

Missing Woman.

It is all one whether you are of high or humble
origin. You always have to pay for your
humanity.

J Goethe.

Written

by

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FADE IN:

A lot of people is gathering inside a blind alley. Next to a footwear shop in the bottom of the dead end there's a MOTORBIKE threw on the ground. COPS and some INVESTIGATORS fencing the scene.

A shake up lady, 30 years old wearing a beige single dress turning back holding an UMBRELLA hide out her face while is getting out hurry from the blind alley aside forensic members frowning at the view of the crime scene.

EXT - CRISSCROSS STREET - OVERCAST EVENING.

A COP is flushing beholders away from the blind alley.

COP

Please, everybody. Give us room you're contaminating the scene. Do not cross that yellow line.

BETH (30) wears fancy black pants, crumple white long sleeve blouse. Brunette hair short and bit feathered. She looks haggard tire walking sluggishly on the sidewalk by the crisscross lanes divided under the SEMAPHORE.

Detective (29) years old wearing his long dustcoat get closer to Beth while the official procedure is taken aside them.

DETECTIVE

Miss, please. Did you know the victim?
Beth has transpired face showing deep sorrow
countenance and somehow numbness manners.

BETH

No one knows him now.

DETECTIVE

Someone ghastly maimed back there.

BETH

(Breathing deeply)

I get go official. I looks for my
parents.

FORENSIC

Come here Donovan. Look where we find
another finger swack off.

DONOVAN (detective)

(Watching Beth goes on the crowded
sidewalk)

Give me a minute. And where is the
body? Those fingers belongs to someone.

FORENSIC

Nope... Well; what about if a travesty
was mutilated here.

CUT TO:

INT. MINIBAR - MIDDAY.

Beth don snow-white blouse, flawless black pants and fresh face, dons ADAMANT MINUTE EARRINGS while prattling with her cousin Fabricio along the barra. Each one hold an ALE MUG. The place is narrow busy with customers.

BETH

Didn't I tell you cousin? My pigeons will be making amendments before the end of the fall. Look them for a minute. I ever will get that nuance they get to solve their troubles. For me resemble trusting boyfriends, I mean in their first boyfriend's day, just bit older now. Do you think my age has aged them?

FABRICIO

Certainly you are.

Fabricio pinch between his fingers the tiny adamants earrings on Beth then had a long draught of beer, involuntarily peek Beth's breast ridges.

BETH

(In between lips)

Men, always looking to crevice out their subconscious.

FABRICIO

Youth is like adamants in the sun and
adamants are forever; like the song?

BETH

Like you and I here, in this very
moment.

FABRICIO

(Pensive)

Oh mystic woman. And something of us
will always remind where we once got
into.

Beth detach one of her pointed ADAMANT and
drop it inside the ALE.

FABRICIO (Cont'd)

I see. The adamant is mine if I can
withdraw it without wet my hand.

Fabricio swigs till get the adamant in his
lips.

BETH

I just proved between the purity and
the booze you chose the booze darling.

FABRICIO

(Looking inside the bar)

Our parents hold tight each other. I
wonder if they ever had had a real
quarrel even.

Rises the mug and gulp the dregs of it.

FABRICIO (Cont'd)

They are so tight they pivot the muck
immigration in the bar today.

Fabricio and Beth take a look to the small
round table by the glass plate where Beth's
parents bound each other in between coos and
grins.

BETH

However dear cousin, while you keep
drinking like that you gonna miss the
spell moments of the family and the
adroitness to make yours.

FABRICIO

Beth, ain't get a hint with me now. I
booze like German taught us to do. A
long sip after had chewed dozens of
peppery Frankfurt sausages. You ever
got swagger like that. Or you ever
noticed it.

BETH

The tippler ever knows he is tippling
and so it is to the end of the world no
matter the appetizer joint your sweet
poison Fabricio. Or you quit it now or
the world will roll over you.

FABRICIO

Bartender, another mug to my chic. She wants an Amstel can served on the same mug.

BETH

Now you are experimenting with me. And stop to call me chic. I'm your cousin.

FABRICIO

You should warm your cold blood as tan your insensitive pallor complexion. A vampire will think you are his twin bleach soul.

Bartender serve the beer as Fabricio suggested then another dish of sliced sauced SAUSAGES on the barra.

BETH

Funny. I'm not so pale. Do I?

FABRICIO

You know some men raven to get a brunette hair into his hands, others a charcoal flesh to hook voodoo, someone the hennaed made him werewolf.

Beth look across the road busy long avenue. Sip the beer. Prick with the toothpick a slice of sausage. Then prick Fabricio's forearm.

BETH

I won't eat you but I want correct
you.

Fabricio turns his body way to the
bartender, lean his body over the barra.

FABRICIO

You wants both.

Beth goes to the parent's table kiss their
cheeks and coming back to Fabricio open her
arms to him suddenly turn to the bartender
hug and peck him on the lips. Wink an eye to
Fabricio and walk out the minibar.

The bartender looks pleasantly surprised.

Beth bordered the bar by the sidewalk and
out of the blue with her cellphone take a
picture to her mother and father across the
plate glass.

Beth enhance the father's face on the screen
showing it to him.

The father replies taking back a picture to
her. Both grins and finally Beth turns aside
saving the picture walking over.

She received a voice message from her
father. Tap the screen and listen it.

FATHER (V. O.)

Honey, my love for you is spiritual
until I have to pay your bills.

Beth smile, made the gesture of kiss-pursy mouth before her father's pic and jam the cellphone on the rear pocket of the pants.

EXT. CAFETERIA - CONTINUOUS

Beth walk on across the road. Make eye contact with someone across the lane. Getting to the cafeteria kiss MARNIES' cheeks twice.

Marnie (25) years old, brunette sleek hair, middle height a bit gothic apparel and silky make up.

MARNIE

Where had you been? Girls are already inside. Let's go.

BETH

Go. Call them, we'd talk here outside.

Marnie goes inside.

After a minute she comes back in company of JENNIFER (22) with safari ochre pants and business woman long sleeve chemise and loose tie, a bit blond to brown long hair soft wavy on the tips, blue clear eyes, reddish lipstick, hold a bunch of FOLDERS with labels on her pronounced breast. Next to her SOPHIE (18) crewcut hair style, informal unisex clothes hold a motorbike BLACK HELMET across the forearm and a HARLEY DAVIDSON JACKET on the other.

BETH

Like a painting, all this is taking
life.

SOPHIE

Taken life what?

BETH

Don't surface that hostility against me
Sophie. I'm your pal. Come on, have a
seat here and..

SOPHIE

We are tire to been seated waiting for
you all important girl. Perhaps Marnie
takes your self-centered whims ever-
present.

Close her face to Beth with unbridled
innuendo.

Beth hold Sophie's hands and watch carefully
at her painted nails in dark-brown.

Sophie withdraw her hands quickest.

SOPHIE (Cont'd)

But not us, enduring the gig of a
niggard delivering all kind of folly
items to you the gentry out of any
records to mindful.

Step apart from her.

SOPHIE (Cont'd)

Right?

Marnie and Jennifer giggles.

MARNIE

(Smiling)

Sophie liberated us from your wealthy
spellbound Beth.

Nudge with her elbow Jennifer's crooked
forearms.

MARNIE (Cont'd)

What do you have for us today and we
will see if we can forgiving you. My
time is self-centered either.

BETH

I get a surprise for you ladies.

Beth releases some TICKETS from the pockets
of her pants.

INTERCUT WITH:

INT. ASH ARTHUR STADIUM - NIGHTFALL

Beth, Jennifer, Sophie and Marnie placed in
the first line on the benches watching
Serene Williams and Anastasiya Sevastova
playing tennis.

BETH

(To Serena)

What a strangely she is wearing anyway.

SOPHIE

(Shrugging her shoulders)

It's a dress.

MARNIE

I'd like it more for the end of October.

JENNIFER

It's a kinda of fairy tale, a bizarre fairytale in black. Ok. It is bizarre because all what she dons necessarily looks huge like her serving smashes.

BETH

Instead look at Sevastova what a tender and simple natural fashion.

JENNIFER

Yes Beth, she wouldn't be playing tennis by the hour. Maybe having a clandestine date with a poet by the liberty statue...

MARNIE

Right. Dark wine, shrimps dipped in blood caviar, someone getting drown on the sea and they don't care getting deep down each other eyes.

SOPHIE

As if for all of it she could avoid be walloped tonight.

BETH

Yes Sophie. I already feel her self-effacing for the audience.

JENNIFER

To the next bout the Japan-Hawaiian girl is too young to face Serena tete a tete.

SOPHIE

Marnie, Serena will maw her like a whale on the green lagoon.

They giggles.

MARNIE

Like a newborn mice nibbling a racket.

BETH

However Serena still gravid the resilience of her baby. Naomi will have a chance if stretch the play a third set.

The game is about to kick off. Marnie lounge her feet on the frontal seat.

MARNIE

(Watching the players)

Hail empress Marnie. Those who are about to die salute you.

ASSISTANT

(Wearing specs)

Empress. Will you retire your feet from the back of my shoulders?

Jennifer pukes Sophie and Beth elbows.

MARNIE

(Lurch her face to face him)

Lynx's eyes. Want you get choke in between my legs?

The assistant stand up and leaves.

JENNIFER

Marnie, he'll return with the polite umpire.

BETH

(Eyeing Marnie)

She will rule him out either.

MARNIE

(Eyeing the court)

Fame or money? What grabs more men's attention?

SOPHIE

(Grumpy)

Come on Marnie. They all drive on the road to implore, stroke, rub, wet through the lusts of beauty; not sentimentally queasy beauty.

Serena wins the first set. Claps come down to the stadium.

Players go fast to hydrate.

BETH

What a players they should feel incarcerate down under an oven.

Sophie is overtly affected by those words.

Series of shots:

- 1) Second set played.
- 2) Serena celebrates her victory.
- 3) The girls stand up about to leave.

MARNIE

Sevastova has her mind elsewhere, with her brother.

BETH

I should introduce her with my cousin.

MARNIE

The one who begged me never let grow my hair or my child girl personality? Ha...

BETH

You had been wordless pretty Sophie; did you bet too much and lost the game?

SOPHIE

I've to be all-spoken like you. Fucks, if I won't talk I won't talk to.

BETH

It's a pretty normal appreciation. I wonder what have you in the mood.

SOPHIE

(Loud)

I won't talk to because I won't.

JENNIFER

(Meddling)

You know Beth, we want to even the date. What about if we go to the movies at midnight. Oh course we pay this time.

MARNIE

Yes, do not vanishes into the theater as you did the last time.

JENNIFER

Yes. We were looking for you into the film.

DISSOLVE TO:

EXT. UNDER THE CANOPY OF THE THEATER -
MIDNIGHT.

Beth and Jennifer together.

Jennifer tries to light a cigarette fast
hold back it to the purse.

JENNIFER

Oh, I forgot you don't smoke any longer
Beth.

BETH

I quitted it. I told you.

JENNIFER

Because of your physician you told me.

Beth watching around the coming of the other ladies.

BETH

Now I abhor the Tabaco smell no matter the brand.

JENNIFER

Five years had you been visiting this shrink?

BETH

Two weeks he took me away the habit from smoke.

JENNIFER

Also from the weed?

BETH

I smoke hachis for a nightstand and had expend twenty years telling to nosey people that I quitted it that very hour.

JENNIFER

Well, your doctor took you away your sense of punctuality. The lassies are already inside. The film begun twenty minutes ago Beth.

BETH

Oh, really? Why did you picked up this place so far from Queens?

Jennifer and Beth made entrance.

EXT. BY THE THEATER - PAST MIDNIGHT

The four ladies among some moviegoers seep away from the theater.

Reared Jennifer talks close to Sophie's ears in a very earnestly attitude.

Forward Beth and Marnie walk on, at a time Beth turn her look backwards to Jennifer and Sophie.

It's drizzling outside.

BETH

The good shows end early.

MARNIE

Not this.

JENNIFER

Sophie, will you please get a lift to Beth to her home? Kinda of cold, haven't you brought jacket Beth?

Beth pretty sheepishly shook her head glancing briefly Sophie.

SOPHIE

(Direct to Beth)

My grandfather uses to say: 'For the man who look upon the dark side of life will be unable to exert any favorable influence over others.'

On a threaten way unfolding the JACKET as if were about to fistfight.

SOPHIE (cont'd)

Well Beth, it that's what you want to, that's what you will have; wait here.

Sophie goes to the corner to withdrawn her motorbike from the garage.

Beth and Jennifer interchange assessing looks. Meantime the girls stay prattling each other.

Sophie rumbles high the engine soon as she show off on the road wearing the BLACK HELMET.

Beth enthusiastic farewell and goes to ride on.

Sophie is waiting her offering another HELMET and PARKA.

Both leave soon. Marnie whistles their leave-taking.

EXT. ALONG THE ROAD - LATER

Almost empty wet roads traversing block after block high speed.

Beth has removed the HELMET feeling with her close eyes the drizzling breeze. She is making smiling apprehension from the semaphores and lampposts beams. Lights seems enlarge and swirls larger and larger as if were made of luminous rubbers, the dark roads aside and forward get holed black and Beth's face its getting blank.

Beth leans her face in cuddled way upon Sophie's rear shoulder wrapping tight her arms around the pilot midriff. Sophie speed up bucked the forward wheel.

The motorbike stop in a semaphore with red light. To Beth's perception a red floodlight circled both of them.

At the next starting the motorbike turns into the blind alley.

Afterwards we see Beth getting out from there. The engine of the motorbike rumbles inside not at sight.

She looks up to the heaven; soon it's get dawn.

INT. LIBRARY - MORNING

A hall white clear, quite silence, many people is reading on some large tables different BOOKS. We see at bottom some SHELVES holding reading material.

There is a LADY well dressed in a slink single red dress cutout on the shoulders, very finesse gait giving some order to some ELECTRICIAN with the METAL BOX TOOLS in his hand.

Beth read a NEWSPAPER in between her hands and a black helmet, from time to time loom her face on the upper ridge of the paper sneaking eyes to the LADY IN RED.

Beth take a look to the ROUND CLOCK on the wall 8:30 Am. She back to read.

Cellphone rings inside Beth's black helmet.

BETH

Hi...

JENNIFER (V. O.)

How late did you made it last night?

BETH

Not so.

JENNIFER (V. O.)

Did you were drinking last night pals?

BETH

A hell of a ride it's all I remember.

JENNIFER (V.O.)

(On a while before to answer)

And why are you talking from Sophie's cellphone?

Beth take a look to the ROUND CLOCK its sign 8:15 am. She looks it's twice at the direction of the second hand.

BETH

(Standing up)

Sophie waits me in the parking floor.

Jennifer hung up.

Beth can't detach her eyes from the CLOCK.

Take a look down to the newspaper what she is reading.

MAN (V.O.)

E, d, c, b, a...

The voice is getting louder, clear light is subsiding dim and looking at readers around quit their books ominously staring vacantly at her.

Beth walk on lightly from there.

Suddenly she realizes has return to the same table obliged her to watch the printed letters. She look up the readers are all staring at her. Beth breath heavily and pallor face felt her hands cramped finally she scuttle traversing the white corridor get closer to the squatted electrician making some repair on the plug by the low wall.

Beth sort of eliding flip her hand inside the METAL BOX and nips the SCREWDRIVER.

She is following the lady in red whom from profile smile sentient of Beth's prowl.

That's Jennifer.

Both ladies get inside the lift.

JENNIFER

(Speaking having Beth behind her)

This lift its personal employees only
darling.

Beth push the bottom on the lift board.

BETH

(Drawl voice)

Sophie wait us in the parking floor.

INT. PARKING FLOOR - CONTINUOUS

Crowded with CARS, some of them at the
distance leaving. Its dim area lighten
for some lamps along the flat cemented
ceiling.

Beth and Jennifer after leave the lift
walk alongside the plate glass of the
security guard cabin. It's lighten
inside but no one is seen around.

In a moment SURVEILLANCE CAMERAS frame
both ladies march.

Jennifer halt abruptly.

JENNIFER

My goodness. Are you hurt? Did Sophie and
you get an accident?

Jennifer snatch from Beth the helmet
splattered in BLOOD.

BETH

Trust me. She is fine.

JENNIFER

(Looking around)

Where is she? Or her motorbike.

BETH

(Furious)

Don't you smell her smuggler cunt?

Beth hold both hands on Jennifer's cheeks.

By on by imprison her against the plate glass by the sill.

Jennifer tries to retort something Beth is breathing upon her lips withholding her reaction.

Beth flips the helmet upon the hood of a parking car; the alarm sounds loudly but less than five seconds it stop.

They look pretty close each other Jennifer very apprehensive.

JENNIFER

(Almost whispering)

What did you drink Beth? You looks cold, insensitive, and too arousal at once.

In shivers Beth passes her hand across her sweaty forehead. Get close to Jennifer's ear

BETH

Arousal. I'm too arousal for you my
heaven... Say it again Jenny...

Kissing her and tipping her tongue aside
Jennifer's jaw.

Am I HORNY... Horny for you...

JENNIFER

(Blushed in shivers)

You wouldn't have me here.

Beth laughs of it yet frozen face to looks
like a spontaneous mirth.

JENNIFER (Cont'd)

Another 'horse rush' junky.

Beth shakes Jennifer body against the
sill and her own body.

BETH

Want you taste it?

Her hand goes inside the lap of the dress.

BETH (Cont'd)

(Feverish kisses)

My voice has vibration, the energy of a wave. What's that nothing like Jennifer? What are you experiencing now? Your head is floating in the lake... I have words that'll eat your heart out.

Beth detach her mouth from Jennifer's gasping mouth. Tongue kiss and detach leaving her out in thrills.

BETH (Cont'd)

I hear peoples' thoughts Jennifer. For some reason you won't it hurts. You always fear love you will hurts, right here eh.

Jennifer jolts with shaken legs and astonished started to cry.

Get down the dress to the line of her bare boobs removing down the bra.

JENNIFER

(In a whisper)

Sophie...

BETH

We're just dancing wildly, I was flying on the road and where is my rider? A blast of rays pierce every atom of my soul, I'm feel up with kindness, compassion, absolute divine love.

(Shook her head almost yelling)

The cosmos is in me, I'm the cosmos.

Beth caresses Jennifer face and with her other hand is detaching slowly the SCREWDRIVER pierced on her upper buttock line.

It's noticed Jennifer has her dress up unto the waistline, her underwear low along the thighs.

BETH

You'll feel just a funny prick.

Beth place flat hand making pressure on Jennifer's belly and fingered her holding the bloody screwdriver aside the heart and small fingers.

An invasive FOG creeps along the cemented ground by the cars.

Jennifer in a hot flush drips in between her legs her ecstasy.

Beths' eyes roll upward. Pierces Jennifer's trachea with the screwdriver. Through Jennifer's mouth BLOOD splashes Beth's face.

SECURITY GUARD(O. S.)

Freeze...

The guard gunpoint to Beth.

The body of Jennifer by half side slow recede from the sill to the ground hidden her face into the fog.

The guard watch at it shocked.

Beth walk on holding up the dripping screwdriver, the fog almost covering the utter lot.

SECURITY GUARD

Hands up.

Security guard shot twice on Beth's arm and shoulder. The arm flaps aside but Beth keeps walking as if it was the alien limb of a mannequin.

Security guards fix eyes on the holed blouse to his disquiet there is not blood ooze out the wounds.

Beth crash down the cabin sheet of glass with her forehead, spins around throwing to the guard a cloud of brilliant slivers dazzling the guard's eyes who remained frozen mute aiming with the gun.

Beth walk on aside him who lies stock-still. Unbutton his LIVERY SHIRT and clean with it the blood in her face then get into the fog way to the stairs.

EXT. ALONG THE SIDEWALK STREET -

LATER

Beth walks on stirred and from time to time fearing the closeness of the fog crawling behind her.

INT. DRUGSTORE - CONTINUOUS

Beth moves sneaky along the showcase holding tight her hand on the upper side of her bleeding buttock.

BETH

Sir please. Will you give me some bandages, Iodine and strong painkillers?

DRUG SELLER

Yes mam...

Drug seller return with the asking. As Beth threw some crumped billets on the vitrine and run away from it.

A block forward Beth half hide aside a corner apply the Iodine and strap the bandage. Swallow the pills with saliva.

Fast walking get into a PLAZOLETA with a FOUNTAIN in the middle crowded with DOVES while some KIDS nourishing birds and many people passing by everywhere.

Beth seems to go forward and backward across the big lot.

BETH

What time is it?

PEDESTRIAN

My wristwatch doesn't work.

Beth goes to take seat on the border of the fountain, casually a dove perch on her shoulder then flutter away.

A man with lot of NEWSPAPERS get close to her.

PAPERMAN

A hot drink will soon buck you up mam.

BETH

I'm fine man. Retire please.

The paperman goes concerning her attitude.

The cellphone dings softly.

Beth takes it and read the text message.

'How's going the date. You owed me one hundred bucks Sophie.'

Beth type: 'I'm so delighted I gonna give you 5 hundred darling...'

Type in reply: 'Actually, I'll take it if you let me have a snoop there right now.'

Beth type: 'You can't payoff to afford that.'

Type in reply: 'Sophie you make me really jealous. Watch out.'

Beth type: 'Fine. Now we gonna have a threesome...'

Type in reply: 'Cool. Shall we invite Beth's Fabricio? And what it's that(...) Beth uses to end her sentences?

Beth type: 'I ensoul her.'

After a long pause typed: 'Kinky Sophie, don't forget my birthday tonight. Remember I hate cakes ensouled girl... Ja, ja, ja...'

Beth takes the cellphone to the rear pocket resounding in her mind Marnie's laughter. Somewhere drums smashing chunks of hammers to metal pieces around her.

Beth stands up and fugues away from there.

Leaving the square get into a narrow taper corridor along the buildings.

A MAN (V.O.)

Look up the clock.

Beth stops looking behind three men and a woman talking effusively. She turns around and smile when find out a STORE crowded with hundreds of different CLOCKS for sell.

Beth gets closer noticing something weird inside the clock shop.

A clock is marching the second hand rearward, noticed other with the same defection. Soon she realizes all of them sweeps backwards the time and a little bit faster and faster she feels dizzy and the very ground seeps on her feet, for an instant across the square a lady is returning from the rear seat of the car to get inside and close the door, the doves are swirling towards the rear to nibble the corn beads, the clouds are sliding on the surface of the clocks and in slow motion people is walking backwards around her.

Beth see some of them getting stop to stare at her with accusatory countenances and rotten swampy fog creeps along their legs.

Beth runs away from it having catch of a TAXI which is coming backwards. She open the door and get inside when the traffic light pass from yellow to green.

BETH

Get away, get away from here..

DRIVER

What's up?

BETH

Just go.

EXT. ALONG THE STREET ROAD - CONTINUOUS

Inside the car in motion.

DRIVER

You hadn't told me your destination.

BETH

Hold on my cellphone. Ask to my pall
where can we get her.

Beth dialed and delivers the CELLPHONE to
the driver he takes already loud speaker
function and place the device above the
DASHBOARD while driving.

MARNIE (V. O.)

Hi Sophie what are you doing up?

DRIVER

Sorry lady. It's me. Ha, Roldon, the cab
driver. You pall right behind asked me
where are you at this moment.

MARNIE

A kinda of joke?

ROLDON (driver)

I don't know.

MARNIE (V. O.)

Beth are you there too?

Beth laughs trying to imitate Marnie's
laughter

MARNIE (V. O.)

We're on Manhattan, by the coast
cottage.

MAN (V. O.)

(Through the cellphone)

Your father is running away from you.

Beth rush to grab the cellphone and threw
it away by the window.

Exchange panic strike looks with Roldon.
Then back to seat rearwards with tearful
eyes.

BETH

Because a bird had perched on my
shoulder will flew away all my misery?

EXT/INT. TAXI IN MOTION. CONTINUOUS

Beth is evidently crying.

Roldon is about to stop but he is confuses
eyeing Beth across the rearview-mirror

ROLDON

I'm heading to the coast. It's ok?

Beth nods twice.

Flushes the car across the lanes.

BETH

We didn't... hadn't we passes here before?
Where are you taking me?

ROLDON

Calm down lady we are about to made it.

Beth leans her forehead against the door glass while the glimmering shades waves on her face.

Fidgeting her finger on the glass, rare, it's seem the glass powder rubbed in between her fingers while its coming night.

Beth remove her earring and with it detach tiny slices from the glass window like icicle pins, look it pointing at her eyes. Dallying pierces it on the corner of her eye. No blood ooze from it; then she does the same with other prick, and another. Soon we see her eyes like glassy porcupines and the eyeballs fixed wide openly with the eyelids pricked as well above.

The pine needles inside fill it up with blood.

Beth had a view of herself transfigured on the rearview-mirror.

BETH

(Yelling)

Drop me here... here..

Beth rush away from the cab.

Soon she is bordering the beach having at sight the COTTAGE.

Beth knocks and rap anxiously at the door.
As the door open someone inside up the UP-
TEMPO STEREO MUSIC.

Beth step inside a carpeted floorboard
without cushions, the dim light feebly
haloed a MAGENTA BULB and next to the
circled bar depict the shelves filled with
DRINK LIQUORS and GLASSWARE.

JENNIFER

(Whisper inside the tinged shadows)

She wants to play hard.

SOPHIE

(Showing her back whispers)

Freak. Dig me out from here.

Several GLASSES around the shelves fall
apart.

Beth step backwards scared.

An arm is coiling gently around stiff
Beth's neck. Meanwhile Sophie step
backwards unto her.

Beth tries to loose but is evidently
frozen.

Sophie stops and is turning around very
slowly, she is almost by profile when
someone scream upstairs.

Beth look up with her pierced eyes.

The figure of a man in shadows stands by
the upper handrail.

MAN

Each one has a handwriting as his personality.

As if were the singer

Sophies' fingerless hands caressing Beth's face down to her boobs.

Beth bites the arm across her neck.

Jennifer comes out into the flush magenta halo.

Beth despairing thrashes to set free from that arm.

Jennifer and Sophie with blood injures jump unto her trying to scratch the needles in Beth's eyes. They are laughing madly wrapped in music strums. Unwounded Marnie lie behind them.

The magenta light went off and the music, all inside the hall remains covered in an evening dark.

Beth runs back to the LAYBAY to hop in TAXI again. Once inside perspiring and gasping the car darted away while seemingly overhear Roldon's voice and through the road swerving headlights tails glare her eyes.

Feeling her eyeballs burning cupped her hands on them flailing her head and legs, screeches and cry.

Look forward at Roldon who turns his face down her with a bloody mouth in cackles.

At once Beth straight up on the backseat.

ROLDON (O. S.)

(Sounds scared)

Upon Beth's face the evening light returns.

What's wrong there woman?

EXT/INT. LAYBY ALONG THE COAST -NIGHTFALL.

Beth hop off the taxi.

ROLDON (O.S.)

Woman, my money...

Beth walks way to the coast getting attach the borderline of the cottage.

Music is loud and people is partying inside.

Marnie wave at her from the PORCH.

INT. COTTAGE - NIGHT

Beth made entrance and take seat on the edge of the long HAMMOCK by the porch.

Marnie reappear bringing a couple of PINK MARGARITA GLASSES.

Some other casual INVITERS get to shake hands with Beth.

PEDRO (22) wears a brown turtle-neck sweater and jeans. Holds a Heineken beer.

LIZBETH (30) long dress in beige, wear a silvery scarf around her neck and a tiny bud yellow flower aside her ear. Finesse make up with intense russet-brown lipstick.

Pedro look interested Beth.

BETH

What's up?

Pedro walk aside having a sip of beer in guard for been accosted for some unfamiliar visitor.

BETH(cont'd)

How do you do?

PEDRO

Horny.

Beholders quite not sure if titters or not at the comment.

PEDRO(Cont'd)

How's going on your blowjob?

BETH

(Close to Marnie)

This guy evidently doesn't know who am I or what's my job.

MARNIE

Cool.

LIZBETH

He spelled b,l,o,w,j,o,b.

BETH

I don't blowjob guys. I livelihood
from my family alive inheritance.

Some low cheers.

PEDRO

That's a blowjob... eventually
everything became a blowjob. You have
to looks for a routine. Otherwise
you'll get crazy knowing not what to do
every time you wake up and off the bed.

Beth watch him concernedly.

Marnie smilingly waits for an answer.

MARNIE

Jennifer told me she would come. I wonder
why she didn't make yet.

BETH

I think she is self-centered than sweet
or polite with us Marnie. But I loved
the way she dressed last night.

MARNIE

So, you cherished when I told you had a single neuron swimming your all enclose brain.

Smirks around.

BETH

You can tell me that as long as you give me the recipe for these cocktails.

Up-tempo music sounds inside.

MARNIE

Let me be raw-edged as you like to speak Beth. When I met you four years ago you weren't rawboned as you've became today.

BETH

I'm faint as a ghost against the pale sky.

PEDRO

I'll never get tire of your voice glistening like orchids made of sound.

MARNIE

Don't trust too much on him. Pedro is a larceny poet.

LIZBETH

When he wants to be out of the moon
befall expletive.

Lengthening her cup as if proposing a toast
to Marnie.

LIZBETH (Cont'd)

I want hear what you were telling me
about the smuggler girl Marnie. Such
topic can be disclosed to everybody
here?

Lizbeth seeping from the long cup take side
next to Beth in the hammock evidently
somewhat interested on her.

LIZBETH

Oh, your sweet eyes are a little bit
sty. Didn't you sleep well lately?

Beth turns her face away from Lizbeth.

MARNIE

Sophie apparently is a drugmule. She
was caught in a DEA's operative. Sophie
made from Afganistan with almost two
pounds of heroin wrapped in condoms.
Remember the night you leave us to have
a date with someone at the bums of
Bronx?

Beth nods, sips the margarita uneasy due the invasive demeanor of Lizbeth.

MARNIE (Cont'd)

Well; security force raided the second flat in the Bronx and she was caught in possession of it.

LIZBETH

(To Beth)

Didn't you hear anything at all?

BETH

I did read it on the newspaper.

LIZBETH

Sophie revealed us she was the entire day shitting the cargo and when the agents and SWAT team broke into she have to grab with her own hands the precious treasure wrapped in shit and ran away with it. When she saw herself ensnared by the squad she back to swallow up the shitty capsules.

MARNIE

The girl that you were so agog and heartbreaking to kiss Beth.

LIZBETH

Didn't you stink something fooling
around with Sophie?

Beth tight jaws roll eyes avoiding straight
contact.

PEDRO

Then we realized someone with lotcha
money paid her fie, her new clothes, a
motorbike, and brush teeth.

BETH

We shouldn't be disrespectful with her,
after all, we don't know all the way
through she has to put up with before
to get here.

LIZBETH

It seems you spare a killer as long as
livelihood with his own mediums.

PEDRO

Sophie and her family were starving?

BETH

That's a lie. Everybody knows what
hunger is.

Beth stand up. Walk aside Pedro staring at
Lizbeth who stretch up as well.

BETH (Cont'd)

(Sarcastically grin)

Some are shitty no matter the high or low inheritance they had brought with them.

Lizabeth walk close to Beth.

PEDRO

(Pretentiously)

Please child girls, not here.

LIZBETH

What unnerved us Beth is to see how awful ungrateful you are. You, Marnie, Sophie and I after discard any intromission from Jennifer, discussed here what to do with the heroin capsules cleanly delivered to your hands.

Beth is evidently blank faced.

LIZBETH (Cont'd)

Thanks to your daddy's contacts we set how get the green card to Sophie. And even a pimp calls Fabricio, you address to exploit those capsules in the black market. At the beginning I was thoughtful, this chic is cocky, then I realized she was trying to get the line of the brassy Sophie. We aren't astonished for a Dyke affair. But where did you laid Sophie? We're hammering to her cellphone hour after hour and the only one who answer is you.

Beth downcast face.

BETH

I answer because she gave it to me in pledge that I'll get a new Motorola cellphone to her. The manly gadget.

INT. THE HALL - CONTINUOUS

The ladies and Pedro lying on the cushion, drinking different liquor brands, smoking.

Row after row Beth ask for particular set of songs. She seems to not pay attention Lizbeth constantly assertiveness upon her.

BETH

That's it. The boss I want hear.

SONG 'I'm on fire' onset.

Beth lying back her head on the cushion inside her mind is listening the chords in slow cadence.

Turns her head to whisper something on Pedro's ears. Pedro at once get close to Lizbeth and going to dance with her.

Suddenly the song become low, simply composed of few notes iterated over and over again rearwards.

Beth get into conflict, revulsion at each face staring at her. Too low is the yellowish radiance, party's sounds getting drown in the air.

Beth peculiarly blank stare as if being looking for an exit of her mind. Slowly as if struggling against a frozen drift stand up and walk on unto Marnie.

Marnie cut off her conversation with some dudes and being grabbed by her wrist follows Beth to her own chamber upstairs.

On the way Marnie grabs a bottle of wine a pair of cups.

Along the stairs there is a GIRL crouched along the rugs with her back on the rails and chin down face wears Sophies' clothes.

Both girls stop.

MARNIE

Oh Sophie, Sophie. You made it.

When Marnie bows to rises her a girl quite different to Sophie open her heavy eyelids and the corners of her mouth white puke stains her overdoses plight.

The girls follow the march once get into the LIVING ROOM withhold a beige mild clearance.

Rear a LONG SQUARE WINDOW opened breezy by the curtains the sightseen of the dark bay rumor lackluster crashing waves on the sand. In between the framed window and the meaning door lies a BED WITH RED MATTRESS and aside the DOORFRAME is a big BLACK LOOKING MIRROR like a parallel door.

Once getting there Marnie do not allow Beth close the door.

MARNIE

Interesting show over Beth. Why do you bring me here?

BETH

It's too nosy downstairs. A flower like you should take a hideaway in her woody palace.

Marnie almost disappointed than offended.

MARNIE

So, this cheesy way works for you?

Marnie pours wine on either cup and offer it to Beth. Both ladies drinks bottoms up.

BETH

You don't have to play the spoiler party. Listen to me or do not. Haven't you seen how wonderful had you steal my mind roving about you day and night?

MARNIE

I get go. Anyway, say thanks to Sophie for the idea of my new tattoo.

BETH

Oh, can I see it?

Marnie unfold the right sleeve, then decided to strip the shirt remains wearing a black singlet very tight reveals a BLACK SNAKE wrapping a GREEN DRAGOON all along her forearm reaching the line of her shoulder and back neck.

Marnie turns slowly backwards lifting her short hair at the line of her nape.

MARNIE (Cont'd)

Sophie gave me the address of the tattooer. I mean, he is an artist. Look here the rear paw of the Dragon.

BETH

Can I see it better?

Beth flips the switch on. BULBS LIGHT MAGENTA soft radiate the chamber from the top of the concave woody ceiling.

Beth mesmerized make efforts to not touch more than Marnie's neck. Get close her eyes to the tattoo.

BETH

Ha. It'll bite me.

Marnie turns about.

MARNIE

Fool. You gave me the idea to print it on my skin. Don't you remember?

Beth is taken aback.

BETH

Really? When?

Beth close her eyes and lift her head backwards opening her arms aside.

Chill-out music ballad comes from the stereo.

BETH (Cont'd)

That's music soul-inspiring the touch of the artist's brush.

MARNIE

A suitor played that song to me in a violin. Right there by the porch. And what a changes he made on it. Yet, I'd hatred had chained my time and will to someone else. It's like to cut the wings off your very freedom. To ban you forever to experiment what the world hide out.

BETH

Is love or any other passion a prison?

Inside the music ballad Beth listen the threat from Charles Manson's girls.

SANDRA BLUE (V.O.)

You know a revolution coming and is coming fast, its right around the corner.

Beth step aside looking for the presence of someone behind her.

Marnie chortles. Then walks to the big square window shift the long curtains aside the walls and back facing Beth under the clearance of the beach.

MARNIE

Beth, you know what Sophy texted me inside the theater about you.

Marnie reading the small screen cellphone.

MARNIE (Cont'd)

(Reading)

'She looks clown face, as if the streets has rode into a horrid labyrinth. Yes; threats get outrageous if she can't get out of it.'

BETH

It was a passing by lapse. I got afraid to get out on the streets, its call agoraphobia; my physician corrected it.

MARNIE

Jennifer told me you sometimes have not idea from where did you come or where do you lead forth. Suddenly you change the topic of what we're talking to or just get too thoughtful about anything I guess. As if the click of a button snatch away your attention entirely. I don't get you Beth.

BETH

It wasn't always like that. Since that intruder-hacker possessed my laptop I found words and messages I can't summon up. The air spin before my eyes in ashes, into a sluggish void, dull and stridulate voices chock my senses. I'm nowhere with a hole in my chest, thumping my ears my head is gonna explode. Don't blame me for that Marnie.

Beth tries to grasp Marnie's arms, she recede slowly from her.

Both share another glass of wine.

MARNIE

Take a break. Do not push yourself. You need rest. Have you intake some pills? Ok, let me be specific. Have you coked out? Do not look at me thus Beth. Look, I want help you. I don't think you're nutty. Ja. Come on baby..

Marnie evidently scared embrace Beth driving her to the edge of the bed.

Beth assault kissing her. The kiss become passionate, threads of wine or blood pours down their mouths.

MARNIE (Cont'd)

Follow my words. Sleep. Sleep.

Beth gurgles. Pouring out a Sophy's cut finger in the palm of her hand.

Marnie is about to throw up. Finally she swoons at the gory sight.

Beth gradually feel her eyelids heavy and slide recumbent her body on the bed having a blur vision from both across the mirror.

Beth wake up abruptly.

Feel cold embracing herself. She wears not her blouse.

Looks dizzy and foggy around.

MAN (V. O.)

Here darling...

Beth looks across the mirror, there surges the voice.

MAN (V. O.)

I take you deeply inside yourself.

BETH

Shut up. I'm not there.

From the mirror ooze quagmire fog. The noxious fumes creep at Beth feet leaving the bed.

There is a man figure into the mirror.

MAN

Follow me, you need me, you wanton me.

BETH

Stop. I'm a memory of myself.

Beth sobs with both hands covering her face. Then shuffles extracting slowly the screwdriver from the wounded buttock.

MAN

Don't worry. It's what we call the after death experience.

Beth gets almost next to the mirror instead to outline her silhouette its surface the face of a man with red gory custards, palsy shoulders.

MAN

Soon you wake up. You must kill me.

BETH

Father?

The father's figure shivers to get entrap her inside the mist.

Beth lies shocked with the screwdriver cramped in her hand.

BETH

(Sobbing)

I can't...

MAN

(Yells.)

Cut out my suffering. Cut it out bitch.

In a cyclorama reflection the mirror across the window hued the landscape magenta. Beth raid wild frenzy to stab her father over and over. The magenta's lights blinks pieces of shards flies everywhere.

The bulb burst out.

MARNIE

Ayyy...

Dark lightens by the natural landscape clearance inside the chamber.

Beth running by the doorframe. Inside the shattered misty mirror looms down the hanging bloody and tattooed arm with Marnie's head dangling out of the dark hole reflexing her ripped face.

Beth flush down the stairs, stumble hard with the overdosed lass, rolling down get on her feet brandishing the screwdriver.

Lizabeth, Pedro and other inviters turn about her afraid faces unto Beth bum-rush.

Lizabeth rushes to grab the umbrella and face up the menacingly incoming of Beth.

CUT TO:

EXT. CRISSCROSS STREET - OVERCAST EVENING

Donovan has just quitted his query with Beth.

Beth sweaty face and raddled countenance get close to a passing by pedestrian.

BETH

(Drawl voice)

Have you seen my wounded healer?

The pedestrian walk away from her.

Lizabeth evidently consternated avoid Beth's proximity.

MAN (V. O.)

;Wake up!

Beth wheels about in the middle of some pedestrians, a piercing ache comes to her waist. She take a look to the dig in screwdriver with plastered bloody bandages and festering swollen skin.

Shocked, wipe the perspiration from her shivering face.

In tears Beth lumbering get into the crowd traversing the sidewalk. Suddenly rushes into the road cars coming onward steer away from her. She is almost run over.

Behind the LAMPPOST it's been wrapping the cylinder the PICTURE in full color of Beth and it reads: 'Missing Woman.'

CUT TO BLACK.