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. CREMATORY - 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 sobbs 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.

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:

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.
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.

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:

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.
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:

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:

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.

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.
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:

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.
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.
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:

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?
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.

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:

BEGIN FLASHBACK:

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:

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.

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.

MICHAE
Unless he's dead.

ALICE
What makes you say that?

MICHAE
I think he may have committed suicide.

ALICE
You do?

Michael gets closer to Alice.

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

ALICE
Are you sayin' you're psychic?

MICHAE
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.

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

ALICE
They just happen?

MICHAE
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:

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

Alice walks over to Gregory.

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

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.

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

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

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

None of that explains our present situation.

Michael sits down.

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

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

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.
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.

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:

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.

INT. MICHAEL'S CAR - DAY

Michael honks his horn over and over again.

END MICHAEL'S THOUGHT FLASH.
93.

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:

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
Noooooo.

Gregory puts his head on the floor.

END FLASHBACK.

FADE IN:

73 EXT. UNKNOWN SOMEWHERE - NIGHT
Gregory is standing in front of Alice.
After Michael killed you, Cedric's personality took over.

Alice looks like she's going to be sick.

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

ALICE
He killed me in my apartment?

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

Alice glares into Michael's eyes.

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

Yes.

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

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

Alice looks disappointed.

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

So who found him?

Found us, you mean.

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

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

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

Is that really the way you feel?

Alice's face is flushed with anger.

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

Of course, I perfectly understand.

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

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.

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

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

Ouch. That hurts.

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

Well, I don't really feel like talking.

Are you one of those antisocial types?

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

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

But I've told you who I am. Would you like me to prove it?

Gregory reaches inside a pocket and extracts a billfold.

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.

I don't need to see it.

Gregory puts the billfold back in his pocket.

So you believe me? You believe I am who I say I am?

Yes, I suppose so.

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?

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 intwined.
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