

ECHOES

ALT TITLE

ECHOES FROM THE PAST

A Screenplay by

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Story by

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version 10.1

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PRODUCER'S KEY

RW - RE-WRITE
 POV - POINT OF VIEW
 WW - WRONG WORD
 (P) - END OF PAGE
 BG - BACKGROUND
 FG - FOREGROUND
 RM - REMOVED OR REMOVE
 PP - PLOT POINT

 GREEN - BRUCE'S NOTES
 BLUE - ANNA'S NOTES

ECHOES CAST REPORT

| Character | Total Speaking Dialogues | Scenes | Non-Sp. Scenes | Total Scenes |
|----------------------------|-------------------------------------|---------------|---------------------------|-------------------------|
| LILITH | 180 | 46 | 0 | 46 |
| MARK | 20 | 6 | 0 | 6 |
| HOMELESS JOE | 36 | 6 | 0 | 6 |
| RUTH | 11 | 4 | 0 | 4 |
| STEV'O THE SALESMAN | 31 | 5 | 0 | 4 |
| ESMERELDA / RAGGED WOMAN | 20 | 5 | 0 | 5 |
| MEAN COWORKER | 9 | 3 | 0 | 3 |
| MICHAEL | 23 | 3 | 0 | 3 |
| BARMAN | 15 | 3 | 0 | 3 |
| SIMON | 3 | 2 | 0 | 2 |
| CYNTHIA | 9 | 2 | 0 | 2 |
| ODD COWORKER | 1 | 1 | 0 | 1 |
| BACHELOR NUMBER ONE | 1 | 1 | 0 | 1 |
| BACHELOR NUMBER TWO | 1 | 1 | 0 | 1 |
| BACHELOR NUMBER THREE | 1 | 1 | 0 | 1 |
| OVERZEALOUS SECURITY GUARD | 1 | 1 | 0 | 1 |
| BARMAN II | 1 | 1 | 0 | 1 |
| ESMERELDA II | 2 | 1 | 0 | 1 |
| MARK II | 1 | 1 | 0 | 1 |
| LAVENDER MAN/DADDY | 1 | 1 | 0 | 1 |
| LITTLE LILITH | 1 | 1 | 0 | 1 |

ECHOES LOCATION REPORT

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COLD OPEN

SWIRLING SHIFTING WATERS SOAKED IN **BLACKNESS**, we hear...

LILITH (V.O.)
*My name's Lilith. I'm dead. Don't
mourn for me. --So are you.*

A **FLASH** - **THUNDER** ECHOES, A...

101 **INT. LITTLE GIRL'S BEDROOM - LATE NIGHT**

Pink FURNITURE, DOLLS, & girly POSTERS do little to lighten the room's gloom. An empty BED. NO wait, look under it! You'll see the cyan EYES of a LITTLE GIRL (7) yr. old.

Louder / scarier than THUNDER:

THE FATHER
KIDDO! GET D'HELL OUT HERE!

She moves deeper into her hiding place. Eyes blink away tears. Her P.O.V: FEET appear, as THUNDER echoes. The SOUND of RUSHING WATER.

CRASH TO **BLACK**:

102 **EXT. MID-CITY - DAY (ALTERNATE COLD OPEN)**

--DOG runs by, --ownerless leash in tow.

--BUSINESSMAN hitting his head against a wall --pool of blood

--TWO CARS crash into each other --PASSENGERS get out & kiss.

--Young WOMAN opens MANHOLE COVER --climbs in. --vanishes.

Lilith is like an island in the 'Sea of **madness**' she holds perfectly still. She blinks against this hoping to make it all go away, vanish into a bad dream, however each time she opens her eyes the chaos intensifies.

She lets out a silent scream. --Instead we hear...

BEEP BEEP BEEP

SNAP TO:

ACT I

103 INT. BEDROOM - FIRST LIGHT

Continued: BEEP BEEP BEEP BEEP **BEEP**

Lilith's EYES open, she's in bed.

Next to her is SIMON her ragged CAT, who stares at her with detached feline concern.

LILITH

You're lucky, dreams 'bout tall
grass, fields filled with mice,
birds, sunshine. Probably being a
kitten again. Dreams of happier
days. --Lucky bastard.

Simon gives her reassuring cat-blinks as if he understands. A woman exits the bathroom. This is CYNTHIA, (23) striking, yet clearly distant, a human version of Simon. Lilith has a type.

LILITH

Where are you rushing off to?

CYNTHIA

Got-a run.

LILITH

Stay, I'll make breakfast.

CYNTHIA

I'm behind.

LILITH

Don't be that way.

CYNTHIA

Which way?

LILITH

You know what I mean.

CYNTHIA

Listen, you were great, but you
knew what this is. Right?

LILITH

Guess I didn't. So what is it?

Cynthia gives her a quick kiss.

CYNTHIA

I gotta run.

LILITH

I'll call-ya later?

CYNTHIA

NO!

(Feel'n Bad)

Sorry, I'll call you.

Cynthia's out the door before Lilith can respond. Lilith flops down on the bed. Looks at Simon. The cat seems to be shaking his head in disapproval.

LILITH

What do you know ?!

CUT TO:

104

INT. NYC SUBWAY. MORNING TUNNEL LIGHT FLASHES ON...

Our 1st good look at LILITH, (30s) smart EYES rimmed with intense CYAN, yet NOT today, now they seem faded & dull as a fish that's sat too long in the fishmonger's display.

Lilith's attention wanders around the SUBWAY CAR...

-Across from her a WOMAN, eyes closed, pretends to sleep,

-A BUSINESSMAN, finger up his nose as if he's 7 yrs old,

-A few seats back, an OLDMAN looks at nothing passing by.

THUMP!

--A HOMELESS MAN flops-down on her BENCH. On his head are BUNNY EARS, as if stolen from a child's birthday party.

HOMELESS JOE

(**SUPER LOUD**)

*I'm Late, I'm so FUCK'N Late for a
very important date, no time to say
HELLO! GOODBYE! I'm late, I'm
FUCK'N late, I'm late --*

Homeless Joe faces Lilith, twice as loud...

HOMELESS JOE
WHEN I WAVE, I LOSE THE TIME I
SAVE. MY FUCK'N FUZZY EARS AND
WHISKERS TOOK ME TOO MUCH TIME TO
SHAVE...

She gives him nothing.

--Same as everyone in the car. --As if he doesn't exist.

CLING CLANG - Train grinds to a bumpy halt. Lilith's up & out the door. --Daring a glance back to Homeless Joe. His eyes look right back, & right through her.

That's when she notices a silhouetted MAN sporting a LAVENDER SUIT that seems to suck the very light out of the air. His skin so translucent each pink vein shows. *Old as sin*. Razor-thin lips. A colorless gaze fixed upon Joe, who no longer appears as frightful as the LAVENDER MAN.

Lilith looks away, trying her best not to stare.

105

EXT. STREET. GLOOMY MORNING IN HALFLIGHT

Lilith surrounded by monolithic buildings. She shuffles down the sidewalk which seems to sweat in the summer's heat. That's when a chill runs up her spine. --She looks back.

The LAVENDER MAN

...Behind her, lost in a sea of gray suits.

Clutched in his hand: a WOODEN CANE that makes an odd 'CLICK' sound on the pavement as if it's somehow harder than concrete

Lilith swallows her heart which has jumped into her throat.

LILITH
Oh shit.

RAGGED WOMAN (O.S.)
YES! "OH SHIT!"

Lilith jerks around to see a RAGGED WOMAN, with a sign over her shoulders...

THE END IS HERE

Please donate

Lilith smiles.

LILITH

Hey Esmerelda (drops change into her TINCAN) Keep'n cool?

Lilith peeks over Esmerelda. The Lavender Man has vanished.

ESMERELDA

NO, my HARES are hurting me!

LILITH

Hairs?

Lilith points to her own hair.

ESMERELDA

No silly, 'hares!'

Esmerelda gestures over her head with two fingers as if RABBIT EARS.

LILITH

oh, I see. Where are you keeping your rabbits, HARES?

ESMERELDA

Do I have to explain everything to you? Look around you! So-so many hares.

Lilith decides not to take this further, politely nods dropping some more bills & change into Esmerelda's cup.

106

INT. LOBBY OFFICE - MORNING

As Lilith enters the office building.
A SECURITY GUARD confronts her.

OVERZEALOUS SECURITY GUARD

Is she causing trouble again?
Because I can/

Interrupting.

LILITH

Not at all!

The security guard ignores Lilith. Heads outside to chase off Esmerelda. Lilith looks like she's about to intervene, yet *does nothing*.

107 **INT. OFFICE (-1-). DAY**

Lilith is CUBICAL bound. A flow of PEOPLE drop STACKS OF DOCS in her inbox. She's drawn to the sound of: CRASHES, SMASH, SCREAMS, an ODD COWORKER (36) watches loud news.

LILITH

Hey, I don't wanna waste time, can you help me with.../

/Cutting in.

ODD COWORKER

(minimizes screen)

'If you knew Time as well as I do, you wouldn't talk about wasting it.
--Look, it's almost five o'clock.

Lilith glances at the WALLCLOCK which reads 9:30 AM

She narrows her eyes. Leaves the coworker as he plays more annoying videos. Lilith rolls her eyes.

DISSOLVE TO:

108 **INT. OFFICE. MIDDAY**

Intercut background dialogue: On the phone STEV'O (60s+) a failure of a SALESMAN...

STEV'O THE SALESMAN

*Yes, I can go lower. Yeah, sure.
(Painful long beat) What can I do to make this happen?*

MARK(50s) appears, COFFEE in hand, shiny hair sculpted meticulously. Light dances off his **bling-bling** watch. He wears a mischievous grin. Twirls Lilith's desk PEN-SET.

MARK

Sooo, whatcha doing?

STEVE'O THE SALESMAN

*Yes, I can go lower.
Yes, yes, yes, sure, no problem.*

LILITH

Working.

STEV'O THE SALESMAN

Yes, YES, YES!

MARK

Sooo, whatcha work'n on?

RUTH, (50s), head pops up. Elegant, Miranda Priestly type, eyes that say: *'I'm the boss' & lonely at the same time.*

LILITH

Work!

STEV'O THE SALESMAN

YES. Absolutely YES.

What can I say? YES. I don't know who he is.

MARK

Soooooo, whatcha do'n for lunch?

STEV'O THE SALESMAN

You gotta help out old-Steve'o.

That's what Ruth was waiting for. She saunters over.

RUTH

(To Mark only)

Did someone say "lunch?"

LILITH

(To Ruth only)

Yes, I'm free.

STEV'O THE SALESMAN

No. You gotta give me something.

No. That's beyond my control.

No. Sure, can do.

RUTH

I hear that new French Bistro downstairs is great.

MARK

Ah...

LILITH

(To Ruth)

Yes, that sounds good.

STEV'O THE SALESMAN

NO. Let me have this one? My wife is gonna leave me. I'm begging you. Listen to me, I'm beg'n you.

RUTH

(Over her shoulder)

We'll tell you all 'bout it when we get back. --Shall we go Mark?

STEV'O THE SALESMAN

NO! I'm beg'n you.

Ruth grabs Mark's arm, pulls him towards the EXIT. Mark glances over his shoulder to Lilith. Lilith eyes on Ruth.

STEV'O THE SALESMAN

I'm begging you. Listen to me. I'm beg'n you.

THUD...!

Someone drops another STACK OF PAPERS on Lilith's desk.

Two WORKMEN take down Stevo's CUBICAL Side-Wall.

STEV'O THE SALESMAN

Don't take that wall. I brought it from home!

109

INT. OFFICE. LATER DAY OFFICE

Overworked Lilith looks like she is about to leave when a RUNNER (20s) places more docs in her BOX.

LILITH

Do you think they would mind if I did these tomorrow? It's late.

Interrupted by the COWORKER, a mean-ass lady of 40s.

MEAN COWORKER

Sure, if you don't care about your job. Go home its 3 PM

Lilith glances at the WALLCLOCK which reads 6:30 PM

LILITH

Okay, no problem.

She narrows her eyes. Sits back down at her desk, shakes her mouse, arousing her monitor.

USER LOCKED OUT...

CONTACT ADMIN

Lilith exhales which attracts that MEAN-ASS COWORKER.

MEAN COWORKER

If ya had read the email this morning you'd known that there was a backup last night. You're suppose'ta contact systems for a new password before log-in.

Lilith turns her head towards her, glares.

LILITH
(SHEEPISH)

I'M sorry, didn't get around to checking my email; As a matter of fact. But thanks for the heads up.

MEAN COWORKER

Mmmhmm.

Lilith rolls her eyes, Coworker feels it.

MEAN COWORKER

Ya know, you may not always have me to bail you out when you fail your job or lose your job, hunny.

Lilith glares! Opens her mouth when MARK re-appears, another COFFEE in hand.

MARK

Speaking of losing it, didja hear the news?

LILITH
(unamused)

What news?

MEAN COWORKER

Of course she hasn't, hunny. She's got her head in the clouds.

Interjecting, Lilith glares at Coworker.

LILITH
Sorry, I was busy with work.

MARK

Right answer. Anyway-z, Corporate is gonna be downsizing.

MEAN COWORKER

Wait... what do you mean?

MARK

They're get'in rid of dead-weight.

Lilith looks at Mark in disgust.

MEAN COWORKER

Good? (Loud) Hey Stev'o we're looking at you.

Stev'o just keeps his head down.

MARK

Ha-ha. Good one.

Lilith has had enough, back to her desk, headphones on. Background chatter fades...

LILITH

(To herself)

Assholes!

Tries to login WHEN...

USER LOCKED OUT

CONTACT ADMIN

...Again!

LILITH

FUCCCK'N HELL !!

DISSOLVE TO:

110 **INT. OFFICE. SUNDOWN**

Time-warp. Lilith working down the stack of papers while people move past not nearly as busy.

One by one they disappear as LIGHTS click off; she stays at her desk. WALL CLOCK reads:

10:45

111 **EXT. OFFICE STREET. LATE NIGHT**

Lilith finally exits work. Esmerelda sits in the middle of her refrigerator box. Speaking to nobody & everybody...

ESMERELDA

These HARES have tricked us all.
They mean to keep us here forever.
We're like lions in a cage walking
back-and-forth unable to perceive
the bars, only what's outside;
which we can't see. It's like a
bottomless hole and only the HARES
can jump out. (Looks directly at
Lilith) --**Are you listening to me?**

LILITH

I think you've been sitting in the
sun too long today. Do you have
enough water?

At that Esmerelda pulls out a jar full of yellow liquid.
Lilith sighs to herself.

From out of her purse she gives Esmerelda a bottle of water.
Esmerelda pours it into her "collection" of liquid.
Lilith sighs again.

LILITH

Esmerelda one day I want to hear
your story.

ESMERELDA

*My "Life's but a walking shadow, a
poor player that struts and frets
his hour upon the stage and then is
heard no more: it is a tale told by
an idiot, full of sound and fury,
signifying nothing." The Queen, my
dear is dead.*

Lilith starts to move away. Deep from within Esmerelda's box
she yells...

ESMERELDA

(Yells)

Goodnight! WATCH-IT, 'IT' KNOWS.

LILITH

(Spins around)

What are you ta/

--PSSSSS-- (p)

A BUS **HISSES** out hydraulics right behind Lilith.

She JUMPS out of her skin.

LILITH
(Turns back to Esma)
I need a'drink!

--Esmerelda has *vanished*.

JUMP TO:

112 **INT. PIANO LOUNGE - NIGHT**

Far above the city, Lilith holds down a barstool, nursing a cocktail, at least pretending to nurse it.

A series of MEN come by each with a pick-up line each worse than the next.

BACHELOR NUMBER ONE
Baby, is it hot in here? Or is it
just you?

BACHELOR NUMBER TWO
Hey remember me? Oh that's right,
I've only met you in my dreams.

BACHELOR NUMBER THREE
Do you believe in love at first
sight? Or should I walk by again?

A quick series of moments: Several men attempt & fail to capture her attention. Lilith doesn't seem to mind the series of DRINKS offered up.

113 **INT. LOUNGE ELEVATOR - LATER**

Lilith stumbles into the elevator, BACHELOR NUMBER THREE heads her way. She quickly presses the CLOSE DOOR BUTTON shutting him away.

Her EYES close when... BEEP BEEP BEEP

JUMP TO:

114 INT. BEDROOM. NEXT MORNING.

BEEP BEEP BEEP BEEP **BEEP**

The sound seems to penetrate every fiber of a very hung-over Lilith. Holding her EARS / her head.

LILITH
Oh-for-fuck-sake!

BEEPS FADE TO:

115 INT. OFFICE (-2-). LATE MORNING.

INSERT montage: piles of paper being stacked up in front of Lilith, again. As the sun sets the pile diminishes.

Mark pops over, starts to talk like a Peanuts' adult to Charlie Brown - all Lilith hears is...

MARK
Lilith could you come in tomorrow
and Wah Wa Wa Wah Wa Wa Mwa-Mwa-Mwa
Wah Wa Wa Wah Wa-Wa Mwa-Mwa-Mw

Mark's voice fades as Lilith's eyes glaze over.

MARK
...are you listening to me?

LILITH
Ah-ha.

MARK
Wah Wa Wa Mwa-Mwa-Mwa Wah Wa Wa Wah
Wa-Wa Mwa-Mwa-Mw...

LILITH
Yeah, Mmm-hmm...

116 INT. OFFICE. SUNDOWN

Time-warp. Lilith working down the stack of docs while people move past not nearly as busy.

One by one they disappear. Lilith stays at her desk. It's getting later & later, lights click off. WALL CLOCK reads:

11:15 (p)

LILITH

Fuuuck!

Grabs her back and races out...

CUT TO:

117 **EXT. ALLEY. THAT NIGHT RAINING ASSAULTS...**

Lilith's face. She side steps forming puddles while popping open her umbrella. More rain obscures her view.

Then...

LAVENDER MAN between her and her path home. He walks towards her, cane clicks on pavement with that odd *echo*.

ACT II

On her right, a DIVE BAR.

THE ROADHOUSE

The flicker of a solitary lit SIGN tells her it's still open.
She *dives* into the *dive bar*.

(p)

118 INT. DIVE-BAR - CONTINUOUS

A few DRUNKS line the bar, most with heads down. Lilith looks back to see only the rain following her. Sits at BAR-STOOL, still shaken. Eyes the BARMAN ANTONY(40s)(same actor as MARK) BLUE SCARF hung loosely around his neck even though it is 70°

LILITH
Hey, I need help?

BARMAN
What's wrong doll?

LILITH
There's a strange man following me!

BARMAN
Where?

LILITH
He's right outside!

BARMAN
Lemme check, wait here.

Barman turns around, spots bar boozers.

BARMAN
Hey. Watch my bar.

Barman heads outside disappears around the corner, returns just as quick.

BARMAN
Sorry doll, didn't see anybody.

LILITH
You sure?

He nods.

BARMAN
Can I getcha something to drink?
-On the house.

LILITH
I should be getting home.

MATCH CUT:

A pyramid of empty shot GLASSES!

BARMAN

Another?

LILITH

Naah, thanks.

Lilith is about to leave. Pauses at the rain pounding down. She turns.

LILITH

Will you walk me home?

Realizing Barman Antony is at work.

LILITH

Oh, when do you get-off?

BARMAN

"Bout fifteen minutes after I start hav'n sex."

LILITH

Nice. I know that one!

Lilith frowns to hide her smile.

SMASH CUT TO:

-SEX-

119 **INT. ONE ROOM FLAT. LATE NIGHT**

AFTER: We see discarded CLOTHING, including his BLUE SCARF, Family PICTURES, on WINDOW ledge Simon, that CAT seems to like to watch. Perhaps he is jealous --who can tell?! A wooden CANE rests in the corners coated with years of dust.

Lilith lays back.

LILITH

*How strange everything is today!
And yesterday things went on just
as usual. I wonder if I've been
changed in the night?*

Barman Antony squints his eyes.

LILITH

*When I read fairy-tales, I think
that kind of thing never happens,
and now here I am in the middle of
one! --Curiouser and curiouser!
(Monologue paraphrasing Alice)*

He rolls over.

LILITH

Are you an angel sent to protect me
for the flood of demons trying to
drag me down?

Antony looks towards the exit, his eyes tell: he's planning
his escape.

CUT TO:

120 **INT. LITTLE GIRL'S BEDROOM. MIDNIGHT**

Little Lilith under her bed. *WHOOSH-WHOOSH* that awful sound
of rushing water. *WHOOSH-WHOOSH*. Boot step in view.

JUMP TO:

Little Lilith under water, eyes filled with panic.

JUMP TO:

121 **INT. ONE ROOM FLAT. NEXT MORNING**

Lilith wakes with a jump, soaked in cold SWEAT. Antony the
Barman is gone.

LILITH

Good job Lilith! Scared another one
away.

In one click of her clock her face looks like it just melted
from joy to despair. Picks up her phone.

LILITH

Hey, wanna grab a coffee? (Pause)
See ya downstairs.

Simon is sitting on his new [Blue Scarf](#).

LILITH
Well at least you got a new place
to sit on.

Simon massages his **Blue Scarf**.

A MOMENT LATER:

122

EXT. COFFEE SHOP. MORNING COFFEE WITH...

Lilith and MICHAEL (35), the neighbor, well dressed, mixed-race. Her best friend yet a bit on the shallow side. A shorthand type of conversation underway.

In the background ODD events unfold.

MICHAEL
Oh no darling you don't have to
tell me, you forget: I'm your
downstairs neighbor. --So?

LILITH
Paper thin walls, cheap floors
strike again.

A MAN dressed in a BATHROBE runs by in the background.

MICHAEL
Oh sweetie, if there were three
layers of cement, a perpetual trash
truck pickup, a gun battle in the
streets below, I wouldn't've been
able to hear it over your ruckus.

She turns **red**, looks to the emotional safety of the ground.

LILITH
I really felt it was something
special this time.

MICHAEL
Lemme guess.

LILITH
Please don't.

MICHAEL
He was gone when you woke up.

LILITH
What's wrong with me?

A BUSINESS WOMAN climbs down a phone-pole.

MICHAEL

It's not you, it's them.

LILITH

Now you sound like one of 'them'
"It's not you, it's me."

Michael forces a frown.

LILITH

That's even if they stick around.
(Thinking) I'm gonna call'm!

MICHAEL

Don't you dare, --just don't.

LILITH

I feel like I deserve an answer!

Michael shifts gears.

MICHAEL

How didja even find him on a rainy-
ass Monday night?

LILITH

Oh that's the strangest thing,
someone was following me.

MICHAEL

Go'n girl - was he cute?

LILITH

No, super old, super creepy.

MICHAEL

You have an admirer.

LILITH

Nah, just a stalker, --again.

MICHAEL

That doesn't explain how you
hooked-up?

LILITH

I ducked into his bar, and there he
was. I asked him to walk me home.

MICHAEL

Wait, a bartender?!

LILITH

Yeah, a bartender. So?

Lilith looks at the ground again, she knows what's next.

MICHAEL

And you were surprised that he disappeared. I'm pretty sure that's why bartenders become bartenders. Or maybe they're 'recovering' alcoholics.

LILITH

In a bar? --Oh like Sam Malone.

MICHAEL

Who?

LILITH

Sam and Diana from Cheers.

MICHAEL

I've never been there. Doesn't sound like my kind of space.

A HOUSEWIFE slams her SUV into the CURB gets out leaves the DOOR wide open, ENGINE still running. She *rushes* off.

LILITH

Well, I'm pretty much sure I'm just never going to meet anybody who gets me or wants to have the same thing I want to have.

MICHAEL

And what is that?

LILITH

Companionship, connection, who knows, a--family?!

MICHAEL

Family? Now who's being a drama queen?! Honey that job's taken.

The two raise their coffees to toast.

Then...

--BOOM CRASH--

A YOUNG MAN jumps into a dumpster behind them. -SMASH- Pulls the lid shut like 'Oscar the Grouch.' (p)

MICHAEL

Oh my god! What's with people in
this fuck'n city?!

Lilith shrugs.

CUT TO:

123

INT. SUBWAY CAR - THAT MORNING

Lilith rides the subway. Very few people on the train today. The subway grinds to a stop below Broadway Boulevard. Just as the door is about to slam shut Homeless Joe jumps in.

Lilith rolls her eyes at the sight of him, not daring to look at him, which would invite him to sit next to her. She drops her purse on the seat next to her.

HOMELESS JOE

Here we are "*writing*" this infinite loop to our crypt. (In Song) *I'm late, I'm late, I'm late, I've no time for you, I'm so late. No time to wash, no time to dress, no time to eat, AND no time to 'drink!'*

Joe goes to the OLD MAN who only stares out the window.

HOMELESS JOE

Can you spare a drink? I can trade you a diamond ring, it was my mother's before she became the Queen of Diamonds, now she's the Queen of Hearts.

The old man ignores.

Lilith sees her stop approaching. She closes her eyes as if to say "Please God don't let him come to me!"

Soon as her eyes open Joe is standing above her, not saying a word, not looking at her. She gets up, heads to the door. -- Somehow he appears to be a different person.

As she walks towards the exit he leans into her, with a voice at crisp as thunder in the distance.

HOMELESS JOE

If you really wanna know what's going on, come to the last stop, Coney Island. ALL will be revealed.

Joe looks around.

HOMELESS JOE

It's just you and me, there's no
one else. Not really.

Leaning into her ear. Softly.

HOMELESS JOE

He's not human.

Before she can respond, he dashes to the back of the train.
The moment the doors open he jumps out as if chased by an
unseen demon.

Lilith steps on the platform. He has completely vanished. She
lets out a sigh of relief.

Her eyes reveal something unsettled inside her; yet
simultaneously intrigued.

Lilith heads up the escalator: no sign of Crazy Joe.

LILITH

(To herself)

I need a vacation. A long one.

124

EXT. STREET. SAME MORNING

Lilith marches to work, head in the clouds, contemplating
both Homeless Joe and that "dick" from last night.

Behind & around her...

--DOG runs across her path, -leash in tow.

--BUSINESSMAN hitting his head against a wall -pool of blood

--CAR crashes into another CAR, PASSENGERS get out & -wildly
kiss. *'Like lovers do' --Eurythmics*

--Hot Young WOMAN opens MANHOLE COVER - climbs in. -vanishes.

Esmerelda is conspicuously absent from her box next to
Lilith's office building.

---A CITY IN CHAOS---

Yet...

...Lilith doesn't notice as she enters: (p)

125 **INT. OFFICE(-3-). DAY**

Lilith work'n. In the background a body hits the pavement behind her. Again, NO notice. *But we sure do.*

Office isn't as chaotic as street, yet not normal. Lilith notices this time, *cuz it's work.*

126 **INT. OFFICE. SEEMS LIKE A REPEAT DAY.**

In the background an office worker on the phone with nobody, then hitting his head as hard as he can with the receiver.

Lilith CUBICAL. A flow of PEOPLE drop STACKS OF DOCS in her in-box. That MEAN COWORKER watches a blank screen, laughing.

LILITH
Could you help.../

Interrupted!

MEAN COWORKER
CAN'T YOU SEE I'M BUSY?!

LILITH
(Getting angry)
Are you insane?

MEAN COWORKER
(Raises voice absurdly)
'I'm not crazy; my reality is just different from yours.'

LILITH
Jeez, don't have a cow.

Intercut background dialogue. STEV'O phone call.

STEV'O THE SALESMAN
Sure, I can go lower. Yeah, Yeah.
(Long beat) What can I do to make this happen?

MARK and his COFFEE appear, shiny hair, **bling-bling** watch. Same mischievous grin. Twirls Lilith's desk PEN-SET.

MARK
So, whatcha doing?

STEV'O THE SALESMAN
Yes, I can go lower.
Yes, yes, yes, sure, no problem.

LILITH
Huh? Same old same!

STEV'O THE SALESMAN
*Yes, YES, **YES!***

MARK
So, what's new?

RUTH, (50s), head pops up, as before.

LILITH
Just Work!

STEV'O THE SALESMAN
*YES. Absolutely YES.
What can I say? YES. I don't know
who he is.*

MARK
Soooooo, whatcha do'n for lunch?

STEV'O THE SALESMAN
You gotta help out old-Stev'o.

LILITH
Seriously?

Ruth comes over, looks unusually flustered. She's wearing hair curlers and her bra is outside her shirt.

RUTH
(To Mark only)
Did someone say lunch?

LILITH
You two are giving me deja-vu.
What's with the outfit Ruth?

Ruth ignores her.

STEV'O THE SALESMAN
*No. You gotta give me something.
No. That's beyond my control. No.*

Stev'o is tapping on a keyboard that's not there.

RUTH
I hear that new French Bistro
downstairs is great.

MARK

Ah...

LILITH

Are you two messing with me?!
Not funny! *I guess I could use some
French.*

STEV'O THE SALESMAN

*NO. Let me have this one? My wife
is gonna leave me. I'm begging you.
listen to me. I'm beg'n you.*

RUTH

(Over her shoulder)
We'll tell you all 'bout it when we
get back. Shall we go Mark?

Ruth pulls Mark away.

STEV'O THE SALESMAN

NO! I'm beg'n you.

Ruth grabs Mark's arm, pulls him towards the EXIT. Mark
glances over his shoulder to Lilith. Lilith eyes wide.

STEV'O THE SALESMAN

*I'm begging you. Listen to me. I'm
beg'n you.*

THUD...!

Someone drops another STACK OF PAPERS on Lilith's desk.

Two WORKMEN take down Stev'o's CUBICAL BACK-WALL.

STEV'O THE SALESMAN

*Don't take my wall. I brought it
from home.*

127

INSERT:

Time-warp. Lilith working down the stack of papers, this time
she looks around; EVERYONE around her is having a crisis.

LILITH

(To herself)
What's wrong with people?

Out of nowhere...

MEAN COWORKER
NOTHING IS WHAT IT LOOKS LIKE?!

128 **I/E. OFFICE FIRE ESCAPE. DAY**

This is too much for Lilith. She leaves the office. The elevator is stuck. Takes the fire escape. At the street level...

129 **EXT. OFFICE ALLEY. DAY**

Esmerelda grabs Lilith, pulls her into an alcove between two dumpsters. Lilith's eyes flare in anger.

ESMERELDA
Whose fault do you think this is?!

The question seems more rhetorical.

LILITH
Don't be crazy!

ESMERELDA
(Repeating Co-Worker)
*I'm not crazy; my reality is just
different from yours.*

LILITH
Why does everyone say that?

Lilith pulls away, runs down the alley.

She stops. Turns around, eyes fill with tears. *Realizing she cares about this woman.*

LILITH
Dammit, Esmerelda!

The LAVENDER MAN appears behind Esmerelda and pulls her around the corner.

Lilith runs back to her. Both have disappeared.

LILITH
(YELLS)
ESMERELDA?!

JUMP TO:

(p)

130 **E/I. THE ROADHOUSE - DAY**

Lilith is back at the DIVE-BAR. She spots Antony with his back to her.

LILITH

You have to help me! I don't know what's goin'on! Seems like everyone has gone nuts.

He turns around. It's not Antony; yet it looks a lot like him from behind.

BARMAN

Hey doll, how's it hanging?

LILITH

I'm looking for Antony? He works here.

BARMAN II

Oh...pretend you don't remember me?! --Nice.

LILITH

You're not Antony.

BARMAN

Tell that to my mom. And by the way, I don't work here. This is my bar. --Remember ?!

LILITH

Funny guy. Where can I find him?

BARMAN

Sorry doll, kinda busy, no time for games (under his breath) *or crazy*.

He looks up and down the empty bar.

LILITH

STOPIT - I don't know you.

BARMAN

Okay-okay, sorry-sorry, I left quick that night. But you were comin' a bit strong. Kinda like you are right now.

LILITH

I-I don't get this?! It's not funny, not one bit.

BARMAN

Do you still have my blue scarf?
It's my lucky one. Actually you
already know that, don't you...?

The PHONE rings. He turns away from her. Lilith starts to
back up. She looks like a deer trapped in headlights.

BARMAN

Yeah!
(Softly over the phone)
'She's here now.'

Lilith overhears him.

She flees out of the bar, into the darkness of her growing
uncertainty & rising paranoia.

131 **EXT. THE ROADHOUSE - LATE DAY**

Alone in the rain & fog Lilith insists to herself:

LILITH (O.C.)
*You need to get a good night's
sleep, Lil.*

FADE TO BLACK.

ACT III

132 **EXT. OFFICE STREET. NEXT DAY**

Outside work, Lilith peeks inside Esmerelda's refrigerator
box. No one. She turns around.

Standing there is a LADY, yet it's not quite Esmerelda. Like
Antony, it appears Esmerelda too has inexplicably shifted
facial identity.

LILITH
Esmerelda?

ESMERELDA II
Yes darling?

LILITH
This isn't possible!

Even more Freaked out, Lilith dashes upstairs to the office.

ESMERELDA II
(Yells behind her)
*Darling, every adventure requires a
first step!*

133 **INT. OFFICE (-4-). DAY**

Office is calm as the first day we saw it. Everybody is busy working yet Lilith recognizes no one. Everybody is the same yet different. --Mark & his coffee again...

MARK II
So, whatcha doing?

STEV'O THE SALESMAN
*Yes, I can go lower.
Yes, yes, yes, sure, no problem.*

LILITH
What the F____!

Interrupted at 'F'. She jumps at...

STEV'O THE SALESMAN
(yells)
YES! YES! YES!

MARK
So, whatcha work'n on?

RUTH, head pops up. Elegant, yet with a different face. Full-panic fills Lilith's eyes as she runs for the exit.

JUMP CUT TO:

134 **EXT. OFFICE STREET. REFRIGERATOR BOX. LATE DAY**

Lilith exits her office, ducks around the corner into the alley. There she finds Esmerelda's beaten & weathered REFRIGERATOR BOX.

She glances down the street, debating what to do next. In the past better judgment would've told her to run home, perhaps into the arms of a lover. Yet now everything seems to have been reshaped, *literally*.

She goes to the BOX.

LILITH
(Almost rude)
Hey - KNOCK-KNOCK.

No answer

LILITH
KNOCK KNOCK KNOCK!

Louder. Still no answer.

135 **INT. FRIG BOX. LATE DAY**

Lilith lifts the tarp. A makeshift cover where a refrigerator door presumably once was - and crawls into the box. The only items: A CUSHION & a GAS LANTERN casting unnerving shadows against the sides.

She notices a bit of light seeping round the mat. She pulls it to the side. Reveals an open MANHOLE cover.

LILITH
What the hell?!

The ECHO of a CANE clicking on the pavement outside the box. Lilith's face fills with new panic.

136 **INT. TUNNEL. LATER DAY: BUT SUPER DARK**

Lilith escapes. Descends into the MANHOLE. Climbs down what seems like an infinity of rust-soaked steps.

Arriving at the bottom.
A ravenous RAT runs across her foot.

LILITH
(SILENT SCREAMS)

She covers her mouth to prevent the sound.

More light seeping around the corner. Lilith heads down the subway-shaped tunnel. SULFUROUS objects drip on her face.

LILITH
AWWH! This is every nightmare I've
ever had all at once!

A RAT answers with a sharp *squeak*.

LILITH
Fuck you too!

CUT TO:

(P)

137 **INT. HIDEAWAY. SUBSURFACE. COULD BE DAY OR NIGHT IN...**

This place. Lilith emerges in a tight UTILITY-ROOM. Two LAMPS rest on either side of a couch.

There sits Esmerelda in warm silhouette.

ESMERELDA

Welcome.

LILITH

What is this place?

ESMERELDA

It's whatever you make of it.

LILITH

I don't know what to make of it, I don't know what to make of anything. At each passing moment it seems like my reality is breaking apart. Is this what crazy feels like?

ESMERELDA

Oh that's a bit rude, don't you think?

LILITH

I'm sorry.

ESMERELDA

It's okay, some of my days are better than others.

LILITH

And today?

ESMERELDA

Today is a good day.

LILITH

Can you explain to me what's going on, why are things in such chaos? Or is it my imagination.

ESMERELDA

What do you think?

LILITH

I think I should check myself into a mental hospital.

ESMERELDA

Do you think that would really help?

LILITH

I don't know. I used to think you were, hmmm, not well. Now I'm thinking maybe you were the only sane person. Or perhaps as I get less sane your brand of "perception" is less skewed than mine.

ESMERELDA

Well that sounds like a likely excuse.

LILITH

That's no help.

ESMERELDA

If you're looking for help here you're in the wrong place. I can't even help myself, even in my little rabbit-hole. At any moment it could disappear.

LILITH

Why?

ESMERELDA

It just works that way.

LILITH

What 'way?'

ESMERELDA

I can't explain it.

LILITH

Yep! I'm gonna check myself into a mental hospital. Maybe they can fix me or put me in a cage.

At the word "cage" Esmerelda's eyes pierce Lilith, she goes silent.

ESMERELDA

There's someone who understands our 'cage' better than anyone else. I heard he lives on Coney Island.

LILITH
I don't know.../

Lilith stops herself, could it be?

LILITH
A few days ago a man told me to
meet him at Coney Island, he said
he had the answers.

Esmerelda seems to lose focus and reverts...

ESMERELDA
It's so nice of you to come here
dear, though now I have to serve
tea, the king and queen are coming.
(Thinks) --Do we know each other?

Lilith leans back.

ESMERELDA
Do you like Rabbit stew?

Esmerelda opens & stirs a POT which clearly is STEW of RAT.
...*Yummy!*

LILITH
Um, not particularly. Thank you for
having me. I must be going.

ESMERELDA
Do we know each other?

LILITH
Not as well as we should. My name
is Lilith.

ESMERELDA
Adam's first wife in the *Book of
Isaiah*, or, the *spirit of a demon*
in Babylonia. --Which one are you?

Lilith's eyes narrow at the level of her insight.

LILITH
(Considering the question)
Both at times.

Lilith makes her way back the way she came appearing more
confused than when she came down the tunnel...

But at least now she has an inkling of where to go next.
--Maybe. (p)

(MP)

138 **EXT. STREET. SUNSET ON A MAD...**

CHASE. Montage of several shots of Lilith being followed by the LAVENDER MAN. Each time she rounds a corner or gets on a train there he is:

Always walking towards her, never rushed. --*Why should he?!*

139 **INT. SUBWAY. NIGHT'ISH**

Lilith waits for the last moment to jump out of the train. She sees Lavender pass by in the subway car window.

LILITH

Ha-ha! Catch me if-ya can, you
bastard!

As Lilith reaches the top of the ESCALATOR, she dares a quick look back. There is Lavender coming up the escalator.

LILITH

That's impossible!

She rushes up the last few steps.

LILITH

(To herself)

I must be imagining this. What do
they give someone with my
condition? Prozac, lithium,
OxyContin. --At this point they all
seem like good options.

Lilith rounds the corner into a...

140 **INT. COSMETIC STORE - NIGHT**

Watches to see if LAVENDER goes by. He does. She scans the store, great, there's a rear exit behind the

LADIES ROOM. She goes in, closes the stall door.

Lo'n-behold: that familiar CLICKING sound of that CANE.

LILITH

What the F...

Covers her mouth. --Spots a small WINDOW above.

Uses a STOOL, squirms through. Now she's covered in dust, dirt & what looks like grease.

141 **EXT. ALLIE TO STREET. NIGHT**

Lilith passes a BLINKING SIGN above the subway:

LAST TRAIN TO CONEY ISLAND

As if someone or something is guiding her.

LILITH

Why not!

She races into the subway tunnel.

CUT TO:

142 **EXT. CONEY ISLAND - NIGHT**

Lilith emerging out of CONEY ISLAND Subway, which is wet, quiet, & deserted. --No sign of Lavender.

A rain soaked and stressed out Lilith wanders amongst closed Coney Island concession stands. Wind lashes that her hair & the remains of her umbrella.

LILITH

(To herself)

This is a waste of time,
definitely losing my mind.

That's when Lilith sees a LIGHT buzz to life. The only light in fact. She moves towards the glow.

143 **EXT. A CLEAN, WELL-LIGHTED CONCESSION STAND. NIGHT**

Assaulting her view the place is filled with every possible TOURIST ITEM. From within the clutter she spots a familiar face. It's HOMELESS JOE (*that's what we call him anyway*). The man who sang to Lilith just a few days ago.

HOMELESS JOE

Can I interest you in some of my wares? Perfect gifts for family back, in... wait, don't tell me, in the Midwest?

LILITH

I'm from the city. (Waits)
Do you remember me? You sat next to
me on the subway?

HOMELESS JOE

I sit next to a lot of people on
the subway. It is public
transportation after all.

Lilith sighs.

LILITH

I don't know why I'm here.
Sorry to have bothered you.

HOMELESS JOE

(He looks left, right and
left again)
Yes you're chasing all of my
customers away.

For the first time in days Lilith can't help a smile. This
guy might be crazy, yet he has a warm appeal. --Seeing
Lilith's smile...

HOMELESS JOE

Why don't you come in? I'm sure we
can find something you're looking
for; and if you don't like anything
here, I have some real junk in the
back.

She can't help but smile.

CUT TO:

144 **INT. CHINESE WAREHOUSE... NIGHT**

...at least it looks like a Chinese Warehouse. Joe is making
Lilith some tea.

HOMELESS JOE

I suppose if you're not going to
buy anything, what can I do for
you?

LILITH

I was told, by a friend, that you
could explain why everything seems
so off-kilter, chaotic.

HOMELESS JOE

I don't know what you mean.

He gives her nothing.

LILITH

Hmm, let's not lie to each other.

HOMELESS JOE

Hey I'm just a part time merchant!
Trying to find my way home, just a
poor slob.

LILITH

Okay maybe you can tell me why I'm
being followed.

HOMELESS JOE

How would I know that?

LILITH

Because I saw you run away in the
subway.

HOMELESS JOE

You must have me confused with
someone else. I've never run away
from any old man in the subway.

Lilith has a sinister smile this time. She has him.

LILITH

I never said "old man!"

HOMELESS JOE

I don't see anyone.

Another lie.

LILITH

C'mon you saw that old man who has
a cane and a strange fashion sense.

Lilith raises hands in the air like a Saturday Night
flamboyantly dancer.

HOMELESS JOE

Welcome to New York baby!

LILITH

No. It's not some fashion victim.
Everywhere or I turn, I see him.

(MORE)

Even if I go in a building and come out the other side, there he is.

HOMELESS JOE

Sounds like you kinda need to get over yourself. I don't see anyone following you or caring enough, for that matter.

Lilith's getting pissed.

LILITH

Sorry to have wasted your time!

HOMELESS JOE

I'm happy for the company. I always like to meet people. In another life I was an actor, living in Chicago. Didja know that?

She shakes her head.

HOMELESS JOE

Do you know my most famous role?

LILITH

Sorry - - No.

HOMELESS JOE

I played "*Erik the Viking*." Erik spelled with a K.

LILITH

I'll be on my way. Thanks for the time.

Lilith stands up.

HOMELESS JOE

Do you always give up so quickly?

LILITH

No, I mean yes, well no!

HOMELESS JOE

Then ask me a question I can answer.

LILITH

Why do people who I've known for years seem like they're losing their minds? Or am I the one losing my mind? Perhaps both?

HOMELESS JOE

That's the right question. Let's pretend, that you and your good friends lived your whole lives in a tiny room, forced to face only one wall. Yet behind you was a window, and outside was the world and objects moving around. Yet all you and your friends saw were shadows on your tiny wall. (Dramatic Pause) ...Imagine if only you were dragged outside, seeing the real world for the first time. Then sadly returned to your tiny box. Excited about your discovery, you tell your friends what they are staring at are only shadows of the world just outside of their view. What do you think your friends would do?

LILITH

I don't know.

HOMELESS JOE

Now who's "lying."

LILITH

I wouldn't believe them.

HOMELESS JOE

That's right, I'd say you would more than just not believe them, you would probably have him locked away, and thrown away the key. (Dramatic pause) ---Somebody locked me away once so I've given up trying to free people from their 'little rooms.'

LILITH

So what do you do instead?

HOMELESS JOE

(SMILES)

I enter their rooms, I tell them it's fine and if they ever want my help I'll help them out of their little space. Sometimes I recite a poem or sing a little song.

LILITH

Help me out of my 'tiny room'?

HOMELESS JOE

No, not in your case. Only you can do that.

LILITH

What's so special 'bout my case?

HOMELESS JOE

You're like me.

LILITH

How?

HOMELESS JOE

Isn't it funny when people ask you questions, they already know the answer to?

LILITH

By facing the thing that I am most terrified of.

Joe nods his head.

HOMELESS JOE

We all make our own reality.

HOMELESS JOE

Well I must close up my shop, do you hear that? The spirits are coming. And I am late, late, late, late.

Lilith leans back in her chair, gathers her purse.

LILITH

Are you making another joke?

As she heads for the door, the light clicks off. Joe has completely vanished from the shop, *as if he was never there.*

LILITH

I guess it's up to me.

CUT TO:

145

EXT. CONEY ISLAND. NIGHT

Lilith marches to the subway, each step she moves with new found energy; despite Joe's ambiguous answers.

She looks up.

More rain.

LILITH
Hell with it!

Throws her UMBRELLA in a TRASHCAN.

BACK TO:

146 **INT. CHINESE WAREHOUSE / BATHROOM. NIGHT**

We see Joe in a small room. He takes off his hat, his sweat stained coat, peels off his beard, & prosthetic nose. This is ERIK, (with a "K") (30s) discerning eyes yet a bit damaged.

He walks towards the back of the shop. The WALL seems to stretch & bend & ripple as if circling a cosmic drain.

With a sudden **POP** he disappears into the vortex...

-KA-SNAP-

The wall returns to its SOLID-STATE. *As if he was never there in the first place.*

ACT IV

CUT TO:

147 **EXT. STREET. LATE NIGHT**

On the way down the street Lilith spots Lavender. She is about to run away, that's when she STOPS spins around.

LILITH
No more running.

She walks directly towards him. Lavender climbs into a TAXI that speeds away.

LILITH
Seriously?

A MOMENT LATER:

148 **E/I. OUTSIDE APARTMENT. LATE NIGHT**

Outside Lilith's apartment she glimpses the same TAXI.
Lavender is watching her from inside. Now she's pissed.

She walks straight towards the taxi, it quickly speeds away
again.

In the CAB'S BACK WINDOW we glimpse Cynthia looking at us.

Lilith enters her apartment with a look of satisfaction.

LILITH
(To herself)
Sometimes you just gotta punch a
bully in the face.

From behind...

MICHAEL
What's got you in such a good mood?

LILITH
I just chased away my stalker.

MICHAEL
Is that wise? Maybe you should just
call the cops.

LILITH
Nope, they won't help.

They go in the door together.

149 **INT. APARTMENT. CONTINUOUS**

MICHAEL
Yeah, what would they do about an
old man in a tacky purple suit.

LILITH
Yeah, (Thinks) I never told you he
had a purple suit.

MICHAEL
Sure you did.

LILITH
I didn't/

Michael diverts.

MICHAEL
Wanna come have a drink?

LILITH
Not tonight.

Lilith fumbles with her keys, quickly heads into her apartment. From right outside her door.

MICHAEL
Good night!

Lilith's back against the closed door. She shakes of that odd feeling with a shrug of her shoulders.

NEXT DAY:

150 **EXT. STREET. MORNING**

Lilith heads to work. The streets are empty, very little traffic. Everything is quiet, hardly a soul on the sidewalk.

LILITH
Did I miss a holiday?

CUT TO:

151 **INT. OFFICE (-5-). MORNING**

Everybody in the office is doing exactly what they did the last four times Lilith was there. Precisely the same conversations & tasks; yet FACES have changed appearance.

LOOP from Before. --Now you know what the -5- means.

STEV'O THE SALESMAN
*Yes, I can go lower. Yeah, sure.
(Painful long beat) What can I do
to make this happen?*

Mark appears.

MARK
So, whatcha doing?

STEV'O THE SALESMAN
*Yes, I can go lower.
Yes, yes, yes, sure, no problem.*

Lilith looks at Mark - narrows her eyes.

STEV'O THE SALESMAN
Yes, YES, YES!

Mark goes on...

MARK
So, whatcha work'n on?

Ruth's head pops up.

LILITH
You know, Work!

STEV'O THE SALESMAN
*YES. Absolutely YES.
What can I say? YES. I don't know
who he is.*

MARK
Soooooo, whatcha do'n for lunch?

STEV'O THE SALESMAN
You gotta help out old-Stev'o.

Ruth saunters over.

RUTH
(To Mark only)
Did someone say 'lunch?'

LILITH
(To Ruth only)
You guys should go.

STEV'O THE SALESMAN
*No. You gotta give me something.
No. That's beyond my control.
No. Sure, can do. Can do. Can do.
Can do. Can do. Sure-Can do.*

RUTH
I hear that new French Bistro
downstairs is great.

MARK
Ah...

LILITH
Do you see you're living in a loop?

Ruth and Mark look at her, as if she is air.

STEV'O THE SALESMAN
*NO. Let me have this one? My wife
is gonna leave me. I'm begging you.
Listen to me, I'm beg'n you.*

RUTH
Mark, Shall we go?

STEV'O THE SALESMAN
NO! I'm beg'n you.

Ruth grabs Mark's arm, pulls him towards the EXIT. Mark glances over his shoulder to Lilith.

Lilith's eyes fill with anger. Stev'o draws her attention.

STEV'O THE SALESMAN
*I'm begging you. Listen to me. I'm
beg'n you.*

THUD!

Someone drops another STACK OF PAPERS on Lilith's desk.

Two WORKMEN take down Stev'o's BOOKSHELF.

STEV'O THE SALESMAN
*Don't take my bookshelf. I brought
it from home.*

It's intolerable for Lilith.

She stands up on a DESK in the MIDDLE OF THE ROOM in the office, announces to everybody including Ruth and Mark.

LILITH
WHAT'S THE MATTER WITH YOU PEOPLE?
DON'T YOU ALL SEE YOU'RE LIVING IN
SOME CRAZY LOOPING CIRCLE? WE HAVE
TO CHANGE OUR REALITY. GO OUT SMELL
THE FUCKING FLOWERS, STOP REPEATING
THE SAME THING OVER AND OVER! IT'S
THE VERY DEFINITION OF INSANITY.
WHO WANTS TO GET OUT OF HERE. LET'S
CHANGE OUR LIVES. --DON'T YOU
PEOPLE WANT SOMETHING BETTER?
DO SOMETHING BETTER?

152 **INSERT:**

Lilith imagines: And we see that everybody is clapping & cheering her. --*That's not what happens.*

153 **INT. OFFICE. CONTINUOUS**

Everyone just stares at her without blinking or moving.

Then the unexpected...

In unison EVERYONE gets up and moves towards Lilith. She doesn't know what to do. At once they all grab at her. Her hands, her arms, her waist.

LILITH
LET GO OF ME. STOP IT!

No one OBEYS.

LILITH
What's the matter with you people?
GET OFF OF ME!

In her mind's eye she hears...

HOMELESS JOE (O.C.)
"We all make our own reality."

Lilith centers herself, a zen calmness washes over her face.

LILITH
(Softly) stop!

The entire office staff FREEZES.

LILITH
Get back! (Softly) Back up!

Everybody OBEYS.
They move away from her.

It does not last. They move forward again, as if strings from above pull them towards her.

Lilith runs for the exit.
Sprints down the stairs.

Into the street. Freedom!

--So she thinks. (p)

154 **EXT. STREET | SIDEWALK. DAY**

Lilith stops cold: In the street every CAR & PERSON halts.

As if beckoned by some invisible force each & every person is now looking at Lilith.

--The whole world has gone mad.

Everyone traipses towards her. People get out of their cars & move towards her. The well-dressed **WALKING DEAD** with... lifeless-eyes filled with dark & eerie intent.

LILITH

This is a damn dream.
Wake up -wake up -wake up!
I'm gonna be home, awake in bed
- any moment now.

They're getting closer. --She's not sold on "a damn dream!"

Not taking a chance, Lilith dashes down the sidewalk.

155 **EXT. STREET / ALLEY. DAY**

Lilith races down an alleyway.

LILITH

I'm dreaming. Just a really bad
nightmare.

She spots the BACK ENTRANCE of her building. Dares a quick Look down the street.

The Lavender Man followed by a horde of people. Again that same vacant look of 'Walking Dead' Zombies.

156 **INT. APARTMENT BUILDING. DAY**

More stairs. Panting Lilith...

LILITH

Jesus 'H, Christ!

Sprint up spiral STAIRCASE. From the twisted coil of steps:

The slow methodical footsteps of 101 souls follows her.

LILITH

Just a dream -just a dream.

SMASH TO:

157 **INT. APARTMENT HALLWAY / BEDROOM. DAY**

Lilith darts into her apartment, locks the deadbolt, pushes a BOOKCASE in front of the door. She scoops up Simon the Cat. Moves against the farthest BACK WALL.

LILITH

Wake up wake up wake up. Open your eyes, open your eyes!

It gets super quiet. --She exhales in relief.

The DOORKNOB turns, then the door begins to shake. Then...

--CRASH--

The bookcase falls to the ground.

This is a nightmare that just won't go away.

The door creaks and cracks as one by one the locks break loose. The door swings open. She sees what looks like 101 arms trying to reach in.

Simon *HISSES*.

This is NYC, so use the fire-escape!

Lilith checks the WINDOW'S ESCAPE. There in the street below is the Lavender Man looking up, around him more people rush into the building.

Lilith scans for any object to defend yourself; all she can find is that dusty-ass CANE in the corner.

She grips it.

LILITH

(To Simon)

We are not go'n down without a fight! C'mon!

That's when HANDS reach around her & Simon.

Pulls them through the BACK WALL as if it was made of molten sand.

~ ~ ~ ~ ~

Lilith has a sensation of falling through SPACE.

Suddenly, she's back in her ROOM, but NOT her room.

SNAP TO:

158 **INT. BEDROOM. MORNING LIGHT ON...**

Every thing is different: the light is different, the pictures are different. It's a different time-of-day.

--WTF ??

Lilith spins around. It's Homeless Joe, but not Joe; beard is gone, he's wearing clean clothes. ---He looks kinda hot.

HOMELESS JOE

I'm sorry. I had to pull you out of there. We don't have much time.

Lilith can't say anything.

HOMELESS JOE

My real name is Erik. We're alike. I just learned how to avoid what just happened to you.

LILITH

What's happening? Am I dead? Is this hell?

HOMELESS JOE/ERIK

You and I are living in a half-truth, a simulation of our own making. Everything you see around you, everyone around you isn't real. Not really. Not like us.

LILITH

Bullshit!

ERIK

Not bullshit, we're trapped. Each one of us living in our own existence. Over the years I've learned how to jump from one person's reality to the next.

Lilith moves away from Erik.

ERIK

And I've learned to keep from being noticed.

LILITH

Noticed?

ERIK

We can't let them know that we know the truth, otherwise they '**shift**' everyone and everything.

LILITH

You're mental!

ERIK

I was watching, you seem to have the ability to change or control the things and people around you.

LILITH

No I don't. I'm gonna be sick.

ERIK

I think this scares 'HIM.'

Lilith drops Simon, runs to the bathroom.

Vomit sounds echo.

ERIK

We don't have much time. Together we might be able to break free.

Lilith comes out. Simon rubs on Erik's leg. She picks him up.

LILITH

Break free of what?

ERIK

Of whatever this is.

LILITH

This is just a bad dream. Maybe somebody put something in my drink. Yeah that's it.

ERIK

We don't have time. Are you interested?

LILITH

HELL NO!

Lilith's vision begins to fade like an old camera.

ERIK
He's Here!

FADE TO:

159 INT. LILITH'S BEDROOM. NIGHT, YET...

The world melts away. The walls become the world around.
Lilith is floating.

Eyes open.

LILITH
Thank God. It was a damn dream.

Lilith is in bed, next to Cynthia. Just like a few days ago,
yet this time Cynthia is NOT rushing out.

LILITH
(To Cynthia) You won't believe the
crazy-dream I just had.

Cynthia just answers with a kiss.

LILITH
I guess you're busy today?

CYNTHIA
Nah, I'm good.

LILITH
Wanna have breakfast?

CYNTHIA
That'd be lovely.

Lilith's eye narrow.

LILITH
You feel'n okay?

CYNTHIA
Feeling great. Hey maybe we can
skip breakfast, go right to desert.

Cynthia roles over and under the covers. Lilith's eyes close
then open. She pans the room when she spots that Blue Scarf
draped over the coatrack. (p)

Lilith's eyes fill with darkness. She kicks the covers off. Cynthia is gone. Antony the Barman is in her place.

LILITH
What the hell?!

BARMAN
What's wrong. I thought you like/

LILITH
GET OUT!

Lilith runs to the bathroom. Slams the door.
Falls to the floor. What seems like an eternity.
She hears the FRONT DOOR open and slam shut.

LILITH
What's happening to me?

That's when she hears an odd scratching sound.
She swallows her heart which has moved to her throat.
Opens the bathroom door.
NOTHING - nada.

She looks down. Simon waltzes in. Jumps up on the sink.
Eye to eye with Lilith.

LILITH
At least you're the one constant in
my crazy life.

SIMON
Well I should be. I'm your cat. I
own you.

Lilith is frozen. Simon leans into her...

SIMON
Get a hold of yourself woman. The
"Lilith Show" is getting really
boring. It's high-time to make
some changes!

Lilith falls to the floor. Covers her head with her hands,
sobs like a baby.

NEXT DAY:

160 **INT. BEDROOM. MORNING**

Just like before Lilith is in bed. **Nobody is next** to her, She leans forward. Nobody under the covers. Still no one, no Bartender, no Cynthia, & no blue scarf. Simon rests on the edge of the window ledge.

LILITH
What do you think now?

SIMON
Pur-pur-pur. Meow.

She leans back.

LILITH
Agreed *Purrrfect!*

Lilith pulls the covers over her head.

Eyes close.

DISSOLVE TO:

161 **INT. LILITH'S BEDROOM. LATER**

Lilith looks around. The WOODEN CANE in the corner has disappeared leaving its shadow of dust.

She spins around. There is...

LAVENDER MAN.

Everything goes **BLACK.**

(P)

ACT V

162 **INT. LITTLE GIRL'S BEDROOM, AGAIN. MIDNIGHT**

Lilith's POV: Water is rushing in under the door.
Slow at first then quicker, much quicker.

Little Lilith under her bed.

WHOOSH-WHOOSH that awful sound of rushing water.

WHOOSH-WHOOSH. DOOR makes an odd clicking sound, which is cracking (it's **not** the CANE sound) its FLOOD WATERS smacking into her room.

WHIRLING WHOOSH WATERS FILL OUR VIEW

LITTLE Lilith is now under WATER, eyes filled with panic.

BOOTS step in view. Then HANDS rippling with strength pull her free of the unforgiving deluge.

JUMP CUT TO:

163 **EXT. CHILDHOOD HOME. MIDNIGHT**

Shaken & shivering Seven-Yr-Old Lilith is carried away by her FATHER as the HOUSE disappears under the FLOOD WATERS.

(Perhaps it was Global Warming)

A house foundation BLOCK breaks free. Heading towards them with crushing intent.

SMASH *-then-* CRUNCH

The BLOCK slams into father's leg with a **crack** we can hear in our teeth. He keeps moving past the pain to get Little Lilith out of danger.

BACK TO:

(p)

Now it's Little Lilith again. She surrenders to sleep.

DADDY

(To sleeping child)

Kiddo, the people you see around
you will not understand or see
things the way you have seen them.
If you seek happiness and
contentment don't try to shine a
light into their shadows. They're
simply not equipped. They haven't
seen what you have seen and what
you understand. They're little
children--your children. You must
love folly in a child, as we
do.(RW)

Daddy pulls the hair out of Lilith's eyes.

DADDY

Kiddo, you ready to go back?

LILITH

(half-asleep answer)

Yes !

FADE TO:

DENOUEMENT

165 **SPACE - CAVERN OF TECH - HALFLIGHT**

That's when we see Lilith hooked into a MACHINE which has the
mass of a small moon floating above the earth, which is a
barren, brown desert of humanity, or what was once a little
blue disc floating in nothingness.

CREDITS begin to roll under swelling MUSIC.

CUT TO BLACK.

166 **INT. OFFICE (-6-). SUNRISE**

Back in the office for the -6th- time. Yet Somehow brighter,
& lighter. Back to normalcy. Ruth comes over, yet it's not
Ruth. It's a 'shifted' Ruth.

RUTH
(Southern)
Good of you to show up today.

Lilith stands up and hugs Ruth, tears appear in Ruth's eyes.

RUTH
Well then, Okay then.

This is when we get our last good look at Lilith who has a
warm glow about her, as if she is finally comfortable in her
skin. "What Lovers Do" plays in the background.

LILITH (V.O.)
My name's Lilith. I'm *NOT* dead
anymore. Don't mourn for me.
You're NOT dead either.
Now I know how to find you!

As she sits at her workstation she notices an OLD WOODEN CANE
resting peacefully in the corner.

Lilith turns to her WORKSTATION: types...

ERIK

FADE TO **BLACK SWIRLING SHIFTING WATERS:**

THE END
OF THE BEGINNING