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Thoughts

by

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FADE IN:

1 EXT. UNKNOWN SOMEWHERE - NIGHT

The space is bathed in complete darkness. On top of an ornately decorated lamp post, a light slowly brightens. It flashes in a foreboding manner.

The bulb becomes stable and maintains a soft glow.

ALICE, 26, wearing a smart business suit and carrying a tote bag, walks into the light. She examines the lamp post.

ALICE
(to herself)
Where am I?

Alice impatiently folds her arms. She sighs and looks at her wristwatch. She turns her head left then right. With a look of disappointment, she takes a deep breath.

Alice shuffles herself around the illuminated circle. She stops where she started then nervously shifts her weight from one foot to another.

Alice looks at her watch again then puts down her tote bag. She bends over and struggles to get her cell phone out of a pocket. She retrieves it and taps in a number.

Alice holds the phone to her ear.

ALICE (CONT'D)
Answer the phone... Come on...
Nothing!

Alice puts the phone back in her bag.

ALICE (CONT'D)
(to herself)
What a day. First, my alarm
doesn't...

FADE OUT:

BEGIN FLASHBACK:

2 INT. MORTUARY - FOYER - DAY

Alice rushes through the door. The FUNERAL DIRECTOR, 64, stops her. He's dressed in a nice suit and tie.

FUNERAL DIRECTOR

You're late. You have two bodies to prepare and not much time.

ALICE

I know, I know. Do they need a lotta work?

FUNERAL DIRECTOR

Oh yes, one's very old and the other...

The director hesitates.

ALICE

What?

FUNERAL DIRECTOR

I can't even describe it. That poor girl.

ALICE

Lately, I can't stand doing this. It's the make-up, it creeps me out.

FUNERAL DIRECTOR

That's the main reason I hired you. You have a special talent.

Alice places her hand on the funeral director's shoulder and smiles.

ALICE

Don't worry, I'll get over it. I'm sure it's just a phase.

FUNERAL DIRECTOR

I hope so. It's almost as if you bring 'em back to life.

Alice walks away.

ALICE

That would not be good for anyone.

3 PREPARATION ROOM

Two corpses in body bags are lying on chrome tables.

Alice goes to the closest one. She slowly pulls down the zipper revealing the face of an OLD WOMAN who was well over a hundred when she died.

Alice cringes as she studies her client's face. She opens her kit and takes out some make-up and a brush.

4 LATER

The old woman's life-like appearance causes a tinge of fear to come across Alice's face. She leans back in her chair then closes her eyes.

BEGIN ALICE'S THOUGHT FLASH:

5 INT. CREMATORIUM - OVEN - DAY

The old woman's body slides into the oven feet first. Her eyes pop open then large bright-orange flames emerge from the pipes below her.

The old woman screams and violently convulses as the fire consumes her.

END ALICE'S THOUGHT FLASH.

6 INT. MORTUARY - PREPARATION ROOM - DAY

Alice abruptly opens her eyes. She appears deeply disturbed by her unexpected vision. She sighs with relief when she sees that the old woman looks perfect.

Alice unzips the other body bag. It's GWENDOLYN LAMB, the victim of a savage murder. Flesh hangs in strips from Gwendolyn's face and one eye has fallen out of its socket.

Alice vomits in the trash can beside her then wipes her mouth and rinses. She opens her make-up kit and gets to work.

7 LATER

Alice applies a final touch of perfection. She carefully studies Gwendolyn's face.

ALICE
(to herself)
That should do it.

Alice closes her kit.

8 FOYER

The funeral director stands at the door greeting mourners. Alice taps him on the shoulder.

ALICE

She's ready.

FUNERAL DIRECTOR

Perfect. The guests have started to arrive for the viewing.

END FLASHBACK.

FADE IN:

9 EXT. UNKNOWN SOMEWHERE - NIGHT

Alice taps another number on her phone.

GREGORY, 24, wearing jeans and a T-shirt, enters the oasis of illumination. He appears relieved when he sees Alice.

GREGORY

Hi.

Alice looks up from her phone.

ALICE

I'm just waiting for my boyfriend.
He's a policeman. He'll be here any minute.

GREGORY

Have I made you nervous already?
I'm sorry.

ALICE

Why would you say that?

Alice looks at Gregory with suspicion in her eyes. She makes sure her bag is securely around her neck.

GREGORY

The way you volunteered that fake information. Your inability to trust isn't a license to lie.

Alice rapidly reaches into her bag and pulls out her cell phone. She points it at Gregory like a weapon.

ALICE

I don't know you.

Gregory holds out a hand to block anything that might come from Alice's phone.

GREGORY

Look... I'm not a mugger or a rapist
or anything like that.

ALICE

You could be here to harm me some
way.

Gregory extends his arms.

GREGORY

Do I look like a predator to you?

ALICE

I'm not sure.

GREGORY

I don't believe a rapist or a mugger
would attempt to have a conversation.

Gregory steps toward Alice.

Alice steps back.

ALICE

You could just be waiting to make
sure the coast is clear.

Gregory slowly spins as he looks into the darkness in every
direction.

GREGORY

The coast seems clear right now.

ALICE

I guess.

GREGORY

But I still make you nervous.

Alice takes a deep long look into Gregory's eyes.

ALICE

What are you doing here anyway?

GREGORY

Waiting.

ALICE

Waiting for what?

Alice quickly moves away from him.

GREGORY

Not for the coast to clear, I promise.
I'm probably waiting for the same
thing you are.

Alice turns to face Gregory.

ALICE

And what's that?

Gregory's frown reveals his sadness.

GREGORY

You mean you don't know?

ALICE

Of course I do but I don't give that
kind of information to strangers.

Gregory's smile returns.

GREGORY

You can trust.

Alice waits for Gregory to complete the sentence. He just
smiles and looks at her.

ALICE

Me. You didn't say me. As in you.
You meant to tell me I can trust
you. You didn't finish.

GREGORY

No, I meant trust in general.

ALICE

I've learned not to. That's how a
girl gets raped or mugged.

GREGORY

I bet you've never really trusted
anyone.

Alice steps back.

ALICE

That sure is an odd thing to say
since you don't know anything about
me. You're probably right though.

GREGORY

I hope I didn't offend you.

ALICE
 No offense taken. By the way, I
 know you were thinkin' about it.

A look of fear comes across Gregory's face. He puts his
 hand on his head.

GREGORY
 Thinkin' about what?

ALICE
 Rapin' or muggin' me. I saw it in
 your eyes.

Gregory clinches his fists.

GREGORY
 I wasn't.

Gregory's voice sounds almost child-like.

FADE OUT:

BEGIN FLASHBACK:

10 INT. GREGORY'S CHILDHOOD HOME - DAY

Gregory, 8, is building a tower out of wooden blocks on the
 kitchen table. He freezes when he hears the front door open
 and close.

Gregory's father, BILL, 31, walks to the tower and knocks it
 over.

GREGORY
 No.

Bill grabs Gregory by the shoulders. He speaks with a deep
 southern drawl.

BILL
 Look at me, Gregory. Let me see
 what's in those eyes.

Gregory struggles with his fear but manages to find the
 courage to do as he's told. He even cracks a half-smile.

BILL (CONT'D)
 I knew it. You're havin' bad thoughts
 again.

GREGORY
 No I'm not.

BILL
 God is very strict. You know how He
 feels about those thoughts you were
 havin'.

GREGORY
 I wasn't.

Bill lets go of Gregory and sits down. Gregory's eyes well
 up with tears.

BILL
 I have no choice. If I don't punish
 you severely, I'd be neglectin' God's
 will. You know what you have to do.

GREGORY
 Yes, sir.

Gregory heads for the door to the backyard. Bill closes his
 eyes then his mouth moves as he silently says a prayer. He
 takes the Bible from the table, opens it, and reads.

Gregory slowly comes back in the house dragging a switch
 behind him. He reluctantly hands it to his father.

Bill studies it then closes his Bible.

BILL
 This will do.

Gregory takes off his shirt. He lays his head and stomach
 on the table.

BILL (CONT'D)
 Say it.

GREGORY
 Father, I have sinned against the
 Lord. Please punish me for my
 transgressions.

Bill stands beside Gregory and raises the switch. He brings
 it down with all of his might across Gregory's back. Every
 time Bill hits him a welt rises up or it cuts his skin.

Gregory sobs from the first blow. He closes his eyes as
 tightly as he can.

BEGIN GREGORY'S THOUGHT FLASH:

11 INT. GREGORY'S CHILDHOOD HOME - DAY

Bill continues to hit Gregory.

Gregory yells and then turns to face his father. He takes the switch and jams it through Bill's neck. A pulsating stream of blood immediately pours onto the floor.

Gregory's father is dead before he hits the carpet.

END GREGORY'S THOUGHT FLASH.

12 INT. GREGORY'S CHILDHOOD HOME - DAY

Gregory opens his eyes when Bill stops whipping him.

BILL

Now what do you say!

GREGORY

(sobbing)

Thank you, Father, for making me a better person.

Bill walks out of the room leaving Gregory lying on the table.

END FLASHBACK.

FADE IN:

13 EXT. UNKNOWN SOMEWHERE - NIGHT

Gregory has his back to Alice.

ALICE

Do you know where we are?

Gregory turns and faces her.

GREGORY

Now that I think of it. I have no idea where this place is. Do you know why you're here?

ALICE

I told you. I don't give that kind of information to strangers.

Gregory holds out his hand inviting Alice to shake it.

GREGORY

My name's Gregory. I live at 47 Mulberry Avenue and I'm divorced.

ALICE

I didn't ask.

GREGORY
I'm just tryin' to have a
conversation.

ALICE
I don't like talkin' to strangers.

Gregory pulls out his billfold.

GREGORY
What do I have to do to make you
trust me? I've told you who I am.
I can show you proof.

Gregory opens his wallet and takes out his driver's license.
He holds it up to Alice's face.

ALICE
I don't need to see it.

Gregory puts his billfold back in his pocket.

GREGORY
Then you believe me.

Alice shrugs.

ALICE
I suppose so.

GREGORY
Now that you know my name, will you
tell me yours?

ALICE
I'd rather not, if you don't mind.

GREGORY
Why not?

Alice turns away from Gregory.

ALICE
How do I know you're not an identity
thief? I could wake up tomorrow
with a drained bank account.

GREGORY
It's not as easy as that.

ALICE
How do you know? Have you tried?

GREGORY
No. Of course not.

MICHAEL, 35, wearing a fedora and a button-up shirt that is not tucked into his jeans, enters the circle of light. He scopes out the entire area that is lit by the lamp post.

Michael walks over to Alice.

MICHAEL
Is it okay if I join you? I hope
I'm not interruptin' anything.

ALICE
Does it look like there's somethin'
to interrupt?

Gregory taps Michael's shoulder.

Michael turns around. He's nose-to-nose with Gregory.

GREGORY
Why are you here?

MICHAEL
I'm not quite sure, maybe I'm here
to talk to you.

Alice walks away. Michael follows after her.

MICHAEL (CONT'D)
Or you.

ALICE
I don't think so.

Gregory moves in their direction.

GREGORY
I'm waiting.

MICHAEL
What are you waiting for?

Michael goes to Gregory.

GREGORY
For a long time. I think.

MICHAEL
You could be waiting to talk to me.
We might be here for the same reason.

Michael looks around the lit circle.

MICHAEL (CONT'D)
Do you know where we are?

GREGORY
I feel like I used to know.

ALICE
Neither of you have any idea why
you're here. Am I right?

Michael walks back to Alice.

MICHAEL
Do you know?

ALICE
Do I know why you're here? No. How
would I know that?

The stiffness of Michael's body shows his frustration is
growing. He gently grabs Alice's shoulders.

MICHAEL
(slowly)
Not me. You. Do you know why you're
here?

ALICE
No. The last thing I remember is
leaving work.

Alice walks away from Michael.

FADE OUT:

BEGIN FLASHBACK:

14 INT. MORTUARY - VIEWING ROOM - DAY

Alice and the director stand behind each end of the coffin.
They gently greet the friends and family of Gwendolyn.

Alice looks at her watch. She moves closer to the funeral
director.

ALICE
(whispering)
Do you think you could handle the
last hour by yourself?

FUNERAL DIRECTOR
Yes, but why?

ALICE

I have a ton of shopping to do. I feel so tired. I kinda just need to get outta here.

FUNERAL DIRECTOR

I get it. You did a great job today. You can go.

Alice gives him a quick peck on the cheek.

ALICE

Thank you. I'll make it up to you. I promise.

15 FOYER

Alice slowly makes her way to the exit. She pushes on the door and it barely moves. Alice takes a deep breath and summons her last bit of strength to open it.

At the same time that Alice walks through the door to get outside, Gregory comes into the foyer through the other set of doors.

16 INT. ALICE'S CAR - MOVING - DAY

Alice drives down the street in her red Subaru. Out of nowhere, a black sixty-eight Camaro dangerously cuts her off. She's forced to slam on the brakes.

Alice sees a hand come out of the window and flip her off. She watches the DRIVER do the same thing to two other vehicles as it speeds away.

Alice rubs her eyes with her hand.

BEGIN ALICE'S THOUGHT FLASH:

17 INT. ALICE'S CAR - MOVING - DAY

Alice slams her foot against the gas pedal and accelerates after the muscle car.

ALICE

You son of a bitch, that's the last time you do that to me or anyone else.

18 EXT. INTERSECTION - DAY

Alice continues to floor it as she weaves in and out of traffic. The Camaro slows and comes to a stop at a red light. PEDESTRIANS of all ages start to cross in front of the car.

Alice is still accelerating when she crashes into the back of the black Camaro.

Some pedestrians are flattened beneath the tires and others are thrown into the air like freshly raked leaves.

The muscle car explodes.

Alice's Subaru becomes engulfed in flames.

The burning pedestrians scream as body parts fall from the sky.

END ALICE'S THOUGHT FLASH.

19 INT. ALICE'S CAR - DAY

Alice stops rubbing her eyes then watches the Camaro speed away.

ALICE

Idiot.

Alice makes a right turn into the supermarket parking lot and finds a spot.

END FLASHBACK.

FADE IN:

20 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael walks over to Alice.

MICHAEL

I asked if you knew why you were here?

ALICE

I couldn't tell you. I don't even know how I got here.

GREGORY

What do you mean?

ALICE

The last thing I remember I was standing in the darkness and then this light appeared so I came here.

Michael and Gregory nod their heads.

MICHAEL

Me too.

GREGORY

Me three.

Michael walks to the edge of the light and scans the darkness.

Gregory moves closer to Alice.

GREGORY (CONT'D)

Is that what you're waitin' for? To find out why you're here?

ALICE

No. The truth is I'm terrified of the dark and from what I can tell this lamp post is the only light.

GREGORY

I think you're right.

MICHAEL

Me too.

Alice puts on an interested smile.

ALICE

So, none of us know where we are or why we're here.

MICHAEL

It looks that way.

ALICE

I told you why I'm waitin'. What about you two?

GREGORY

I want some answers.

Michael paces around the perimeter.

MICHAEL

Yeah, like where are we.

ALICE
If I'm stuck here, I'd like to know
what's the point?

Michael stops pacing. He's standing behind Alice.

MICHAEL
The point of what?

Alice turns around.

ALICE
The point of being here. The point
of everything, actually.

MICHAEL
That's a big question.

Gregory cocks his head as if he's heard something.

GREGORY
Yes it is and we're here to answer
it. I'm gonna take a look and see
if I can find anyone.

Alice and Michael appear very concerned as they watch Gregory
leave the circle and disappear into the darkness.

ALICE
(whispering)
Would you do me a favor?

MICHAEL
Depends on what it is.

ALICE
Would you mind not leavin' me alone
with that guy?

MICHAEL
You don't like him?

Alice shuts her eyes.

BEGIN ALICE'S THOUGHT FLASH:

21 EXT. UNKNOWN SOMEWHERE - NIGHT

With great force, Gregory throws Alice to the ground. He
looks at her with a terrifying grin then rips off her clothes
like an animal.

END ALICE'S THOUGHT FLASH.

22 EXT. UNKNOWN SOMEWHERE - NIGHT

Alice's eyes adjust to the light. She shivers from the chill that runs down her spine.

ALICE

He gives me the creeps. He swore that he wasn't a mugger or a rapist.

MICHAEL

Yeah, I can see how you might be worried.

ALICE

You know what they say about people who protest too much.

Michael turns to Alice.

MICHAEL

How do you know I'm not a rapist?

ALICE

I'm not sayin' I trust you, just somethin' tells me you're not here to rape me. You're not are you?

Michael looks into Alice's eyes.

MICHAEL

No, but all you have is my word.

ALICE

That's good enough for me. By the way, my name's Alice.

Alice holds out her hand.

MICHAEL

Nice to meet you. I'm Michael.

Michael closes his eyes as he kisses her hand.

BEGIN MICHAEL'S THOUGHT FLASH:

23 INT. SOFT PLACE - NIGHT

Alice's head rests on a luxurious pillow. She's smiling in her sleep.

END MICHAEL'S THOUGHT FLASH.

24 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael's eyes take a second to focus on Alice.

MICHAEL

Say. Haven't I seen you somewhere before?

ALICE

Not that I know of.

MICHAEL

Yes, I'm sure I know you from somewhere.

ALICE

I don't recall seeing you.

Michael turns her hand over and rubs her palm.

MICHAEL

It could've been a dream.

ALICE

That's impossible. We just met.

Michael closes his eyes as he searches his memory.

BEGIN MICHAEL'S THOUGHT FLASH:

25 INT. SOFT PLACE - NIGHT

Alice's head rests on a luxurious pillow. She's smiling in her sleep. Her eyes snap open and they become filled with terror.

END MICHAEL'S THOUGHT FLASH.

26 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael's eyes open wide in recognition of Alice's face.

MICHAEL

Yes, I'm sure it was you. Maybe it was a premonition or I can see into the future.

ALICE

You think so?

MICHAEL

It may mean we were destined to meet.
Have you ever dreamt of something
happening and then it does?

ALICE

I don't generally remember my dreams.

Alice lets go of Michael's hand and moves away from him.

MICHAEL

Some people are too afraid to.

ALICE

Do you remember yours?

MICHAEL

Usually, who knows what goes on in
our minds when we're not in control
of our consciousness.

ALICE

You remember anything else?

Michael's eyes peer sightlessly into the darkness around
them.

BEGIN MICHAEL'S THOUGHT FLASH:

27 INT. SOFT PLACE - NIGHT

Alice's head rests on a luxurious pillow. She's smiling in
her sleep. Her eyes snap open and they become filled with
terror.

Alice's eyes dart back and forth and then she releases a
bone-chilling scream.

END MICHAEL'S THOUGHT FLASH.

28 INT. UNKNOWN SOMEWHERE - NIGHT

Alice waits for Michael to open his eyes.

ALICE

Could you remember?

MICHAEL

It's comin' back to me. I definitely
saw your face. You looked frightened.

ALICE

Do you know why?

MICHAEL

I can't say for sure, but it could
be that you were havin' a nightmare.

Michael moves closer to Alice.

MICHAEL (CONT'D)

Your eyes were wide with fear and
then you screamed. It was horrifying.

ALICE

Why was I screaming? You gotta
remember.

MICHAEL

I'll try.

Michael closes his eyes again.

BEGIN MICHAEL'S THOUGHT FLASH:

29 INT. SOFT PLACE - NIGHT

Alice's head rests on a luxurious pillow. She's smiling in
her sleep. Her eyes snap open and they become filled with
terror.

Alice's eyes dart back and forth. She releases a bone-
chilling scream when she realizes she has been buried alive.
She claws at the top of the coffin until her fingers bleed.

END MICHAEL'S THOUGHT FLASH.

30 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael's eyes open and he looks like he has something to
say but then he turns away from Alice.

ALICE

What?

MICHAEL

No, I don't want to alarm you.

ALICE

Please, I need to know.

MICHAEL

Okay, you asked for it. I think you
were buried alive.

Alice places her hand over her mouth.

ALICE
Oh my God. I've always been
claustrophobic. My worst nightmare
is to be buried alive.

MICHAEL
I thought so.

ALICE
What do you think it means?

Alice grabs Michael's hand. Michael adds his other one.

MICHAEL
Maybe I was subconsciously picking
up on one of your nightmares.

ALICE
You mean telepathically?

MICHAEL
Somethin' like that. I could have
been experiencing your dream by proxy.

Alice pulls her hand away.

ALICE
Do you think it might actually happen?

MICHAEL
Who knows? But I'll tell you this.
I'd keep your fears to yourself.

ALICE
Why?

MICHAEL
You could attract someone who would
want to take advantage of what scares
you.

Michael turns his back to Alice.

ALICE
You might be right.

Michael takes off his hat and fans himself with it. He has
a wry smile on his face.

MICHAEL
I know I'm right.

ALICE
Don't tell anyone. Can you do that?

MICHAEL

I won't. Believe me, your secret is safe.

Michael turns to face Alice. He obnoxiously stares into her eyes.

ALICE

What are you doing?

MICHAEL

Just tryin' to make sure you're the same person I saw in my vision.

Michael aggressively grabs Alice.

ALICE

Please don't do that.

MICHAEL

Are you afraid of me?

ALICE

I don't like anyone gettin' too close. I told you I was claustrophobic.

MICHAEL

Am I makin' you nervous?

Michael's tone has become more threatening.

ALICE

Yes.

MICHAEL

That's good, right?

Michael pulls her closer. He closes his eyes like he's going to kiss her.

BEGIN MICHAEL'S THOUGHT FLASH:

31 EXT. JUNGLE - DAY

A black panther has its bloody head buried deep inside the torso of a gazelle. Alice is on her hands and knees beside the panther.

Alice pulls her head back and a portion of the gazelle's intestine hangs from her bloody mouth. She chews it with glee.

END MICHAEL'S THOUGHT FLASH.

32 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael's eyelids separate and he lets go of Alice. He playfully flicks her long blonde hair.

MICHAEL

A little nervousness can be a good thing. That tingle in the spine can make life more exciting.

ALICE

What do you mean?

MICHAEL

Oscar Wilde called it "feasting with panthers". That's why so many women are attracted to bad boys.

Alice looks at her watch.

ALICE

My boyfriend's a policeman. He'll be here soon.

MICHAEL

You're makin' that up.

ALICE

Why would I do that?

MICHAEL

Because now, you're afraid of me.

Alice puts as much distance between herself and Michael as she can. Michael keeps moving closer.

ALICE

What makes you think I'm afraid of you?

Michael closes his eyes as he breathes in deeply through his nose.

BEGIN MICHAEL'S THOUGHT FLASH:

33 EXT. AFRICAN SAVANNAH - DAY

Alice is lying on her back in the tall brown grass. With no expression on her face, she watches a group of vultures pulling organs out of her body cavity with their bloody beaks.

END MICHAEL'S THOUGHT FLASH.

34 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael smiles and his eyes awaken.

MICHAEL

I can smell your fear. It screams
out to me. It's tangible. You give
off a scent that excites predators.

ALICE

Now you're scaring me.

MICHAEL

You're like a wounded animal that
attracts vultures or any other kind
of scavenger.

Alice takes a few steps back.

ALICE

I am not.

MICHAEL

You may not even know it but you're
a victim looking for a predator.

Michael menacingly advances toward Alice. She backs away
from him.

MICHAEL (CONT'D)

I'm an obliging kind of guy. If you
want me to victimize you, I'm more
than willing.

Michael quickly gets close enough to put his hand on Alice's
throat. She pushes him away and moves to the edge of the
light.

ALICE

Listen to me. I don't want to be a
victim.

MICHAEL

You have to say that. You can't act
out your fantasy if you ask for it.
I know the game you're playin'.

ALICE

I'm not playing.

MICHAEL

Of course you're not. You want
someone to terrorize you then bury
you alive. For real. Admit it.

Michael violently grabs Alice's shoulders and squeezes hard enough to make her wince in pain.

Gregory walks back into the light.

GREGORY

Hey! What's goin' on?

Gregory's voice booms with confidence.

MICHAEL

Alice and I are just gettin' acquainted.

Gregory walks over to Alice.

GREGORY

So your name's Alice. You wouldn't tell me but you told him. That kinda hurts.

Alice shrugs her shoulders.

MICHAEL

It's okay, Gregory. She thought you looked suspicious. Maybe a hat will help.

As Michael puts his fedora on Gregory's head, Gregory shuts his eyes.

BEGIN GREGORY'S THOUGHT FLASH:

35 INT. BEDROOM - NIGHT

Michael's lying on top of Alice. He's naked except for his hat. Michael slaps Alice's face and she starts to cry.

MICHAEL

Stop cryin'. You know you want it.

Michael moves his hand to Alice's throat. Fear enters Alice's eyes as Michael's grip gets stronger.

MICHAEL (CONT'D)

I'm gonna tear you up and you're gonna love every minute of it.

END GREGORY'S THOUGHT FLASH.

36 EXT. UNKNOWN SOMEWHERE - NIGHT

Gregory takes off the hat, opens his eyes, and puts it back on Michael's head.

GREGORY

I don't wear hats. You guys looked like you were gonna make-out or somethin'.

MICHAEL

Like I said, we were just gettin' to know each other.

Gregory turns to Alice.

GREGORY

Is that right?

ALICE

I'm not sure. You interrupted us.

GREGORY

I'm sorry. Would you like me to go?

Gregory heads toward the darkness but Michael blocks his path.

MICHAEL

No, don't leave. I think the three of us should stay together.

ALICE

We've decided we're gonna wait until we find out why we're here. Right?

GREGORY

Yep. Just imagine if we have to wait for years and years. Til we got old.

Gregory grins and closes his eyes.

BEGIN GREGORY'S THOUGHT FLASH:

37 EXT. FUTURE UNKNOWN SOMEWHERE - NIGHT

The light on the lamp post ominously blinks on and off.

The illuminated moments that interrupt the total darkness reveal that Michael, Gregory, and Alice are extremely old and impossibly thin.

They're wearing what little is left of their torn and tattered clothes. They crawl along the broken and uneven floor dragging their useless legs behind them.

Alice stops. She struggles to raise her head and torso to look around.

ALICE
(in a ghastly voice)
Where?... Why?

Alice's arms shatter from the weight. There is an explosion of blood when her skull hits the stone floor and breaks into a million pieces.

END GREGORY'S THOUGHT FLASH.

38 EXT. UNKNOWN SOMEWHERE - NIGHT

Gregory is still smiling when he opens his eyes.

MICHAEL
If we're gonna have to wait forever,
we might as well have some fun.

GREGORY
What kind of fun?

Gregory's child-like voice is back.

MICHAEL
We could play a variation of the
game, Clue.

Gregory claps his hands.

GREGORY
I know how to play that. Everyone
does. You have to find out who the
murderer is.

MICHAEL
Right.

GREGORY
Do you have the game with you? The
board and everything?

MICHAEL
No. In this version, you don't need
that stuff.

Gregory looks disappointed.

GREGORY

So how do we play?

MICHAEL

We try to find out who the victim is, who is the innocent, and which one of us is the murderer.

ALICE

I don't think I want to play.

Gregory's voice booms with confidence once again.

GREGORY

Not interested.

MICHAEL

Come on. We're halfway there. Alice already elected herself as the victim.

GREGORY

That would be a third of the way there.

MICHAEL

What?

Gregory holds up three fingers.

GREGORY

There are three of us, if she...

MICHAEL

Shut up. Are you sure you don't want to play? Alice is a born victim.

GREGORY

I'm sure. You could be right about Alice. Earlier, she suspected me of wanting to mug or rape her.

MICHAEL

There you go. She was probably fantasizing about it.

Gregory looks at Alice. She shakes her head "no". He turns back to Michael.

GREGORY

Really? You think so?

MICHAEL

I sensed it right away. You know what she wanted me to do to her?

Gregory smiles and moves closer to Michael. Michael has his complete attention.

GREGORY

No, what?

MICHAEL

She wanted me to terrorize her and bury her alive.

ALICE

I never said that.

MICHAEL

You didn't have to. It was obvious.

Michael turns and smiles at Alice.

ALICE

Maybe it was wishful thinkin' on your part. You could be a sadistic murderer.

MICHAEL

I've never murdered anyone in my life.

ALICE

I can't believe a word you say. Even if you haven't, I know you've thought about it.

MICHAEL

Thinkin' isn't the same as doin'. I bet you've imagined killin' plenty of people.

ALICE

And what makes you believe that?

MICHAEL

If you refuse to grant forgiveness, then only vengeance is what you seek.

Alice turns her back to Michael.

ALICE

The only thing that matters is, if I want to kill someone, I stop myself.

GREGORY

I used to have dreams about murdering somebody.

Michael focuses on Gregory.

MICHAEL

Who?

GREGORY

For a long time I wasn't sure. I kept havin' this nightmare of me buryin' someone in my back yard.

ALICE

Go on.

GREGORY

I used to wake up convinced I had killed someone and that the body would be discovered.

Michael nudges Alice away.

MICHAEL

Did you ever go into your back yard and check for buried bodies?

GREGORY

No, we moved when I was five or six. The dreams started way after that.

ALICE

If you murdered someone, it couldn't have been while you lived in that house.

MICHAEL

Right, because you would have been too young to kill anyone.

Michael looks disappointed.

GREGORY

But the thing is, I did kill someone when I was young.

ALICE

Who? Who did you kill?

FADE OUT:

BEGIN FLASHBACK:

39 EXT. GREGORY'S CHILDHOOD HOME - BACKYARD - NIGHT

It's pouring down rain. The gate flies open and Gregory, 17, drags a red-stained burlap sack through the sea of mud.

GREGORY

I'm sorry I had to do this. It was
the only way I could protect you
from Father.

Gregory stops. He examines the newly dug hole.

GREGORY (CONT'D)

I hope no one finds this. I'd get
arrested for sure.

Gregory pushes the bag into the hole. He covers it with
dirt.

GREGORY (CONT'D)

You just couldn't keep those thoughts
out of your head.

Gregory continues to cover the sack in the pouring rain. He
pats down the last shovel-full of mud. The filled-in hole
blends in perfectly with the muddy yard.

END FLASHBACK.

FADE IN:

40 EXT. UNKNOWN SOMEWHERE - NIGHT

Alice stands in front of Gregory.

ALICE

Who did you kill?

GREGORY

Myself. I killed myself.

Alice looks at Michael.

ALICE

What do you mean you killed yourself?
If you committed suicide you wouldn't
be standin' here, talkin' to us.

Gregory proudly stands straight and tall.

GREGORY

But it's true. I had to. My father
forced me to do it.

MICHAEL

What are you talking about?

GREGORY

The child I once was lies buried in the dirt. The person you see is not him.

ALICE

If you're not Gregory, then who are you?

Michael looks at Alice and twirls his finger on the side of his head.

GREGORY

I'm me. Gregory is the name I was given at birth.

ALICE

Why do you still use his name?

GREGORY

It's on my official documents but I use different identities to protect myself.

MICHAEL

From what?

Gregory turns to Michael.

GREGORY

My father and people like him.

MICHAEL

I don't understand.

Michael walks away from Gregory and looks at Alice with "I give up" all over his face.

Gregory follows after him.

GREGORY

It's like the way some people are provided with a new identity under the Witness Protection Program.

ALICE

Why'd you have to hide from your father?

GREGORY

He was very strict.

ALICE

Was he a religious man? What you might call a Bible thumper?

Gregory goes to Alice.

GREGORY
How'd you know?

ALICE
Just a guess.

GREGORY
Father believed in a fierce God, one
who'd punish you if you didn't obey
his rules and teachings.

MICHAEL
Whose rules? God's or your father's?

Gregory looks confused when he turns back to Michael.

GREGORY
They were the same thing to Father.

MICHAEL
How'd he punish you? Was it really
bad? Tell me about it.

Alice looks at Michael and shakes her head.

ALICE
You're sick.

MICHAEL
Me? Why?

ALICE
Wanting to know all the gory details.
You're a bloodthirsty ghoul.

MICHAEL
Nonsense. I'm just tryin' to help
him unburden himself of a tragic
childhood.

Michael turns back to Gregory.

MICHAEL (CONT'D)
Isn't that right? You want to tell
us about the terrible things you
went through, don't you?

Gregory hesitates.

GREGORY
Well, I...

MICHAEL

Of course you do. So tell us.

GREGORY

If I had bad thoughts or looked at him in the wrong way, Father would get very angry.

Gregory's child-like voice is back.

ALICE

Wait. Hold on there. How could he possibly know when you were havin' bad thoughts?

GREGORY

I don't know. I tried to stop myself but Father saw them even when I couldn't.

ALICE

So you're telling us he punished you for his own bad thoughts?

Michael points at Alice in agreement.

GREGORY

What do you mean?

ALICE

If he only assumed you were having bad thoughts, then it was his imagination not yours.

MICHAEL

What did he mean by bad thoughts?

GREGORY

Anything that's different from what he wants me to think.

Gregory becomes agitated and paces around the circle.

MICHAEL

Like what?

GREGORY

If I want to watch television or go out and play with a friend he didn't approve of.

ALICE

But what would convince him you were doin' it?

GREGORY

He was usually right. Some days, I couldn't stop thinkin' stuff. Even though I knew it would make him mad.

Gregory stops pacing. He becomes very serious and places both hands on his hips.

GREGORY (CONT'D)

So I killed Gregory, the child I used to be. It was the only way I could give him some kind of peace.

The confidence in his voice has returned.

MICHAEL

How did your father punish you?

GREGORY

Not me, Gregory.

Michael grabs Gregory's arm.

MICHAEL

Fine, it happened to Gregory.

GREGORY

It was very important to Father that Gregory participated in his own punishment like making the switch.

MICHAEL

Really?

Gregory nods his head.

GREGORY

Once his screams and his crying stopped, Father made Gregory thank him.

MICHAEL

That's terrible.

ALICE

You say that. But I get the feeling you enjoyed hearing it.

Michael gets in Alice's face.

MICHAEL

What has made you such a cynic?

ALICE

The people who took advantage of my innocence then stole it from me. I will never forgive them.

MICHAEL

I don't believe you were ever innocent. I think you were born with bad thoughts and desires.

ALICE

That's just your twisted imagination. The ones who hurt me were a lot like you, Michael.

Alice turns to Gregory.

ALICE (CONT'D)

You say you killed Gregory.

GREGORY

Right.

ALICE

So what would you like us to call you.

GREGORY

That depends on who I am at any particular time. Right now, I'm the Great Protector.

Michael raises an eyebrow with the hint of a smirk.

GREGORY (CONT'D)

I'm like Iron Man, indestructible and fierce, but only with those who present a threat.

Michael condescendingly smiles.

MICHAEL

Should we address you as The Great Protector? Iron Man? Those aren't very practical names.

GREGORY

My name's Bruce but if you're used to Gregory that's fine.

ALICE

I think I'll stick with Gregory.

MICHAEL

Bruce? That's hardly a name for a
super hero protector like Iron Man.

Gregory turns to Michael.

GREGORY

What about Bruce Wayne?

Michael chuckles.

MICHAEL

Where's your cape and armored
suit, Batman?

ALICE

Don't be facetious. Can't you see
this is serious? There's a lot of
pain and trauma behind this.

Michael shrugs his shoulders.

Alice closes her eyes as she hugs Gregory.

BEGIN ALICE'S THOUGHT FLASH:

41 INT. ALICE'S CHILDHOOD HOME - LIVING ROOM - DAY

ALICE'S FATHER, 28, and the rest of HER FAMILY are gathered
together for the funeral of ALICE'S GRANDMOTHER. The coffin
is open for the last viewing.

Alice, 6, runs into the room. Her father bends down and she
falls into his arms. Alice's father lifts her up and holds
her against his chest.

Alice wraps her arms around his neck as tightly as she can.

ALICE

No, Daddy, I can't. Please don't
make me.

ALICE'S FATHER

You only have to give your grandmother
one kiss. It's called the kiss of
remembrance and farewell.

ALICE'S MOTHER takes Alice from her father's arms.

ALICE'S MOTHER

(sternly)
You have to see her.

Alice's mother carries her to the coffin.

Alice buries her face in her mother's shoulder.

ALICE
Please, Mommy, please.

ALICE'S MOTHER
It's just one kiss. You want to
remember your grandmother, don't
you?

Alice's mother leans over the coffin and lowers Alice's face
next to her dead grandmother.

ALICE'S MOTHER (CONT'D)
Kiss her, Alice.

Alice presses her lips against her grandmother's cheek. Her
grandmother opens her eyes then reaches up and holds Alice
with both arms.

Alice's mother lets go and steps back. Everyone there starts
laughing loudly.

Alice screams and kicks her legs as she lays in the clutches
of her deceased grandmother.

END ALICE'S THOUGHT FLASH.

42 EXT. UNKNOWN SOMEWHERE - NIGHT

Alice opens her eyes and lets go of Gregory.

GREGORY
That was a big hug. Are you okay?

ALICE
I was thinkin' of a movie I saw a
long time ago. It was called "The
Three Faces of Eve".

GREGORY
I saw it. It starred Joanne Woodward.
She played Paul Newman's wife. She
had multiple personalities too.

ALICE
All of the identities lived in their
own little compartments inside her
head.

Michael walks over to them.

MICHAEL

That's a myth. It used to be called Multiple Personality Disorder.

ALICE

No Michael, each of them didn't know what the other ones were up to.

Michael shakes his head.

MICHAEL

It has been discovered that each identity has a pretty good idea of what the others are doin'.

ALICE

Who cares? It's all the same to me.

MICHAEL

These days they call it Dissociate Identity Disorder.

ALICE

Anyway, it all began when she was a young child. She was forced to kiss her dead grandmother.

Gregory makes a disgusted face.

GREGORY

I know. That was so gross.

ALICE

The experience was horrifying and her mind disintegrated, splitting into different personalities.

Alice looks into Gregory's eyes.

ALICE (CONT'D)

Is that similar to what happened to you?

Gregory nods.

ALICE (CONT'D)

So how many personalities do you have?

GREGORY

I'm not sure. I only know some of them.

ALICE

Like who.

GREGORY

The first one you met was Nigel. I call him Mild Nigel because he's the most passive.

ALICE

He was nice.

GREGORY

He is. He takes no notice of the bad things that go on around him.

Michael appears to be bored. He sits down on the ground.

ALICE

Why did Nigel say his name was Gregory?

GREGORY

That's the name on my driver's license. He needed to prove to you that he wasn't a mugger or a rapist.

ALICE

Why?

GREGORY

So you would trust him and then maybe you could forgive him.

ALICE

For killin' Gregory?

GREGORY

Somethin' like that. He knew that bein' alone with a stranger, in a place like this, could be scary.

Michael stands and moves toward Alice.

MICHAEL

She wasn't scared. She was hoping someone would come along and mug or rape her.

GREGORY

Even I'd be concerned about the possible dangers here.

MICHAEL

What do you mean?

GREGORY

It's a pretty lonely place. Have you seen any other people?

Gregory looks at Alice.

GREGORY (CONT'D)
Have you seen anyone else?

ALICE
No, just us three.

Alice and Michael look around the space and peer into the darkness.

MICHAEL
Where exactly are we?

GREGORY
It's pretty obvious isn't it?

Alice sits on the ground. Gregory puts his hand on Michael's shoulder.

MICHAEL
If you know, tell us.

GREGORY
It's easy. We're some place that
isn't somewhere else.

MICHAEL
That helps.

GREGORY
Next you'll be asking me where some
place else is.

Alice looks up at Gregory.

ALICE
Where is some place else?

GREGORY
(laughing)
Somewhere that isn't here.

MICHAEL
Very funny. So how did we get here?

GREGORY
I walked. Don't know about you two.

Michael sits down next to Alice.

MICHAEL
What about you?

ALICE
I took a taxi, I guess.

MICHAEL
You don't sound all that sure.

ALICE
Does it matter?

Michael stands.

MICHAEL
Of course it matters, especially
since we don't know why we're here
or where we are.

ALICE
Something has drawn us together.

MICHAEL
This whole situation is strange.

ALICE
There must be some kind of thread
that runs through all three of us.
We must share something in common.

Michael points at Gregory.

MICHAEL
I don't have anything in common
with this guy. He tries on different
personalities like an actor on speed.

GREGORY
Hey, watch it, friend. Don't mess
with me while I'm in protector mode.
You might get hurt.

Gregory grips Michael's shirt at his chest. He closes his eyes as he brings his arm back ready to strike.

BEGIN GREGORY'S THOUGHT FLASH:

43 EXT. UNKNOWN SOMEWHERE - NIGHT

Gregory, dressed in the full Iron Man armor, holds Michael off the ground by his shirt. Michael is crying.

MICHAEL
No. Please, no.

GREGORY
You leave me no choice.

Gregory's arm comes forward and with one powerful blow he cleanly knocks off Michael's head. Blood sprays from his neck like a fountain.

END GREGORY'S THOUGHT FLASH.

44 EXT. UNKNOWN SOMEWHERE - NIGHT

Gregory opens his eyes and lets go of Michael's shirt.

ALICE

Something unites us in being here.
For starters, we're all human.

MICHAEL

That's up for debate.

Gregory and Michael are still eyeing each other. Alice gets up and moves in between them.

ALICE

Are either of you guys married?

MICHAEL

Not me.

GREGORY

Me neither. It's difficult to maintain a relationship when you keep changing personalities.

MICHAEL

I can imagine.

Michael starts to walk around the circle of light's perimeter.

GREGORY

Nigel and I have had a few relationships but when a girlfriend wakes up next to Cedric...

ALICE

Wait a minute, who's Cedric?

GREGORY

Oh, he's another one. He's gay.

ALICE

So a girl could go to bed with you and then wake up with a gay guy? That must be unsettling.

Gregory looks at Alice.

GREGORY

The idea of having sex with a woman is pretty abhorrent to Cedric. He can get quite hysterical.

ALICE

Gay guys usually have mom issues. You never mentioned your mother. How'd you get along with her?

GREGORY

My mother was totally under my father's control. She was very nervous and passive.

Michael stops and turns to Gregory.

MICHAEL

She must've had very low self-esteem.

GREGORY

You're right. I used to wish she would be more assertive and stand up for Gregory.

MICHAEL

She couldn't even stand up for herself. Low self-esteem is like a self-fulfilling prophecy.

Gregory goes to Michael.

GREGORY

Right again.

MICHAEL

Women like that attract the type of men who reinforce that sense of unworthiness.

ALICE

Are you speaking from personal experience?

MICHAEL

My mother suffered from it. My father was a judge and she always felt she could never live up to his standards.

Gregory nods his head up and down.

GREGORY

That's my mother.

MICHAEL

Except I never let my father impose his will on me, unlike you. I always stood up to him.

ALICE

Father issues. That's something else we seem to have in common.

Gregory turns to Alice.

GREGORY

Really? What was your father like?

FADE OUT:

45 BEGIN FLASHBACK:

46 INT. ALICE'S CHILDHOOD HOME - LIVING ROOM - DAY

Alice, 8, runs through the door.

ALICE

Daddy. Daddy. I have my report card. You have to see this.

Alice waits in the living room.

Her father walks in wearing an expensive suit and tie.

ALICE'S FATHER

Why are you yelling, Alice? Your mother is trying to rest. She's not feeling well.

ALICE

Again?

ALICE'S FATHER

Have some respect. She's still suffering from the complications that happened because of your birth.

Alice proudly hands the report card to her father.

ALICE'S FATHER (CONT'D)

Straight "A"s. You? I need to put you in a different school. This one's way too easy.

ALICE

I like my school.

ALICE'S FATHER

Would you like to explain why your bed isn't made?

ALICE

I'm sorry.

ALICE'S FATHER

Sorry doesn't butter the turnips.

ALICE

What?

Alice's father sits on the couch and pats the cushion inviting Alice to sit as well.

ALICE'S FATHER

Throughout your life, people are going to tell you they're sorry. Usually after they've hurt you.

ALICE

Like when Mom cries and says she's sorry that she can't have any more children.

ALICE'S FATHER

Well, yeah, but we know who's fault that is.

Alice's face and posture show her good mood has completely gone away.

ALICE

Yes, Daddy.

Alice's father gives her the report card.

ALICE'S FATHER

Sorry means they want you to forgive them. To act like nothing happened. Don't. Forgiveness is for fools.

ALICE

I thought we're supposed to forgive.

ALICE'S FATHER

It's better to hold the ones who hurt you accountable. So don't tell me you're sorry. Make your bed.

ALICE

Yes, Daddy.

Alice jumps off the couch and runs to her room.

END FLASHBACK.

FADE IN:

47 EXT. UNKNOWN SOMEWHERE - NIGHT

Alice turns and faces Michael and Gregory.

ALICE

My father wanted a son, not a daughter. He made me aware of that from an early age.

MICHAEL

That explains your low self-esteem.

ALICE

He blamed me for my mother's inability to have any more children and denying him the opportunity to have a son.

Michael looks into Alice's eyes.

MICHAEL

So now you equate abuse with love. Do you understand it's your desires that compel some men to hurt you?

ALICE

That doesn't mean I should forgive them.

MICHAEL

Yes it does. You subconsciously beg men to abuse you. Should you blame them for simply fulfilling your needs?

Michael grabs Alice's hand and looks at her ring finger.

MICHAEL (CONT'D)

You're not married are you?

ALICE

No.

MICHAEL

Divorced?

ALICE

No. Never married.

Michael lets go of Alice's hand.

MICHAEL

That figures.

ALICE

Why do you say that?

MICHAEL

Did you get tired of being a punching bag or did your partner get bored with using you.

ALICE

Is there any warmth in you, Michael?
I don't see it.

Michael gets in Alice's face.

MICHAEL

I don't choose to wear my vulnerabilities on my sleeve. I learned that from my father.

ALICE

There's something else you picked up from him, whether you acknowledge it or not.

MICHAEL

What's that?

ALICE

Like your father, you're very judgmental. You've been judging me from the moment we met.

Alice defensively crosses her arms.

MICHAEL

I'm just stating the obvious. Everything I've said is true. You virtually admitted it.

ALICE

You judged me as being someone who wants to be victimized. I can assure you that's not what I want.

MICHAEL

You told us how your father affected you. People with low self-esteem attract abusers.

ALICE

Not intentionally. What about you?
I bet you haven't been too successful
in the romance department.

Michael moves away from Alice.

MICHAEL

And why would you think that?

ALICE

Because you victimize and abuse women.
Nobody puts up with being a punching
bag indefinitely.

MICHAEL

I'm the one who ended my
relationships. I refuse to put up
with other people's irritating habits.

ALICE

You might not be capable of it, but
there are a lot of people who seem
to get along just fine.

Michael goes over to Gregory.

MICHAEL

Yeah, the ones who are so desperate
and afraid of being alone that they
cling to anyone who lets them.

ALICE

Is that what you really think?

MICHAEL

Then they become aware they're stuck
with the wrong person and the worst
sense of loneliness overwhelms them.

ALICE

The couples I know seem happy.

Michael looks back at Alice.

MICHAEL

I'm sure they do. They always try
their best to present a facade that
shows a perfect family to the world.

ALICE

Then it's true, isn't it? You've
never been able to maintain a
relationship.

MICHAEL

I'm amazed that any two people can survive that obstacle course. It's like walking through a minefield.

ALICE

And you said I was cynical.

Gregory looks at Alice.

GREGORY

In any relationship, there's a tension that bubbles away beneath the surface.

MICHAEL

Right. Then it explodes and someone runs amok or turns to drugs and crime or even commits murder.

ALICE

You are so obsessed with violence.

Michael turns to Alice.

MICHAEL

The facts speak for themselves.

GREGORY

My father always wanted to portray the picture of a perfect family.

MICHAEL

Mine too.

GREGORY

He demanded that my mother and Gregory behave perfectly at all times or they both would get it.

FADE OUT:

BEGIN FLASHBACK:

48 INT. GREGORY'S CHILDHOOD HOME - DAY

Gregory, 9, peeks around the wall. He sees his mother, GLADYS, 27, lying across the table with her top off. His father is whipping her exactly like he whips Gregory.

The beating stops.

GLADYS

Thank you for making me a better person.

END FLASHBACK.

FADE IN:

49 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael pats Gregory on the chest. He moves close to Alice.

MICHAEL

I bet your family looked happy but the whole time your father resented you for not being the son he wanted.

GREGORY

And he probably hated your mother for not being able to give him a son.

ALICE

At least my father never walked out on us, like the fathers of some of my friends.

MICHAEL

Maybe he couldn't afford to leave.

Michael walks away from Alice.

ALICE

That doesn't stop some fathers from taking off and abandoning their responsibilities.

MICHAEL

It probably would've been better for everyone if he went away.

ALICE

There were times when I wished...

Alice closes her eyes.

BEGIN ALICE'S THOUGHT FLASH:

50 EXT. STREET - DAY

Alice's mother is walking their hairless Chihuahua. The dog leads her into the street.

A bus traveling way too fast totally crushes Alice's mother.

All that is left is half of an arm attached to the hand holding the leash. The rest of Alice's mother is a pancake of blood and guts.

The dog laps up some body juice.

END ALICE'S THOUGHT FLASH.

51 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael snaps his fingers in Alice's face.

MICHAEL
Hello. Wished what?

Alice opens her eyes.

ALICE
Never mind.

Alice walks away from Michael.

MICHAEL
Come on. Tell us. There were times when you wished what?

ALICE
I'd rather not. You use everything you know about people as weapons. You are an abuser after all.

MICHAEL
I'll bet you wanted your mother to leave and take you with her. Am I right?

Alice turns around and moves closer to Michael.

ALICE
No, you're not. The truth is the opposite of that.

Michael taps his cheek with his finger.

MICHAEL
I see. You wanted your mother out of the picture so you'd be alone with your father.

ALICE
You're free to think what you like.

MICHAEL

You thought the only way you could get daddy to love you was if your mother was gone.

ALICE

You don't know anything.

Michael claps and points his finger at Alice's face.

MICHAEL

You even hoped your mother would die so you would be left alone with your daddy.

ALICE

Again with the violence.

Gregory gets in Michael's face.

GREGORY

I think it's time you stopped pickin' on Alice.

MICHAEL

So now you're gettin' protective of her?

GREGORY

I don't like bullies and I've come to the conclusion that you're an insensitive brute.

Michael steps back. Alice moves and stands beside Gregory.

ALICE

It's about time you realized that.

GREGORY

Nigel always tries to overlook any unpleasantness. I won't put up with it.

ALICE

I try to be like Nigel too but I've learned with some people it's impossible.

Gregory gets back in Michael's face.

GREGORY

I'll bet you can dish it out but you can't take it.

MICHAEL

Are you threatening me?

Michael is now nose-to-nose with Gregory.

GREGORY

I'm warning you. I will hurt you if you make me.

Gregory grabs Michael's shirt again.

MICHAEL

Nobody's forcin' you to do anything.

Gregory lets go of Michael's shirt.

GREGORY

Leave Alice alone. Bullies like you usually hate their fathers and want to be intimate with their mothers.

MICHAEL

I find that idea totally repulsive.

Alice looks at Michael.

ALICE

I'm sure you do. I think you hate all women.

MICHAEL

Why? Just because I see you for who you are?

ALICE

I think you hate women and it's all because of the way you feel about your mother.

MICHAEL

That's a pathetic psychoanalysis, especially coming from someone who can't sustain a relationship.

Alice moves closer to Michael.

ALICE

I notice you don't deny it.

MICHAEL

Like you won't deny the fact that you wanted to get rid of your mother to have your father all to yourself.

ALICE

So tell us, what was your relationship with your mother like? We've told you about ours. What about yours?

MICHAEL

There's nothing to tell. She was almost nonexistent, living totally in the shadow of my father.

Gregory faces both of them.

GREGORY

It sounds like our mothers were kinda weak. That's another thing we have in common.

MICHAEL

I was never dominated by my father to the extent that you two obviously were.

GREGORY

So you say.

ALICE

This isn't helping. Maybe we have somethin' else in common. What kind of work do you guys do?

Michael walks away from the two of them.

MICHAEL

If you must know, I'm a municipal enforcement officer.

ALICE

I've heard of that. What exactly do you have to do?

MICHAEL

I make sure that all households in the community conform to the municipal standards.

ALICE

Like what?

Michael turns to Alice.

MICHAEL

Proper yard maintenance, that their homes are painted every five years, stuff like that. I enforce the codes.

ALICE
That figures.

FADE OUT:

BEGIN FLASHBACK:

52 EXT. GWENDOLYN'S HOME - NIGHT

Gwendolyn Lamb opens the door. She is stunning. Her red hair gently caresses her shoulders. Her smile could make even the strongest of men weak.

GWENDOLYN
Hello. Can I help you?

The man at Gwendolyn's door is the BTK KILLER, 34. The back of his blue uniform says, "MUNICIPAL ENFORCEMENT OFFICER". He's holding a clipboard.

BTK KILLER (O.S.)
Hello, ma'am. I'm with the city. Recently, some changes have been made to the housing codes.

GWENDOLYN
I didn't receive any kind of notification.

BTK KILLER (O.S.)
That's why I'm here. I'm with enforcement. I would like to explain the recent changes. Can I come in?

GWENDOLYN
Of course. It's kind of late but I have some time.

Gwendolyn steps aside and ushers the BTK Killer into her home.

END FLASHBACK.

FADE IN:

53 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael moves closer to Alice.

MICHAEL
What do you mean, that figures?

ALICE

Have you heard about the BTK Killer?
He had the same job as you. Gwendolyn
Lamb was his last victim.

Gregory nods his head up and down with his hands on his hips.

MICHAEL

I know a little bit about him. So
we had the same job. That doesn't
make me a serial killer.

ALICE

We only have your word for that.
I'm sure you have everything it takes
to be a murderer.

MICHAEL

You say I hate women. It's plain to
see that you hate men because of the
rejection of your father.

ALICE

I don't hate all men. Just men like
you who victimize and abuse women.
I don't hate Gregory for instance.

Gregory smiles and faces Alice.

GREGORY

(whispering)
I'm Bruce right now.

ALICE

I don't hate Bruce or Nigel.

GREGORY

I'm glad to hear that. But you might
not like some of my other
personalities.

Alice puts her arm on Gregory's shoulder.

ALICE

You mean like Cedric? I've got
nothing against gay people.

MICHAEL

But what if you woke up in bed
with him?

Gregory laughs so hard it forces him to close his eyes.

BEGIN GREGORY'S THOUGHT FLASH:

54 INT. GREGORY'S BEDROOM - DAY

Gregory's sleeping comfortably in his bed. He opens his eyes and rolls over. He sees Alice lying beside him. He quickly sits up and screams.

Alice wakes and sits up too. The blanket falls down exposing her breasts.

Gregory sees them and screams again.

Alice is so startled by Gregory that she screams too.

END GREGORY'S THOUGHT FLASH.

55 EXT. UNKNOWN SOMEWHERE - NIGHT

Alice smiles wryly at Michael.

ALICE

I think it's very unlikely that I
would end up in bed with Cedric.

Alice looks back at Gregory.

GREGORY

And even if you did, I think Cedric
would be more horrified by the
situation than you would be.

Alice raises an eyebrow.

ALICE

I'm not sure how to take that.

GREGORY

I'm sorry. I'm not implying that
you're not attractive.

ALICE

Please don't tell me you're sorry.
I don't care if you're sorry.
Do you find me attractive or not?

GREGORY

If I say no, you'll be insulted and
if I say yes, you might call it sexual
harassment.

Alice takes her arm off of Gregory's shoulder.

ALICE

Just give me your honest answer.

MICHAEL

He's not the kind to be attracted to women who want to be victimized and abused.

Gregory turns to Michael.

GREGORY

You mean like you? You go after those kind of women.

MICHAEL

I'm pretty good at sensing what their real desires are. They won't admit it but most women are askin' for it.

ALICE

Askin' for what?

MICHAEL

Do I really need to spell out the sordid details? Would that give you a thrill?

Alice turns away from Michael.

GREGORY

So you find sex sordid?

MICHAEL

I never said that.

GREGORY

That's what you seem to be implying.

MICHAEL

Sex is just sex, however you cut it.

FADE OUT:

BEGIN FLASHBACK:

56 INT. GWENDOLYN'S HOME - NIGHT

Gwendolyn's head is immobilized by a rope wrapped around a chair. Her hands are bound behind her back and her ankles are secured to the legs.

GWENDOLYN

Why? Why are you doing this?

BTK KILLER (O.S.)

Because you want me to.

A hand holding a scalpel gets close to Gwendolyn's face.
The knife pierces her skin and slides down her cheek.

Gwendolyn screams. Half of her face is covered with blood.

BTK KILLER (O.S.) (CONT'D)
Scream all you want. You should be
thanking me for making you a better
person.

The scalpel slides down her face parallel to the first cut.

Gwendolyn screams.

END FLASHBACK.

FADE IN:

57 EXT. UNKNOWN SOMEWHERE - NIGHT

Gregory stands in front of Michael.

GREGORY
Interesting choice of words. Do you
like cutting women? Is that your
idea of foreplay?

MICHAEL
If that's what they want. Like I
said, I'm an obliging kind of guy.

Alice snorts derisively.

ALICE
Yeah, you're a regular humanitarian.

MICHAEL
Anyway, we're gettin' off the subject.

ALICE
What subject?

Michael turns to Alice.

MICHAEL
We were talkin' about the kind of
work we do.

Michael looks at Gregory.

MICHAEL (CONT'D)
How do you hold down a job when you
keep changin' personalities all the
time?

GREGORY

It's not easy.

MICHAEL

Imagine an employer hires Nigel,
then he finds out about Cedric who
randomly shows up from time to time.

ALICE

I noticed you referred to his
boss as he.

Michael turns to Alice.

MICHAEL

What? What are you talkin' about?

ALICE

You automatically assumed his superior
was a man.

MICHAEL

I see. You're a political correctness
enforcement officer.

Michael walks over to Alice.

MICHAEL (CONT'D)

I suppose you think I'm a chauvinist.

ALICE

If the shoe fits.

MICHAEL

Well it doesn't. I was simply using
"he" as a term of convenience.

ALICE

I don't believe you.

Michael gets in Alice's face.

MICHAEL

Would you prefer I said, "then he or
she finds out about Cedric".

ALICE

Yes.

MICHAEL

That sounds ridiculous. Believe me,
there was no gender bias in my
comment.

Michael turns back to Gregory.

MICHAEL (CONT'D)

Anyway, what about you?

GREGORY

What about me?

MICHAEL

We were talkin' about the kind of work we do.

GREGORY

Right, Nigel and myself can usually get hired but holdin' on to the job is the hard part.

Michael moves closer to Gregory.

MICHAEL

Because of Cedric.

GREGORY

His appearance can cause some confusion to say the least.

ALICE

I can imagine.

MICHAEL

Unless it was a job where being gay would be an advantage. Like hairdressing.

Alice walks over to Gregory.

ALICE

Is there any chance we might get to meet Cedric?

MICHAEL

Of course. I bet you can't wait.

ALICE

What do you mean by that?

MICHAEL

Women always seem to love their gay hairdressers.

Alice looks at Michael.

ALICE

Whatever. I would like to meet him, Gregory.

MICHAEL

I knew it. You like to hang around with gay guys because they present no threat to you.

Gregory gets in Michael's face.

GREGORY

Stop pickin' on Alice. I'm not gonna tell you again.

MICHAEL

Okay, don't get crazy.

GREGORY

You're pushin' your luck, Michael.

Michael holds out the palms of his hands.

MICHAEL

Message delivered. Are you gonna tell us what you do for a livin'?

GREGORY

I'm a software developer so I can work at home. Both Nigel and Cedric can do it too.

MICHAEL

How convenient.

GREGORY

Are you being sarcastic?

A feigned look of injured innocence comes across Michael's face.

MICHAEL

Not at all. Perish the thought.

Gregory stares into Michael's eyes.

Michael nonchalantly smiles back at Gregory.

GREGORY

I also have my inheritance to fall back on.

MICHAEL

You mean the evil father left you his money and his estate?

GREGORY

He had no choice. I'm an only child.

ALICE

Same as me.

Alice turns to Michael.

ALICE (CONT'D)

What about you? Are you an only child? I bet you are.

MICHAEL

Yes I am, not that it's any concern of yours.

ALICE

That's something else we have in common.

Gregory moves closer to Alice.

GREGORY

You haven't told us what kind of work you do.

ALICE

I work in a funeral home.

MICHAEL

How interesting that I had a vision of you in a coffin.

Gregory stands in front of Alice.

GREGORY

What kind of work do you do there?

ALICE

I prepare the bodies for the open casket viewings. I do the make-up and the general presentation.

GREGORY

Say, you don't happen to work at Thomson's Funeral Home on Upper Main Street do you?

ALICE

Yes. How did you know? Do you have some connection with Thomson's?

Gregory points at Alice.

GREGORY

I knew I've seen you before. I knew your face looked familiar.

ALICE

When was this?

GREGORY

Were you involved with the funeral
of Gwendolyn Lamb?

ALICE

Yes I was. Were you there? Did you
know her?

Gregory turns his back to Alice.

GREGORY

Yes. I developed some software for
her company. She was one of the
liaison officers.

Michael moves toward Alice.

MICHAEL

Gwendolyn Lamb. She's the one who
was found mutilated inside her home.

ALICE

Yes. It was tragic.

GREGORY

The police said it was one of the
most brutal murders they had ever
seen.

MICHAEL

They never found the killer.

Alice faces Michael.

ALICE

That's right. The BTK Killer is
still out there.

Michael's eyes glaze over.

BEGIN MICHAEL'S THOUGHT FLASH:

58 INT. MICHAEL'S BEDROOM - DAY

Michael looks through the barrel of his pistol. He spins
the cylinder then loads one bullet. He cocks the hammer and
puts the gun to his temple.

Without any hesitation, Michael pulls the trigger then laughs
when he only hears a click. He goes through the process
again then presses the barrel against the side of his head.

Michael pulls the trigger then BLAM. The other side of his head splashes all over the wall.

END MICHAEL'S THOUGHT FLASH.

59 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael shakes his head and looks at Alice.

MICHAEL
Unless he's dead.

ALICE
What makes you say that?

MICHAEL
I think he may have committed suicide.

ALICE
You do?

Michael gets closer to Alice.

MICHAEL
I'm pretty sure I had a vision of
him killin' himself over what he had
done.

ALICE
Are you sayin' you're psychic?

MICHAEL
I can't explain it. It's like the
vision I had of you.

ALICE
Are your premonitions
always dark and morbid?

Michael looks into Alice's eyes.

MICHAEL
I have no control of the thoughts
that manifest themselves in my
imagination.

ALICE
They just happen?

MICHAEL
I don't want to see the future or
read anyone's mind. Some call it a
gift, I consider it a curse.

Michael sits on the ground. He wraps his arms around his legs.

MICHAEL (CONT'D)

Gwendolyn Lamb. An appropriate name.
Don't you think?

GREGORY

I don't understand.

MICHAEL

Lamb. As in lamb to the slaughter.

ALICE

Your mind seems to wander along very dark paths.

Alice turns to Gregory.

ALICE (CONT'D)

So you actually knew Gwendolyn?

GREGORY

Not very well. Just in passing.

MICHAEL

But you had to attend her funeral.

GREGORY

I wanted to express my respects.
Gwendolyn was a nice woman. I was truly saddened by her death.

Alice moves closer to Gregory.

ALICE

And you think you saw me at her funeral?

GREGORY

Yes. I must have.

ALICE

Now that you mention it, I do have the feeling I've seen you somewhere before.

GREGORY

When you said you worked at the funeral home, I had a vague recollection of you being there.

Alice looks in Gregory's eyes.

ALICE

I think you may be right.

GREGORY

I couldn't place where it was at first but now I'm sure.

ALICE

I guess that's something else we share. Were you at the funeral, Michael?

MICHAEL

Only in spirit.

Gregory walks away from Michael and Alice.

ALICE

There must be more to this. I can't accept luck, if you want to call it that, brought us together.

MICHAEL

Randomness is the nature of existence. The universe is in a constant state of flux and chaos.

ALICE

Maybe, but we're in the same place and we're in the same situation. The odds of that are just too great.

GREGORY

All events have some kind of meaning to them. Carl Jung said that.

MICHAEL

Oh really?

Michael and Gregory look into each other's eyes as if they're sharing a secret.

ALICE

That's right. He believed that nothing happens merely by chance.

GREGORY

Carl Gustav Jung talked about a phenomenon he called synchronicity. He said all coincidences have meaning.

ALICE

I vaguely remember reading about that. Let me think a second.

Alice closes her eyes.

BEGIN ALICE'S THOUGHT FLASH:

60 INT. CARL JUNG'S OFFICE - DAY

Alice is lying on the couch. JUNG, 42, is sitting behind his desk.

CARL JUNG

Alice, you must free your mind.
Psychoanalysis will tell us why you
have these feelings about your mother.

ALICE

I know, Doctor, but I'm not convinced
that answering your questions is
going to help anything.

CARL JUNG

You said you had a dream. Would you
like to tell me about it?

ALICE

I dreamt I met this wonderful man.
When he had to leave he gave me a
broach shaped like a scarab beetle.

A tapping is heard coming from the office window.

Jung gets out of his chair.

CARL JUNG

Excuse me, Alice. I must see what
this is.

Alice watches Jung go to the window and open it. He keeps his back to her.

CARL JUNG (CONT'D)

So, Alice. You have had a hard time
believing in what you cannot see.

ALICE

Evidence, Doctor. I just need to
see some evidence.

Jung turns around with a big smile on his face. His hands are cupped together. With his arms extended, he walks toward Alice.

CARL JUNG

(laughing)
Would you consider this proof?

Jung opens his hands and reveals he's holding a giant scarab beetle.

CARL JUNG (CONT'D)

See. There are no coincidences.
There's no scientific explanation
for this, yet here it is.

Jung starts laughing again.

The beetle's wings spread out. With incredible speed, the beetle flies straight to Alice's neck. Before she can slap it off, it has burrowed under her skin.

A bulge moves down her neck and reaches her chest.

Alice jumps to her feet and jerks violently as the beetle travels through her body. After a few seconds, she stands perfectly still with terror in her eyes.

Jung walks toward Alice.

CARL JUNG (CONT'D)

Are you okay? I've never seen
anything like that.

A stream of beetles explode out of Alice's mouth. Jung and Alice are immediately covered from head to toe by the carnivorous beetles.

END ALICE'S THOUGHT FLASH.

61 EXT. UNKNOWN SOMEWHERE - NIGHT

Alice's eyes pop open. She turns and faces Michael and Gregory.

ALICE

I do remember reading about that.
Eventually, she was cured of her
psychological problems.

GREGORY

Another example Jung talked about
was the experience of a French writer
named Emile Deschamps.

ALICE

Right, Emile wrote in his
autobiography about being treated to
plum pudding by a stranger.

GREGORY

Years later, after a long absence, he goes into the same restaurant and orders the plum pudding.

Alice walks over to Gregory.

ALICE

The waiter tells him that the last serving of the plum pudding had just been ordered by the same stranger.

GREGORY

After another long absence, Emile goes into the same restaurant and orders the plum pudding once again.

Alice is now standing right in front of Gregory.

ALICE

Then sure enough, the stranger, now much older, as was Emile, enters the restaurant.

GREGORY

If you calculated the odds of that happening, it would turn out to be astronomical.

ALICE

Only recently, I was reading about a particular kind of rare bird and then I saw the exact same species.

MICHAEL

None of that explains our present situation.

Michael sits down.

ALICE

Maybe not. But they illustrate my point that the fact we're here is most likely more than a coincidence.

MICHAEL

When you figure it out, if you figure it out, let me know.

ALICE

We just need to determine the connections that exist among us. There must be some reason for this.

Alice looks at Gregory.

ALICE (CONT'D)

I suppose your knowledge comes from seeing a lot of psychiatrists about your personality disorder.

GREGORY

Most of what I know comes from my own private reading on the subject. I gave up on psychiatrists long ago.

MICHAEL

You did the right thing. I've always thought that psychologists and psychiatrists are a waste of time.

GREGORY

I finally realized that most of them are madder than I am. They became psychiatrists to diagnose themselves.

Michael looks up at Gregory.

MICHAEL

Right. They're so disturbed about what's going on in their own heads that they turn to psychiatry.

Alice moves closer to Gregory.

ALICE

So have you just accepted your condition and learned to live with your different personalities?

GREGORY

I'm comfortable with them, Cedric's freak-outs can be a little embarrassing.

MICHAEL

You mean like when he wakes up in bed with a woman?

GREGORY

Or when he discovers he's dressed in a fashion he doesn't approve of.

Alice looks at Michael.

ALICE

Goes with the territory, doesn't it?

GREGORY

Yes, he's a flamboyantly gay man. I really hate it when I find myself dressed in his outfits.

MICHAEL

I guess it's difficult holding onto friends when your personality keeps changing.

GREGORY

I have a few friends. They just think I'm a little eccentric.

Michael stands and walks toward Gregory.

MICHAEL

You say that apart from Cedric, you're comfortable with most of your personalities. But not all?

GREGORY

There could be one or maybe two that should be considered dangerous. They stay hidden most of the time.

MICHAEL

Like who?

GREGORY

I'd rather not talk about it right now.

Alice strikes an enlightened pose.

ALICE

(exclamatorily)

Displacement! That's another thing the three of us have in common. This place represents limboland.

Michael moves and stands in front of Alice.

MICHAEL

Oh, that's an eye-opener. It still doesn't explain where we are or how we got here.

ALICE

It's a starting point.

MICHAEL

I'm going to investigate our surroundings. Maybe I can discover something more than idle speculation.

Michael starts to leave then turns and walks back to Alice.

MICHAEL (CONT'D)

You asked me earlier not to leave
you alone with this guy.

Michael nods toward Gregory.

MICHAEL (CONT'D)

Do you still feel the same?

ALICE

No. I'd feel more afraid being left
alone with you.

MICHAEL

Suit yourself. See you later.

Michael disappears into the darkness.

GREGORY

Is it true what he said?

ALICE

About what?

GREGORY

About asking him not to leave you
alone with me?

ALICE

I guess I said somethin' like that.

Gregory's head drops.

GREGORY

Because you don't trust me.

ALICE

I've learned not to trust anyone.

Gregory grabs Alice's shoulders forcing her to look into his
eyes.

GREGORY

Alice, listen to me. You have to
find a way to trust me. It's very
important.

ALICE

To you?

GREGORY

No, for you. If you learn to trust
you may be able to forgive.

Alice breaks free of Gregory's gaze.

ALICE

I don't see either of those happening.
Maybe if I get to know you, all of
you. Are there any others?

GREGORY

I think there are some identities I
might not know about. There might
be one or two very dark figures
around.

ALICE

What do you mean dark figures?

GREGORY

I don't know who they are but I can
sense them and they are not very
nice people.

Alice removes Gregory's hands and backs away from him.

ALICE

Gregory, you've got to concentrate.
They're inside your head. You must
have some idea who they are.

GREGORY

My father could be one of them. In
fact, I'm sure of it. Sometimes
when I'm asleep I hear his voice.

ALICE

Do you think he could be dangerous?

Gregory moves closer to Alice.

GREGORY

He was always out to punish those
who did not behave in the way he
thought they should.

ALICE

Are you saying he punished other
people besides you and your mother?

GREGORY

Yes and his punishments could get
pretty ugly. He made them fit the
individual's transgressions.

ALICE

You have any idea what your Father
is capable of doing?

Alice puts more distance between herself and Gregory.

GREGORY

I'd hate to speculate on that. If he took over, I'm sure he'd do things too disturbing to even think about.

ALICE

Isn't your father still alive?

GREGORY

He died a very long time ago but he might still be alive in here.

Gregory taps his temple.

GREGORY (CONT'D)

I usually have some idea of what my various identities do when they take over but sometimes I have blackouts.

ALICE

What's a blackout?

GREGORY

Periods of time I can't account for. I have no idea what happens during them.

ALICE

What would be your best guess?

Gregory sits down and rests his head in his hands.

GREGORY

It could be my father who takes over or some other dark figure that may be lurking in the back of my brain.

ALICE

There was something very suspicious that I felt about you.

GREGORY

Maybe someone inside me is a mugger or a rapist. You may have been nervous because you sensed that.

ALICE

Oh my gosh. Do you think that's possible?

Gregory looks at Alice.

GREGORY

I think it's more than possible.
It's probably very likely.

ALICE

What makes you say that?

Gregory stands.

GREGORY

Sometimes I wake up with a deep sense
of shame and guilt that I can't
explain or account for.

ALICE

That can't be good.

GREGORY

I feel like I've done something
terrible but I can't think what it
is, no matter how hard I try.

ALICE

Where do you think those feelings
come from?

Gregory takes a few steps toward Alice.

GREGORY

It feels like they're hiding away in
a dark part of my brain that I just
can't comprehend.

ALICE

Should I be afraid of being alone
with you?

GREGORY

Not now. Not while I'm Bruce. I'm
a protector. I'll make sure your
safe.

ALICE

That makes me feel a little better.

Gregory moves close enough to touch Alice.

GREGORY

On the other hand, there are no
guarantees that I won't change into
one of them at any moment.

ALICE

Are there any warning signs before you change into a different personality?

Alice backs away from Gregory.

GREGORY

Not when I change into one of my conscious identities, I mean, the ones I know about.

ALICE

What about the other ones?

GREGORY

Just before the change I might feel a kind of mistiness or dizziness.

ALICE

How long does it last?

Gregory sits down.

GREGORY

A few seconds.

ALICE

What about after the blackouts?

GREGORY

Sometimes I feel the remnant of a headache.

ALICE

Have you ever found any blood on you or any other evidence of violence?

Gregory looks back at Alice.

GREGORY

Once, my hands were raw as if I'd been washing them very hard.

ALICE

Anything else?

GREGORY

Sometimes, I'm wearing clothes that I don't remember putting on.

Gregory looks at his right hand.

GREGORY (CONT'D)

A couple of times I had cuts and bruises on my hands and arms but no blood.

Gregory opens his hand and looks at his palm.

GREGORY (CONT'D)

One time I came out of a blackout and had a piece of cloth wrapped around my right hand.

Gregory drags a finger across his palm.

GREGORY (CONT'D)

The cloth had blood on it but it was mine. There was a cut on my hand like I'd sliced it with a knife.

ALICE

How do you think it happened?

GREGORY

Maybe while I was cutting something in the kitchen but I didn't remember doing it.

ALICE

So you could have done something violent.

Gregory's face shows signs of irritation. The volume of his voice gets louder.

GREGORY

I have no idea. I can't even recall putting that piece of cloth around my hand.

Alice walks back to Gregory and sits down next to him.

ALICE

Could you have killed someone?

Gregory turns away from Alice.

GREGORY

I don't know. It's possible. I think my father was capable of murder if he got angry enough.

ALICE

Can you remember any time you got that mad?

GREGORY

I sometimes get irritated when people ask me a lot of questions, but never so...

Gregory puts his head down and clutches it with both hands.

ALICE

What's the matter?

GREGORY

I just feel a little dizzy all of a sudden and I think I might have a headache coming on.

ALICE

I didn't mean to badger you.

Gregory slowly raises his head. He speaks with a deep southern drawl.

GREGORY

It is not God's will to participate in idle conversations.

Gregory stands.

GREGORY (CONT'D)

Those who do not follow the will of God must be punished.

Gregory menacingly looms over Alice.

MICHAEL (O.S.)

Oh my God. I can't believe this.

Alice stands when she hears Michael's voice.

ALICE

Michael?

Michael returns from the darkness.

MICHAEL

I've just gone in a circle. I don't understand.

Gregory steps away from Alice.

MICHAEL (CONT'D)

I followed the road as best as I could but it was so dark.

Gregory stands there blinking his eyes.

MICHAEL (CONT'D)
I could swear I was headin' away
from this place.

ALICE
Did you see anything?

MICHAEL
No, I couldn't see my hand in front
of my face.

Michael takes a long look at Gregory.

MICHAEL (CONT'D)
So what have you been up to while I
was away?

ALICE
Just chatting.

Michael continues to stare at Gregory.

MICHAEL
Looked to me like you were about to
do somethin' more than talk. Is
Gregory still Bruce the Protector?

GREGORY
Yes, I'm Bruce. Though for a moment
there...

Gregory pauses.

MICHAEL
For a moment there... what?

GREGORY
I think I changed into another
personality.

MICHAEL
Which one?

GREGORY
I'm not sure.

A slight look of fear comes across Michael's face.

MICHAEL
Cedric, maybe? I know Alice wants
to meet him. After all I've heard,
I'm dyin' to meet him too.

Michael lets out a nervous laugh.

MICHAEL (CONT'D)

I don't expect he'll want to appear in that outfit you're wearing. It would be far too dull for him.

GREGORY

Maybe you'll get to meet him some time.

MICHAEL

I'm sure that Alice and I will look forward to it. Right, Alice?

ALICE

I hate to admit anything you say is right but yes, I do look forward to meeting Cedric.

Gregory walks away from them.

GREGORY

We'll see. He chooses his own time to appear or disappear.

Gregory turns back to Michael.

GREGORY (CONT'D)

So your investigation has left you none the wiser about where we are or what we are doing here?

MICHAEL

I'm afraid so.

ALICE

I've been thinking...

MICHAEL

This could be dangerous or at least amusing.

Alice gives Michael a dirty look.

ALICE

I'll ignore that. Doesn't this place remind you of something?

GREGORY

Like what?

ALICE

Doesn't this almost seem like a dream?

MICHAEL

No. It's too real to be a dream.

Alice looks into Michael's eyes.

ALICE

Is it?

MICHAEL

You're being ridiculous.

ALICE

How else do you explain the fact
that we all arrived here, not knowing
where here is?

GREGORY

I can't.

Alice moves toward Gregory.

ALICE

And we're waiting for something
without knowing what. Does that
kind of thing happen in real life?

MICHAEL

Apparently.

ALICE

When I tried to call a number, I
couldn't get through. The line was
dead.

MICHAEL

Maybe it's just a bad reception area.

Alice gets out her cell phone.

GREGORY

Maybe the battery's dead.

Alice shows her cell phone to both of them.

ALICE

No, look. The battery's fully charged
and I have three bars but when I try
to dial a number...

Alice taps a number and puts the phone to her ear.

She holds it toward the other two.

ALICE (CONT'D)

See. Nothing.

MICHAEL

Maybe the phone is faulty.

ALICE

It was working perfectly the last time I used it. Do either of you have a cell phone?

Gregory and Michael shake their heads "no".

MICHAEL

This is beginning to feel like something out of the Twilight Zone.

Alice looks at Gregory.

ALICE

When you left earlier, did you find anyone?

GREGORY

Nobody.

ALICE

Did you see anything?

GREGORY

Nothing.

Michael turns to Gregory.

MICHAEL

You must've seen something.

GREGORY

I don't remember. That was a while ago.

Alice gets in Gregory's face.

ALICE

It's been less than two hours. Surely you can remember that far back.

GREGORY

I can't.

Alice walks away from Gregory then stops. She turns back to him.

ALICE

Do you remember when you first met me?

GREGORY

Yes. That was Nigel, the mild one.

ALICE

Then you went out there to look for others. When you came back you were Bruce the Protector. Remember that?

GREGORY

Yes.

Alice is back in Gregory's face.

ALICE

What happened between the time you left as Nigel and the time you became Bruce?

GREGORY

I really don't remember. If I had more time.

Michael turns back to Gregory.

MICHAEL

Can you make it quick please. It's not like we have an eternity to figure this out.

GREGORY

We might.

Alice turns to Michael.

ALICE

What did he mean by that?

MICHAEL

Who knows.

FADE OUT:

BEGIN FLASHBACK:

62 EXT. UNKNOWN SOMEWHERE - NIGHT

Gregory cocks his head as if he's heard something.

GREGORY

Yes it is and we're here to answer it. I'm going to take a look and see if I can find anyone else around.

Alice and Michael appear very concerned as they watch Gregory leave the circle and disappear into the darkness.

63 EXT. DARKNESS - NIGHT

Only Gregory's head and upper torso are illuminated by one dim light on his right side. Odd sounds echo in the void.

GREGORY
 (as Nigel)
 Hello. Is anyone here? I believe
 we've got a lot to discuss.

Gregory continues to slowly walk through the darkness.

GREGORY (CONT'D)
 (as Nigel)
 I want some answers. What the hell
 is Michael doing here?

The light source is now below Gregory. He speaks with a slight lisp and his facial expressions become highly exaggerated.

GREGORY (CONT'D)
 (as Cedric)
 Don't get your panties in a wad,
 mild one. I thought we needed to
 try something different.

The light comes from the left side.

GREGORY (CONT'D)
 (as Bruce)
 She still doesn't trust you. You
 have got to get her to trust you.

Nigel's light.

GREGORY (CONT'D)
 (as Nigel)
 I'm tryin'. I don't seem to be able
 to have any kind of effect on her.
 Gregory's appearance didn't help.

Bruce's light.

GREGORY (CONT'D)
 (as Bruce)
 Gregory. You were supposed to stay
 out of this.

Now the light is directly overhead.

GREGORY (CONT'D)

(as Gregory)

I couldn't help myself. She said I was thinkin' somethin' that I wasn't. I had to tell her she was wrong.

Bruce's light.

GREGORY (CONT'D)

(as Bruce)

I know, Gregory, but this is very important. We have got to get this right. How is Michael doing?

Nigel's light.

GREGORY (CONT'D)

(as Nigel)

He's doing fine so far but you know how I feel. Getting him involved was a mistake.

Cedric's light.

GREGORY (CONT'D)

(as Cedric)

Listen child. She already trusts Michael more than she trusts you. Give him a break.

Nigel's light.

GREGORY (CONT'D)

(as Nigel)

No, you listen Cedric. You're the reason we're in this situation. This isn't your first bad idea.

Bruce's light.

GREGORY (CONT'D)

(as Bruce)

He's right, Nigel. It isn't working. I'm goin' in. It may be easier for her to trust me.

Cedric's light.

GREGORY (CONT'D)

(as Cedric)

Oh please, diplomacy is not your strong point, Iron Man. You're butch and all but way too scary to trust.

Nigel's light.

GREGORY (CONT'D)

(as Nigel)

Let him do it. At least Bruce will be there if Michael gets out of control.

Gregory's light.

GREGORY (CONT'D)

(as Gregory)

How much longer? I'm tired of waiting.

Cedric's light.

GREGORY (CONT'D)

(as Cedric)

I know, baby, but if we can't get her to forgive us, nothin's gonna happen. You don't want that, right?

Gregory's light.

GREGORY (CONT'D)

(as Gregory)

No. Why don't you try, Cedric. I bet you can do it.

Cedric's light.

GREGORY (CONT'D)

(as Cedric)

If we fail, I'll get a chance. I guess it's possible she could bond with me better than anyone.

Bruce's light.

GREGORY (CONT'D)

(as Bruce)

We'll do whatever it takes but we're running out of time. Father is gettin' stronger.

Nigel's light.

GREGORY (CONT'D)

(as Nigel)

He wants to prevent us from succeeding. Father is all about the darkness. He likes it here.

Bruce's light.

GREGORY (CONT'D)

(as Bruce)

Okay, I'm ready. She's been alone with Michael way too long. I'd better get back.

END FLASHBACK.

FADE IN:

64 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael, Alice, and Gregory are separated from each other. Each of them are standing at the edge of the light peering into the darkness.

Michael turns around and walks toward Gregory.

MICHAEL

Did you find out why we're here and what we're waiting for?

GREGORY

I never said I would. No, I didn't.

ALICE

I'm tellin' you, this has got to be a dream.

GREGORY

But if it's a dream, whose dream is it?

Alice looks at Gregory.

ALICE

Well, it can't be yours.

GREGORY

Why not?

ALICE

It has to be mine because I'm the only one who's been here the whole time.

MICHAEL

How do you know?

Alice looks at Michael.

ALICE

I was here alone and then Gregory came along.

GREGORY

That wasn't Gregory. It was
Mild Nigel.

Alice rolls her eyes.

ALICE

Whatever.
(to Michael)
Then you joined us just before
Gregory left to see if anyone else
was around.

GREGORY

Nigel, not Gregory.

ALICE

If I've been here all along, it must
be my dream.

MICHAEL

That's not the way I see it.

Gregory looks at Alice and folds his arms.

GREGORY

Me neither.

Alice turns to Michael.

ALICE

So how do you explain this?

MICHAEL

I know one thing. I'm not just a
character in someone else's dream.
I'm real.

GREGORY

Me too.

Alice looks exasperated.

ALICE

How can you say that? You have a
number of different identities and
none of them are real.

GREGORY

I know for sure that none of them
are simply what you happen to be
seeing in a dream. They exist.

ALICE

Even though they only live in your imagination?

Gregory points to his head.

GREGORY

They may be in my mind but each one of them is a unique individual.

ALICE

But if this isn't a dream, what is it?

(to Michael)

You mentioned the Twilight Zone.

MICHAEL

Don't tell me you think we're characters in an episode of the Twilight Zone.

ALICE

No, of course not. Don't be silly. But maybe we're in some kind of twilight zone of our own.

Gregory gives Michael a knowing glance.

GREGORY

(to Alice)

You mean like Purgatory?

ALICE

Yeah, maybe we're dead, waiting to pass over into another state of existence.

Michael's face suddenly looks like an athlete who just lost an important contest.

Gregory recognizes Michael's emotion and silently communicates to him "don't panic".

GREGORY

We could be in hell.

Michael follows Gregory's lead.

MICHAEL

I don't see any fire or brimstone or any guy with horns and a pointed stick.

ALICE

Hell doesn't necessarily have to be like that. I'm sure all of us have different definitions of hell.

Michael closes his eyes.

BEGIN MICHAEL'S THOUGHT FLASH:

Michael is at the airport sitting in a chair in the middle of thousands of others waiting for their flight. An irritating voice is heard over the intercom.

IRRITATING VOICE (V.O.)

Flight 203, canceled. Flight 117,
canceled. Flight 607, canceled.
Flight 888, canceled...

END MICHAEL'S THOUGHT FLASH.

65 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael becomes alert again.

MICHAEL

That's true. I've imagined hell to be like an airport where you sit around waiting for a canceled flight.

GREGORY

My idea of hell is never being able to reconnect with the complete Gregory. I so want to see him again.

Gregory slowly moves until he's standing right next to Michael.

Michael's eyes shut again.

BEGIN MICHAEL'S THOUGHT FLASH:

66 EXT. HIGHWAY - DAY

From above, an eight lane highway stretches for miles. The entire road is filled with bumper-to-bumper cars and not one of them is moving.

67 INT. MICHAEL'S CAR - DAY

Michael honks his horn over and over again.

END MICHAEL'S THOUGHT FLASH.

68 EXT. UNKNOWN SOMEWHERE - NIGHT

Michael's eyes begin to blink then stay open.

MICHAEL

Stuck in a traffic jam that goes on forever and never moves. That's hell.

ALICE

Hell for me is to be buried alive for all eternity in a coffin I can't escape from.

MICHAEL

Ah, so that was what I was picking up on.

ALICE

I think it has something to do with my job. I see so many bodies lyin' in their coffins.

Alice's eyes look inward.

BEGIN ALICE'S THOUGHT FLASH:

Alice is standing in the middle of thousands of caskets.

One-by-one the corpses begin to come alive as zombies.

They crawl out of their caskets and move toward Alice until they completely surround her.

Alice screams as the zombies eat her flesh.

END ALICE'S THOUGHT FLASH.

69 EXT. UNKNOWN SOMEWHERE - NIGHT

Alice shivers back to a state of awareness.

ALICE

I've made sure that when I die I'll be cremated as soon as possible.

GREGORY

(whispering to Michael)
See, you still have time.

ALICE

What was that?

GREGORY
Just askin' Michael if he had the
time. He doesn't. No watch.

Alice looks at her watch.

ALICE
Mine hasn't worked since I got here.
Anyway, I won't be lyin' around on
display for everyone to see.

MICHAEL
How sad. Though entirely predictable.

ALICE
I can do without your sarcasm.

Gregory looks at Michael.

GREGORY
What is the last thing you remember
before coming here?

MICHAEL
Why?

GREGORY
It might help us figure out what
this is all about.

ALICE
Good thinking.

MICHAEL
I'm not sure. My memory seems to
have become a little hazy since I
got here.

Alice moves closer to Michael.

ALICE
Come on, Michael. Try.

MICHAEL
I seem to remember visiting a house
on Sycamore Lane as part of my code
enforcement duties.

ALICE
Sycamore Lane? I live on Sycamore
Lane.

MICHAEL
Really?

Michael winks at Gregory.

ALICE
What was the address?

MICHAEL
I don't remember.

ALICE
Think about it. It'll come back to you.

Michael closes his eyes for a moment.

MICHAEL
It might have been one thirteen.

ALICE
That's where I live.

MICHAEL
Your kidding.

ALICE
I'm not. What happened?

Michael closes his eyes then smiles as he opens them.

MICHAEL
You opened the door, I remember now.

Michael looks at Alice as if he suddenly sees her in a new light.

MICHAEL (CONT'D)
It was you. I saw you standing in the doorway.

ALICE
And then?

MICHAEL
I told you I was a municipal compliance officer.

ALICE
So why were you there?

Michael smiles and shakes his head.

MICHAEL
I came to see you about code violations.

ALICE
Violations?

MICHAEL
Listen, Alice. You've learned a lot
since you got here.

ALICE
Like what?

Michael looks at Gregory.

MICHAEL
Gregory, well Bruce right now, has a
tough life. Wouldn't you say?

ALICE
Yeah. His father was the worst and
dealing with all those personalities.
I bet it's been tough.

MICHAEL
And you've learned why I have such a
hard time with women and
relationships.

ALICE
Because you witnessed the terrible
way your father treated your mother.
Seein' that really had to hurt.

Michael looks at Gregory like he's seeking approval.

GREGORY
You're doin' great, Michael.

MICHAEL
Have you learned anything about
yourself?

ALICE
It's kinda hard to admit but you
showed me why I equate love with
abuse.

MICHAEL
I think we all learned that sometimes
a person's past can make good people
think or even do some very bad things.

Alice watches Gregory's head nod in agreement then looks
surprised when she notices Michael's eyes becoming moist.

MICHAEL (CONT'D)

Remember those things, Alice, and maybe the time we spent together won't be wasted.

ALICE

That was beautiful, Michael. Honestly, I didn't see that coming. Especially from you.

MICHAEL

I think I've said enough. It's time for me to go.

Alice frowns.

ALICE

Are you coming back?

MICHAEL

No.

ALICE

The last time you went off you just ended up back here. What makes you think that won't happen again?

MICHAEL

It won't.

Alice looks at Gregory and she notices he has tears in his eyes. Alice's eyes well up.

ALICE

I can't believe I'm sayin' this but I don't think I want you to go. Why do you have to leave?

MICHAEL

Because I'm not needed here any more.

ALICE

What do you mean?

MICHAEL

You'll soon find out. Remember what I said, Alice, and good luck.

Michael disappears into the darkness. Alice turns to Gregory.

ALICE

Wow. Now that was completely unexpected. What did he mean when he said I'll soon find out?

Gregory gently holds Alice's shoulders.

GREGORY

This is gonna be hard for you to understand. I still have a tough time with it.

ALICE

What is it?

GREGORY

Michael was talking about the last thing he remembered before he came here. What do you remember?

ALICE

I don't know. Just like Michael, everything seems a little hazy. I remember leaving the funeral home. It was very windy, I remember that. I thought there was a big storm brewing.

GREGORY

An ill wind.

FADE OUT:

BEGIN FLASHBACK:

70 INT. ALICE'S APARTMENT - DAY

Alice struggles to get through the door with two bags full of groceries. The wind slams the door closed for her. She puts the bags on the counter.

Alice takes out a few items and stores them in the refrigerator. She kicks off her shoes and flops down on the couch.

Alice reaches for the remote. She scans her song list.

ALICE

(to herself)
That's the one.

Alice plays the song. She turns up the volume.

Alice puts her feet up on the coffee table, leans back, and closes her eyes.

The door bell rings.

ALICE (CONT'D)
Who in the world can that be?

Alice lowers the volume on her stereo.

ALICE (CONT'D)
Just a minute.

The doorbell rings again.

Alice forces herself to get off of the couch.

ALICE (CONT'D)
I'm coming.

Alice slowly walks to the door and opens it.

END FLASHBACK.

FADE IN:

71 EXT. UNKNOWN SOMEWHERE - NIGHT

Alice gasps and covers her mouth with her hand.

ALICE
Oh my God. It was you! The person
at the door was you. That's why you
looked familiar.

Gregory watches Alice for a moment.

ALICE (CONT'D)
It wasn't at the funeral home that I
saw you. It was when I opened the
door to my apartment.

GREGORY
Except it wasn't me.

ALICE
What do you mean, it wasn't you. He
looked exactly like you.

GREGORY
Yes, but you know that doesn't
necessarily mean it was me.

Alice has a completely confused look on her face.

ALICE
Come to think of it, he spoke exactly
like you. I remember the voice. It
was you.

MICHAEL

No, Alice. It was Michael.

Alice stares at Gregory in disbelief.

ALICE

That's impossible. How could you be Michael? The man at my door didn't look like Michael. He was you.

GREGORY

You know how I told you there were darker personalities lurking in my subconscious.

ALICE

Yes.

GREGORY

Well, Michael is one of them.

Alice's knees become weak forcing her to sit down.

ALICE

What? You're telling me Michael is one of your personalities like Bruce and the others.

MICHAEL

And that's not all. Michael is the BTK Killer. He murdered Gwendolyn Lamb.

ALICE

You, I mean Michael, no you, you're the serial killer?

GREGORY

Your mind has probably blocked out what happened to you after you opened the door.

Gregory sits down at a comfortable distance from Alice.

GREGORY (CONT'D)

Which is probably just as well. It's better to forget terrible things like that.

ALICE

What are you saying?

GREGORY

Michael wasn't there because of code violations.

ALICE

No Gregory, it was you. Not Michael.
You killed Gwendolyn. You just won't
allow yourself to admit it.

Gregory stands and steps away from Alice.

GREGORY

Whether it was me or Michael or
Cedric, in the end it really makes
no difference.

Gregory turns to look at Alice.

GREGORY (CONT'D)

You were wrong when you said Gwendolyn
was the BTK Killer's last victim.

ALICE

Are you saying that the horrible
things you did to Gwendolyn Lamb,
you did to me too?

GREGORY

I'm afraid so.

ALICE

Oh my God. So I'm dead.

Alice clutches her head as if trying to keep her brains in
her skull.

GREGORY

In the earthly world, yes. We're
all dead, you, me, Gwendolyn, Nigel,
Cedric, Michael, and everyone else.

ALICE

Leave me alone. I need to think.

GREGORY

That's the link you were looking for
that tied us together. I murdered
you as Michael.

ALICE

(sobbing)
I said leave me alone.

Gregory moves away from Alice.

GREGORY

Of course.

Alice stops crying, she looks at Gregory.

ALICE

I don't understand. How could you and Michael be the same person? You had different parents.

GREGORY

No. We had the same father. Our mother was the same too, we only looked at her differently.

ALICE

That makes no sense.

GREGORY

Nigel and Cedric and I looked on her as weak, but we never despised her in the way Michael did.

Alice starts crying again.

ALICE

This is a nightmare. This has to be a really bad dream.

GREGORY

Michael always wanted to kill her. When he killed you and Gwendolyn, in his mind he was killing our mother.

ALICE

But Michael said he was a municipal compliance officer.

GREGORY

He was.

Alice begins to compose herself. She dries her eyes.

ALICE

You said you were a software developer.

GREGORY

My work as a software developer was a freelance occupation. It left me with a lot of flexibility.

Gregory slowly moves closer to Alice.

GREGORY (CONT'D)

Michael's work also allowed him to set his own schedule. We were easily able to do both.

ALICE

Wait a minute. You said we were all
dead.

GREGORY

Yes.

Alice looks at Gregory.

ALICE

So how did you die?

GREGORY

Cedric killed all of us.

FADE OUT:

BEGIN FLASHBACK:

72 INT. ALICE'S APARTMENT - DAY

Gregory is standing in the middle of Alice's living room.
He's holding a bloody knife in his hand.

Gregory bends over and grabs his head as if he was having a
terrible headache.

Gregory stands up straight with his eyes closed. His eyes
slowly open. He looks at the knife in his hand and his blood-
stained clothes.

Gregory scans the room in a total state of confusion. His
eyes fall on Alice.

Alice is tied to a chair in the same condition that Gwendolyn
was left in after she was murdered.

Gregory falls to his knees. He looks at the ceiling and
yells.

GREGORY

Noooooooo.

Gregory puts his head on the floor.

END FLASHBACK.

FADE IN:

73 EXT. UNKNOWN SOMEWHERE - NIGHT

Gregory is standing in front of Alice.

GREGORY

After Michael killed you, Cedric's personality took over.

Alice looks like she's going to be sick.

GREGORY (CONT'D)

He found himself in Michael's clothes, covered in blood and holding a knife in his hand.

ALICE

He killed me in my apartment?

GREGORY

I'm afraid so. Naturally, Cedric was horrified by what had happened. He couldn't live with it.

Alice glares into Michael's eyes.

ALICE

So he killed himself, along with you and Michael and Nigel and all the others.

GREGORY

Yes.

ALICE

How did he do it? I hope it was extremely painful and took a very long time.

GREGORY

He went home and took an overdose of sleeping pills. He changed his clothes first.

Alice looks disappointed.

GREGORY (CONT'D)

In this instance he literally refused to be caught dead in Michael's bloody clothes.

ALICE

So who found him?

GREGORY

Found us, you mean.

ALICE

Shut up, Gregory. I don't care.

Alice moves away.

GREGORY

I know it's confusing. I've had to put up with that kind of confusion all my life.

ALICE

Still not caring. So who found the body?

GREGORY

A neighbor called the police when she noticed a strange smell coming from our home.

ALICE

That's disgusting.

Alice moves even further away from Gregory.

GREGORY

Yeah, it was a smell that no amount of Cedric's cologne could disguise.

ALICE

Oh my God.

GREGORY

If Cedric had anticipated the amount of putrefaction, he would have made arrangements to be found earlier.

Alice keeps her back to Gregory.

GREGORY (CONT'D)

He was very organized and very particular about how he was seen by others.

ALICE

(sarcastically)
Poor, poor Cedric.

GREGORY

He usually planned everything to the nth degree, trying to anticipate every eventuality.

Alice turns toward Gregory.

ALICE

Are you attempting to make me feel sorry for you?

Gregory acts like he didn't even hear Alice.

GREGORY

But this time his planning skills failed him. I guess he was just too emotional to think things through.

ALICE

So what happens now?

GREGORY

I just want to apologize for everything.

ALICE

Apologize, apologize. Are you kidding me?

Alice starts laughing.

GREGORY

If I knew Michael existed and what he was up to, I would have tried my best to prevent this terrible tragedy.

ALICE

Don't say it. Don't you dare say it.

GREGORY

I'm so sorry.

Alice screams at the top of her lungs.

ALICE

In my entire life, I have never quoted my father but I guess there's a first time for everything.

GREGORY

Excuse me?

ALICE

It's something my father used to say to me whenever I apologized for anything.

GREGORY

What did he say?

Alice gets in Gregory's face.

ALICE

"Sorry doesn't get the turnips buttered", which means apologies are worthless and shouldn't be accepted.

GREGORY

Alice, you have to forgive me, for your sake.

ALICE

What you're apologizing for should never have happened in the first place.

GREGORY

Is that really the way you feel?

Alice's face is flushed with anger.

ALICE

How do you expect me to feel? You murdered me and cut me to pieces. In my own home.

GREGORY

Of course, I perfectly understand.

ALICE

(with dripping sarcasm)
Thank you so much for your understanding.

GREGORY

There's no need to be so sarcastic. It's not like you to be sarcastic like that. It's out of character.

Gregory smiles sweetly at Alice.

GREGORY (CONT'D)

But I guess I can understand that you're not yourself right now.

ALICE

Not myself? I'm dead Gregory. Dead. Your understanding pours out of you like drainage from a sewer.

GREGORY

Ouch. That hurts.

ALICE

You wanna know what hurts? Try having your face peeled off slowly in strips accompanied by the sound of laughter.

Alice puts her back to Gregory again.

GREGORY

Maybe so. But I'm trying my best to apologize and make amends. I won't give up on you. I won't quit.

ALICE

How can you possibly make amends after you hacked me to pieces in my own home?

GREGORY

By convincing you to forgive me.

ALICE

It ain't gonna happen, Gregory. Do you understand me? It ain't gonna happen.

Alice starts pacing back and forth mumbling to herself.

GREGORY

I really am deeply, deeply sorry.

Alice stops. She balls both of her hands into fists.

GREGORY (CONT'D)

I don't think I will ever find any peace on this side of existence until I can make it up to you.

ALICE

You might have a long wait.

GREGORY

I already have. You don't understand. I could've moved on long ago. The reason I'm still here is you.

ALICE

You have lost your mind. Oh yeah, that's been known for quite some time.

Gregory looks deeply into Alice's eyes.

GREGORY

Even if it takes forever. I will go over and over this event until I find a way to get you to forgive me.

ALICE

Good luck. Now get the hell away from me.

GREGORY
I understand.

ALICE
Please, no more of your understanding.

Gregory begins to walk away then turns around.

GREGORY
Sorry.

ALICE
And no more of your apologies. Just go.

GREGORY
Alice, until you forgive me, you will be forced to repeat all of this over and over again.

ALICE
What?

Alice stands there stunned.

GREGORY
Unfortunately, you won't remember any of this.

Gregory leaves the circle of light and disappears into the darkness.

Alice doesn't move for quite some time then she looks in the direction where she last saw Gregory.

ALICE
Gregory, wait. I get it.

Alice runs into the darkness and disappears.

FADE OUT:

FADE IN:

74 EXT. UNKNOWN SOMEWHERE - NIGHT

Alice enters the circle of light. She takes a deep breath, closes her eyes, and sits down. She shakes her head then gets up and shuffles nervously.

Alice shifts her weight from one foot to another. She looks left then right as if she was waiting for a bus. She looks at her wristwatch.

Alice takes out her cell phone, taps in a number, and puts it to her ear.

Gregory walks into the light.

Alice hastily puts the phone back.

GREGORY

Hi.

ALICE

I'm just waiting for my boyfriend.
He's a policeman. He'll be here any
minute now.

GREGORY

I'm sorry? Do I make you nervous?

ALICE

Why? Why do you ask?

Gregory walks toward Alice.

GREGORY

Volunteering all that information
about waiting for your boyfriend,
the policeman.

ALICE

Just saying.

GREGORY

Something tells me you're not really
waiting for your boyfriend and that
he's not a policeman.

ALICE

What makes you say that?

Alice takes out her cell phone. She holds it as if it's a
weapon.

GREGORY

It sounded to me like you were worried
that I might be a mugger or a rapist
or something.

ALICE

Don't be silly.

Gregory shrugs his shoulders.

ALICE (CONT'D)

You're not, are you?

GREGORY

What? A mugger or a rapist?

ALICE

Or something.

GREGORY

Something?

Alice looks into Gregory's eyes.

ALICE

Somebody who means me harm.

GREGORY

Do I look like I mean you harm?

ALICE

I'm not sure.

GREGORY

If I was a rapist or a mugger, would I be standing here talking to you?

Alice peers into the darkness.

ALICE

You could just be trying to lull me into a false sense of security.

GREGORY

I don't think that's what muggers and rapists do. They don't start with conversation as a rule.

ALICE

Really? What do they do?

GREGORY

They just get on with their mugging and raping.

Alice keeps her distance from Gregory.

ALICE

You could just be waiting to make sure the coast is clear.

GREGORY

Well, the coast seems pretty clear right now. And you don't see me mugging and raping, do you?

ALICE

Well, I'm glad about that. I suppose.

GREGORY

But I still make you nervous, do I?

Gregory walks toward Alice.

ALICE

What are you doing here anyway?

GREGORY

Same as you, probably. Waiting.

ALICE

Waiting for what?

GREGORY

Probably the same thing you're waiting for.

Alice moves closer to Gregory.

ALICE

And what's that?

GREGORY

You mean you don't know what you're waiting for?

ALICE

Of course I know what I'm waiting for.

GREGORY

What?

Alice looks confused.

ALICE

What do you mean "what"?

GREGORY

What is it you're waiting for?

ALICE

I'm sorry, but I don't give that kind of information to strangers.

GREGORY

My name's Gregory. I live at 47 Mulberry Avenue and I'm divorced.

Alice holds the palm of her hand toward Gregory.

ALICE

I didn't ask you for that information.

GREGORY

I was just trying to become less of a stranger, so that you could talk to me more freely.

ALICE

Well, I don't really feel like talking.

GREGORY

Are you one of those antisocial types?

Alice turns her back to Gregory pretending to study the lamp post.

ALICE

No. I just don't like talking to strangers.

GREGORY

But I've told you who I am. Would you like me to prove it?

Gregory reaches inside a pocket and extracts a billfold.

GREGORY (CONT'D)

I can show you proof if you like. Look, here's my driver's license.

Gregory opens the billfold and holds it out for Alice to look at.

Alice shows no interest.

ALICE

I don't need to see it.

Gregory puts the billfold back in his pocket.

GREGORY

So you believe me? You believe I am who I say I am?

ALICE

Yes, I suppose so.

GREGORY

So do you trust me now? Do you believe now that I'm not out to mug or rape you or cause you any harm?

ALICE

Maybe.

Gregory gets a little closer to Alice then sits down.

GREGORY

So is it okay if I wait with you?

ALICE

Suit yourself. I can't stop you.

GREGORY

Yes you can. If you just tell me to go away, I'll go away.

ALICE

Never mind.

Alice sits down next to Gregory.

GREGORY

Thank you.

ALICE

What are you thanking me for?

GREGORY

For your trust.

ALICE

I never said I trusted you exactly.

Gregory offers to shake Alice's hand.

GREGORY

But at least you've let me stay here and wait with you. I appreciate that. My name's Nigel, by the way.

Gregory quickly puts his hand down when Alice doesn't shake it.

ALICE

I thought you said your name was Gregory.

GREGORY

That's the name on my driver's license, but I changed my name a long time ago.

ALICE

Why?

GREGORY

Gregory was the name of a dear person who died when he was young. I just don't like to be reminded of it.

Gregory takes a picture out of his shirt pocket and looks at it.

GREGORY (CONT'D)

Having people call me Gregory just reminds me of him. So I changed my name to Nigel.

ALICE

Oh, I'm sorry to hear that.

GREGORY

It's not your fault.

CEDRIC, 22, quickly walks into the oasis of illumination swinging an enormous purple double zip tote.

Cedric's wearing pink yoga pants that reach the middle of his calf with a white faux-fur wrap over a black T-shirt. He's patting his chest with his hand.

CEDRIC

Oh my. Oh my. Oh my.

ALICE

Are you okay?

CEDRIC

Have you been out in that? I've seen some dark places. Probably more than I should if you know what I mean but I ain't never seen anything like that? Is it okay if I have a little kiki with you. I mean, if you girls were about to get busy or somethin' I can just turn around but there's no way I'm goin' back out there. No way. Uh-uh honey.

Alice and Gregory look at each other smiling.

Cedric walks directly to Alice And holds out a limp wrist.

CEDRIC (CONT'D)

Honey, do you know where we are? I'm as lost as a model in a supermarket. They be pushin' their cart tryin' but they don't know where anything is. You know those girls don't eat. My name's Cedric if your interested.

Alice giggles. Gregory chuckles as he walks toward the edge of the circle. He finally controls himself.

GREGORY

I'm gonna check things out. I think you'll be fine with Cedric. It's Cedric right?

CEDRIC

That's my name, don't wear it out honey, unless your callin' me to a Justin Timberlake after party.

Alice is smiling from ear-to-ear.

Cedric starts slowly circling Alice.

ALICE

Why are you staring at me like that?

CEDRIC

Mm-mm-mm. Girl, you're very pretty but you need some help. Those clothes. You're not accentuating your positives if you know what I mean. I know this place...

Alice interrupts.

ALICE

Do I know you from somewhere?

CEDRIC

Everyone knows Cedric. If you're from downtown or the east side I'm on your speed dial, honey.

Cedric stops in front of Alice and looks deeply into her eyes.

CEDRIC (CONT'D)

I'm feelin' somethin'. It could be that sushi doughnut tryin' to make an encore. No, it's in your eyes.

ALICE

You look so familiar but I can't think of where I might have seen you before.

Cedric continues to stare into her eyes. He becomes very serious.

CEDRIC

Yes, I'm sure of it. Our destinies are intertwined.

ALICE

Really?

Cedric's gaze penetrates Alice's soul.

CEDRIC

(slowly and drawn out)

Yes indeed. Yes indeed. I'm sure of it and you know what else I'm feeling when I look at you?

ALICE

No, what?

CEDRIC

A sense of eternity. Yes indeed. A sense of eternity. Isn't that strange? I wonder why?

Cedric stops staring into Alice's eyes and becomes less serious.

ALICE

I haven't a clue.

CEDRIC

Well, maybe it will come to me if we give it long enough. And we have an eternity to find out, don't we?

Cedric titters.

CEDRIC (CONT'D)

Girl, I think you and I share a particular destiny. Yes indeed. What it is? Hopefully we'll soon find out but we have all the time in the world.

FADE OUT.

THE END