)

ALEXIS

Okay.

MIKE

But have you talked to your psychiatrist about it? I mean, didn't your mom hear things? Wouldn't it be better to just...check it out?

Alexis sucks a deep breath.

ALEXIS

Okay. Okay. You're right. Just to check it out. You're right.

10

INT. PSYCHIATRIST'S OFFICE

10

Alexis sits on a couch, talking to her psychiatrist, Dr. Roberts, a woman of about 35.

ALEXIS

I mean, this is just a precaution. I'm pretty sure that what I heard was real, and the cops seemed to take it seriously, but Mike said he didn't hear anything, and, I dunno. Maybe he's deaf. Or maybe I'm like my mom.

DR. ROBERTS

Beyond the cries for help and such, have you heard anything else? Anywhere else? Voices?

ALEXIS

No. No voices.

DR. ROBERTS

Have you seen anything...unusual?

ALEXIS

Unusual?

DR. ROBERTS

You know. Something that wouldn't make sense.

ALEXIS

Purple people?

(CONTINUED)

DR. ROBERTS

Purple people are just what I was  
hinting at.

ALEXIS

No purple people yet, doc. I think  
I would've mentioned them along  
with the hearing things thing.  
Although this IS New York.

DR. ROBERTS

That it is.

They look at each other.

DR. ROBERTS

Well, here is a prescription for  
your sleeping pills, and your anti-  
anxiety medication. If you do see  
any purple people, please don't  
hesitate to call.

11 EXT/INT - MIKE'S BUILDING ENTRYWAY

11

Alexis walks in to check the mail. The postman is there  
filling mailboxes.

ALEXIS

Oh, could you give me the mail for  
10? Since I'm here.

POSTMAN

Sure. Here you are.

He hands her a stack of mail.

POSTMAN (CONT)

Oh, wait a minute, Mrs. Cartwright,  
this one was addressed to the wrong  
unit, but it has your husband's  
name on it.

ALEXIS

Oh, we're not--

She looks at the envelope.

It's a check. Made out to MICHAEL CARTWRIGHT, PRINCIPAL,

300 ASTOR PLACE ASSOCIATES LLC, 300  
ASTOR PL, SUITE 1, NY,

12 EXT. MIKE'S APT - TERRACE

12

Alexis is pacing, smoking, and on her cell.

ALEXIS

Catie, just why wouldn't he mention that, I don't know, that he owns the whole building? I mean, why wouldn't he mention that? We're

ALEXIS (CONT'D)

engaged, I'm going to find out sooner or later. (pause). No, obviously I don't mind that my boyfriend owns a building, I mind that he didn't tell me he owned a building before I moved into said building! Who knows how many other buildings he owns that he's not telling me about! (pause). I know it's not like he's cheating on me, but don't they always say its not the cheating that hurts, but the lying? (pause). You're right. I'm an idiot. I could be engaged to a deadbeat. Or a real cheater. Or an axe murderer. Ok, not funny, you're right, not funny!

13 INT. MIKE'S APT - STUDY

13

Alexis creeps into Mike's study. She tries to open the desk. It's locked. She feels underneath...there it is. The key, taped under the desk. She unlocks the desk and starts going through the drawers. Papers, papers, some dated DVD-Rs, keys. A box of keys. She pulls out the keys and puts them in her pocket.

14 INT. MIKE'S APT BLDG 9TH FLOOR

14

Alexis steps out of the elevator and looks around. She pulls out the keys. 9A. She goes up to 9A, unlocks the door and slips inside.

15 INT. MIKE'S APT BLDG UNIT 9A

15

It's empty. There's still plastic sheeting on the windows and debris from the renovation, sawdust and whatnot.

16 INT. MIKE'S APT BLDG UNIT 9B 16

Alexis looks at the key. 9B. She unlocks the door and goes in. This unit is still under construction. Wires dangle from the ceiling. Nothing.

17 INT. MIKE'S APT BLDG 9TH FLOOR 17

Alexis steps out of 9B and runs right into a MAINTENANCE GUY.

ALEXIS

Oh! I'm sorry!

MAINTENANCE GUY

Oh hi, Mrs. C, are you showing a unit? The office didn't tell me.

ALEXIS

Oh. No. I just, I lost an earring when my...husband was giving me a tour and I thought I might find it.

MAINTENANCE GUY

Would you like some help, Mrs. C?

ALEXIS

Oh, no, that won't be necessary. I found it in 9B.

MAINTENANCE GUY

Oh good, Mrs. C, listen you need anything else you just call me. I'll get the elevator for you.

ALEXIS

Oh that's all right, I'm one floor up, I'll take the stairs.

MAINTENANCE GUY

All right. You have a nice night, Mrs. C.

ALEXIS

You too, thank you.

She walks over to the stairwell and stops just inside. She watches the maintenance guy get in the elevator and the doors close. She walks back into the hall and up to 9C.

ALEXIS

(to herself)

I'm not crazy.

She unlocks the door and steps inside.

18

INT. MIKES APT BLDG 9C

18

This unit is also empty, but nearly finished. She steps inside, closes the door and listens. Nothing.

She walks further inside. Surveys the living room. Empty. The kitchen. Empty. A bedroom. Empty. A bathroom. Empty. She comes up to another door, half open. Another bedroom. She pushes the door open and sees --

A woman's pedicured feet duct-taped at the ankles just in sight through the door opening.

ALEXIS

Oh god.

She pulls out her phone to call 9-1-1, but she hears a noise. She turns --

Michael is standing there.

MIKE

Oh honey. I really wish you hadn't come down here.

FADE TO BLACK.