

NICE SUBURBAN CHICAGO HOME DAY

TOM BROWNOSKI walks down the stairs into the kitchen where AUDREY BROWNOSKI is preparing breakfast.

AUDREY (upbeat)
Hey there sleepyhead. I've made your favorite breakfast this morning...coffee, scrambled eggs, bacon, toast...

TOM (grumpy)
That's great. Thanks.

TOM sits at the kitchen table, takes a deep sigh and looks away. AUDREY puts breakfast down in front of TOM and sits at the table.

AUDREY
I took the day off today sweetheart. I thought that since you are going to be gone ten days this trip we could spend the day together. Miss Brandon is going to teach my class for me. Isn't that great? What do you want to do today?

TOM looks up at her annoyed.

TOM (stressed)
Why the hell did you do that? You know I have to prepare for this client. I don't have time for your nonsense. But since you're home why don't you take the Escalade in for an oil change. Do something useful.

AUDREY (saddened)
Fine.

AUDREY quickly leaves the kitchen crying. (MORE)

(CONT'D) TOM sits motionless staring at his breakfast for a moment. Then, picks up a slice of bacon and begins to eat.

MASTER BATHROOM OF BROWNOSKI HOME DAY

TOM is looking in the mirror, straightening his tie. He fixes his hair, walks to the dresser in the bedroom. Puts his wallet in his coat, his keys in his pocket and walks downstairs where the camera pans in on his suitcase and briefcase by the door... then there is a honk from outside.

TAXI CAB OUTSIDE OF BROWNOSKI HOME DAY

Tom closes the door behind him and locks it. The cab driver takes his suitcase and puts it into the trunk.

TOM

O'Hare.

CAB DRIVER opens the door for TOM and they both get into the cab.

CAB DRIVER

Nice day today.

A cell phone rings from inside TOM'S coat. He reaches into his coat fumbling for it.

TOM

Hello. Yeah, sorry about this morning I'm really wound tight about this deal with McMullen. If it goes through we'll be looking good. It could be worth \$2 million for us. I'll call you when I get to the hotel. Bye.

TOM puts away his phone in his coat and crosses his arms.

CAB DRIVER

You're wife calls you.
I wish my wife could call (MORE)

(CONT'D) me. My wife is still
in Pakistan. I'm trying
desperately to get her
to this country. It has
been really difficult
getting her papers.

TOM (mumbles under
his breath)
I wish my wife was in
another country.

CAB DRIVER (did not
hear TOM)
Where are you going sir?

TOM (looking agitated)
O'Hare. That is the first
thing I told you...where the
fuck have you been going all ...

CAB DRIVER interrupts TOM.

CAB DRIVER
No, no...that's not what I meant.
I know I am taking you to
O'Hare. Just wanted to know
where you are headed.

TOM
New York City. The underbelly
of society. The dark hole
of this earth.

The cab driver looks away from the rearview mirror and
looks out onto the road. Tom stares out at the traffic and
then notices that a dollar bill is sticking out from under
the left corner of the back of the driver's seat. Tom
quickly reaches down and shoves it into his pocket.

JFK AIRPORT. CAR RENTAL PODIUM. EVENING

TOM walks up to the reservation desk making eye contact
with the car rental representative.

DESK CLERK
Name please

TOM
Thomas Brownoski

DESK CLERK (confused)
Did you make a reservation
Mr. Brownoski?

TOM
No. Is that alright?
Do you have any
vehicles to rent?

DESK CLERK
Oh, sure. But all I have is
one mid-size left, and that
is it. That okay Mr. Brownoski?

TOM
Fine.

DESK CLERK (curiously)
Oh, wait. There's a note on
this particular vehicle.
Let me see. It says the child
safety locks are broken
and that you can only open
the back doors from the outside.

TOM
I'm traveling alone. It's fine.

INSIDE HOTEL ROOM DAY

POV is from TOM's eyes. Image of hotel room begins blurry and begins to clear up while TOM is looking around (MORE) (CONT'D) the hotel room. He looks across the room and sees his reflection in the television. It is apparent he is waking up from a nap on the bed. (He is fully clothed on top of the covers. Pillow is out from under the covers.)

The hotel phone rings. Tom reaches over to pick it up.

TOM (groggy)
Hello. Yeah...thanks.

Tom hangs up the phone and rubs his eyes. He goes to (MORE)

(CONT'D) his coat hanging in the closet and pulls out his cell phone. He begins to call someone.

TOM

Mr. Santori please. Yes.
Tom Brownoski.

TOM (without much
feeling)

Bill. I'm here. Still want
to meet for lunch today?
Yeah, I know. It's just
I have that client meeting
tonight. Okay, yeah. I'll
meet you in about 30 then?
Okay. Sounds good. What's the
address? Okay see ya there.

OUTSIDE A SMALL ITALIAN RESTAURANT. DAY

TOM is standing outside the restaurant looking at his watch. He then looks around and apparently notices his friend walking up to him. He is an older man. He reaches out to shake his hand. His friend hugs him. TOM looks uncomfortable.

TOM

Too many people here.

BILL

We can go someplace else
if you want.

TOM

No, that's okay. It was hell
finding a place to park. I'm
here until I go to my client
meeting.

BILL

What? You drove here from
the hotel? Are you nuts?
Man, you haven't changed
one bit have you.

TOM and BILL go into the restaurant a hostess greets them. She seats them at a table and hands them menus.

A waitress comes up right away.

WAITRESS

Do you know what you fellas
want or do ya need a few
minutes?

BILL

I'll have the chicken marsala
lunch plate.

TOM

I don't know. What's the special?

WAITRESS

Linguini with white wine clam
sauce.

TOM

Oh. I've had that before.

WAITRESS

So, can I get it for you?

TOM

No, no. Don't you have
anything new and exciting
in this place? You guys
are still serving the same
menu from the last time I was
here 8 years ago.

The WAITRESS begins to look stressed.

BILL

All of the chicken dishes
here are really good.

TOM (sighs)

Just bring me the same
thing he's getting.

The WAITRESS smiles and leaves.

BILL

Wow, that was fast. Good thing we had a reservation.

TOM

How can you stand to live in this cesspool?

BILL

I don't know. I guess you just get used to it. Gwen and I have been here a little over seven years now.

TOM

I'd want to shoot myself if I lived here. Chicago is bad enough. Everywhere you go it's always the same damn thing.

BILL

There are perks to living in a city that doesn't sleep.

TOM

I guess.

BILL

No really. Like some nice side action if you catch my drift.

TOM (perks up)

What?

TOM leans in towards BILL.

TOM

Where?

BILL

I don't know if I should be telling you about this.

BILL pauses and leans closer.

BILL

I picked up this really hot number down in West Village. The working girls hang around the clubs at night so the cops can't tell them from everyone else.

TOM

And...how did you know who was working and who wasn't?

BILL

Well the secret is...they wear long red scarves.

TOM

You're crazy.

BILL

No, I'm not. I'm serious. And they're no cheap hookers either. It'll cost you at least a grand. They're young and hot.

TOM

Whatever.

BILL

You still don't believe me?

TOM

No, I can't say I do.

BILL

Go to the club "Mania" after 2 a.m. and you will completely see what I mean. There'll be at least 5 red scarves... I guarantee it.

The WAITRESS brings them a small salad, bread in a basket and their entrées. BILL and TOM begin to eat. TOM eats very quickly.

BILL

How's Audrey these days?

TOM

Fine. Annoying.

BILL

What are wives for, huh?

TOM

Yeah, right.

BILL

Just bought a new vacation home
down in Florida.

TOM

Yeah, I have one.

BILL

Really, where?

TOM

The Keys.

BILL

Do you like it?

TOM

I'm not crazy about Florida.
Too many people...storms...and
it's just hot.

BILL

Hot is good when you spend
most of your time in New
York.

TOM

I guess. I'm traveling
so much for business
that I couldn't care less.

BILL

Ever thought about just
quitting your job and retiring
early...maybe settling in on a
tropical island fishing and
just enjoying your life.

TOM

No.

TOM then scrapes up every last morsel of food from his plate with the last slice of bread and then looks at BILL.

TOM

I'm hungry.

BILL

Let me see if I can get the waitress' attention. They never give you enough bread here.

TOM

No. That's not what I meant. I'm hungry for more. I'd never quit my job because I NEED more.

BILL

Well, what can I say? You always were the most ambitious prick I ever knew.

TOM smiles at BILL and kind of chuckles.

TOM

I know.

INSIDE TOM'S HOTEL ROOM. EVENING.

TOM is washing his face in the bathroom. He walks into the hotel room and turns on the television. The hotel phone rings.

TOM (sounding
tired)

Hello. Yes, I just got back from the meeting with McMullen. He's not sure if he is ready to implement our system or not. I don't know. Yes, I am pretty tired. I was (MORE)

(CONT'D) just getting ready
to call you and go to bed.
Yeah. Okay. Who knows...I may
come home early after all.
Okay,bye.

TOM hangs up the phone and stares at the television.

TOM'S HOTEL ROOM HOURS LATER 12:30 P.M.

TOM is still staring at the television. He jumps up
from the bed and goes into the bathroom and takes a shower.
There are several empty bottles of alcohol on the table
next to the bed.

INSIDE TOM'S RENTAL CAR EVENING DASH CLOCK SAYS 1:30

TOM is driving down a busy street in New York. People are
partying, fighting, yelling and cursing. Lots of activity.

TOM sees the sign for the club "Mania" and starts looking
frantically for red scarves being pulled to any type of red
clothing that he sees. He sees none.

INSIDE TOM'S RENTAL CAR EVENING DASH CLOCK READS 2:15

TOM is driving around aimlessly aggravated. He heads back
towards the hotel and then turns around and heads back
towards the club. As he pulls in front of it he begins to
notice "red-scarved women" coming out on the arms of well-
dressed men. He slows down and pulls up to the curb. He
rolls down his window when he sees a lady with a red
scarf...alone.

LADY

Are you lost, or are you
looking for someone?

TOM

I'm looking for a friend.
A special friend.

LADY

Oh really? Does your friend
have a name?

TOM (confused)

Uhh...

LADY

She doesn't have a name?

TOM

I'm looking for a new friend.

LADY

Someone like me perhaps?

TOM

Yes. She would be wearing a red scarf just like you.

LADY

This red scarf is silk. Isn't it beautiful? I could sell it to you.

TOM

How much?

LADY

\$2,500.

TOM

Is that the going rate for scarves these days?

LADY

That depends. What do you intend to do with it?

TOM

Anything I want.

LADY

Then, yes that is the rate.

The LADY holds out her hand for TOM to pay her.

TOM looks into his wallet at a mound of cash.

TOM

How about \$1,500?

LADY

No, This scarf is worth the money. You can't have the scarf.

TOM

But, I want the scarf. I NEED the scarf.

LADY (angry)

Then give me the money and you can have it.

TOM

Fuck you! You're not the only two-bit whore in New York.

LADY

But I'm the best there is.

TOM

I doubt it.

LADY

If you change your mind, you know where I am.

The LADY flips TOM off and goes back towards the club. TOM peels away. He drives frantically looking for more hookers. He stops and pulls over and counts his money. Kind of hiding himself.

TOM

One-hundred, two-hundred...
three, four, five, six,
seven, eight, nine, one,
one, two, three, four, five,
six, seven, eight, nine, two,
one, two, three, four, five,
six, seven, eight, nine,
three, one, two, three, four,
five.

TOM then puts a chunk of cash in his pocket. He puts his wallet back in his coat and goes back to where the lady with the red scarf was walking.

INSIDE TOM'S RENTAL CAR EVENING DASH CLOCK READS 3:23

TOM pulls up near the club. TOM looks everywhere, but doesn't see the red-scarved lady anywhere. Many people are pouring out of the club.

Frustrated, TOM drives away. As he is driving he is checking out every woman on the street. He notices a couple of red-scarved women, but they all have escorts with them. Then he sees the lady from earlier with another man. She turns looks at him and shakes her head no. Then blows him a kiss. TOM drives faster.

TOM then sees the back of a small woman in a black dress and heels with a red scarf around her neck. She is looking at the door of an apartment building searching for a button.

He pulls up alongside the curb, opens the back door, grabs the girl from behind and throws her into the back seat closing the door.

Then TOM gets into the car and doesn't look at her. The GIRL catches a glimpse of the man's face and turns completely white with fear. TOM does not look back at her.

GIRL (panicked)

Mister.

TOM

Shut up.

TOM pulls up to a stoplight. The GIRL tries to open the backseat door.

TOM

What the hell are you doing?

GIRL (angry)

Let me out of here you son
of a bitch.

TOM

I want the scarf. I'll
give you \$2,000.

GIRL

You can have the scarf.

The GIRL takes off the scarf and throws it up into the front seat.

GIRL
Just let me out. Please.

TOM pulls into an alley.

TOM
Bitch, don't insult me.

GIRL (screaming)
Let me out! Help. Somebody
help me.

Then the GIRL jumps into the front seat and TOM grabs her, and lies on top of her.

The GIRL takes a deep breath.

GIRL
Please. Just let me go.

TOM takes the money and puts it in her hand. He reaches up her skirt, kissing her neck. She starts to squirm. She is holding her right hand out in a fist with the money.

THE GIRL begins to panic again.

GIRL
No. Please. Stop. STOP!

TOM abruptly stops. At that moment she throws the money at him and kicks him, then tries to open the door. TOM knocks her to the ground and straddles her. The GIRL is fighting.

GIRL
Get the fuck off me!

TOM
Shut up!

TOM starts banging the girl's head on the pavement. He goes into a frenzy. The girl screams very loudly one last time. The girl's face is blank. She is staring up. Then TOM notices a blood pooling from around her head.

INSIDE TOM'S HOTEL ROOM. 3:42 AM

TOM is laying in bed. He looks at the clock. He smiles. He sees his reflection in the television and falls asleep.

INSIDE A MODEST TWO BEDROOM APARTMENT. DAY. POV is from TOM'S EYES. DAYTIME. THE ROOM BEGINS BLURRY. AS TOM BEGINS TO FOCUS YOU CAN HEAR HIM BREATHING SHALLOWLY.

TOM (groggy)
Where in the hell am I? Damn.
Was I that drunk?

TOM begins walking around the apartment. He picks up a bill from a table in the living room.

TOM
Joy Christensen, huh?

TOM'S eyes go in and out of focus. He sees a toilet inside a bathroom and heads towards it. When he gets to the bathroom he turns on the light, which illuminates the small bathroom. You still do not see anyone. When TOM turns toward the mirror he is horrified to see the face of the girl that he murdered. He passes out.

When TOM wakes up, the camera angle changes to follow "TOM" who is now in JOY'S body. JOY starts crying and shaking.

JOY hears a key in the door and runs to the living room to see who it is. There is another young woman looking through the mail. There is a suitcase by the door.

ANNE
So, nothing came for
me huh?

JOY stands staring at ANNE looking terrified.

ANNE
Is there something wrong
Joy? Why are you still
here? Don't you have class
today?

JOY (trembling)
I don't know. Do I?

ANNE
You're trembling. What's
wrong? Are you having
night terrors again?

JOY
Who are you? Do I know you?
Where am I?

ANNE
Very funny. Enough with the
amnesia act. You'd better get
dressed and get your ass
to school. Your Lit professor
will not be impressed.

JOY
I'm not acting. I don't know
who you are or where I am,
but I want to go home.

ANNE
You're not kidding are you?

JOY
No.

ANNE
Maybe you should go to the
health center and talk to a
doctor?

JOY
Where?

ANNE
The women's health center.
You were just there last...
oh okay. I'll take you.

JOY
Thanks...uh...

ANNE

Anne. My name is
Anne Edwards. I live
here too.

INSIDE THE HEALTH CENTER LOBBY. DAYTIME.

NURSE

Joy. Joy Christensen.

JOY does not respond. ANNE touches JOY'S arm.

ANNE

Joy.

NURSE

Joy. This way.

The NURSE is holding a chart in her hand. She leads JOY into an examination room.

NURSE

You can have a seat Miss
Christensen. Your roommate
says that you are having a
problem. Do you know what
I'm talking about?

JOY

Yes.

NURSE

Are you still experiencing
sleep terrors Joy?

JOY

I don't know.

NURSE

Have you been taking
your medication?

JOY

Medication?

NURSE

Okay. Let's take your (MORE)

(CONT'D) blood pressure and
get your temperature.

The NURSE takes JOY/TOM's blood pressure and pulse.

NURSE
Everything seems normal.

JOY
What medication am
I taking?

NURSE
Diazepam...ummm...that's
valium.

JOY
Oh.

NURSE
What's your name?

JOY
Joy.

NURSE
Have you ever met me before?

JOY
No?

NURSE
Okay. We need to get a urine
specimen. I'll walk you to the
bathroom where you go. Just put
the cup in the window and turn.
Then just come back here and
wait for Dr. Mendez, Okay?

JOY
Okay.

NURSE walks JOY/TOM to the bathroom and the door closes.

INSIDE DR. MENDEZ'S OFFICE.

NURSE walks into the office carrying a patient chart.

DR. MENDEZ
What is it Sadie?

NURSE SADIE
Joy Christensen is back.
I think she might have
taken too many of her
meds last night.

DR. MENDEZ
Get a urinalysis and I'll
be in to check on her right
away.

NURSE SADIE
One step ahead of you.

DR. MENDEZ
Sadie, was her blood pressure
elevated at all?

NURSE SADIE
No. Her vitals were normal.

DR. MENDEZ
Okay, huh? Is that her chart?

NURSE SADIE
Yes.

NURSE hands DR. MENDEZ the chart. He opens it and looks over it.

DR. MENDEZ
Pavor nocturnes, oh yeah. I
diagnosed her with sleep
terror disorder.

NURSE SADIE
Her roommate claims that
she is suffering from
memory loss.

DR. MENDEZ

Okay. I'll be there in a minute.
You'd better go and keep an eye
on her then.

INSIDE THE LOBBY OF THE HEALTH CENTER.

ANNE is waiting reading a tattered copy of "To Kill a Mockingbird" The NURSE comes out and calls for ANNE.

NURSE SADIE

Anne Edwards.

ANNE

Yes.

NURSE

You can come back with
Joy now. The Dr. wants to
speak with you.

ANNE

Okay.

ANNE and NURSE walk into the examination room where JOY is sitting.

JOY

Anne.

ANNE

Hey, how are you doing?

DR. MENDEZ walks into the room.

DR. MENDEZ

You must be Ms. Edwards.

ANNE

Yes, I am.

DR. MENDEZ

Okay. I just want you to
hear this too in case
there are any further
problems.

ANNE

Okay.

DR. MENDEZ

Miss Christensen, you did not take too many of your meds. However, it is possible that you are having an adverse reaction to this particular medication. We did find Diazepam in your system. Sometimes this particular medication does cause some memory loss.

JOY

Okay.

DR. MENDEZ

So what we want you to do is discontinue the medication for a couple of weeks to see if your memory comes back. If it doesn't, we are going to begin a series of tests to try to determine a cause.

JOY

Okay.

DR. MENDEZ

I think it would be wise to have someone accompany you at all times until your memory returns. I need you to come back to see me in three days.

ANNE

I can stay with her. I have two weeks left of my break until I have to start summer classes.

JOY

Thanks.

INSIDE JOY AND ANNE'S APARTMENT

DAY

ANNE and JOY are sitting on the couch uncomfortably looking at each other.

ANNE

So, you really don't remember anything at all.

JOY

No, not really.

ANNE

Okay then. What about your boyfriend?

JOY

My boyfriend?

ANNE

Yes, Paul. He's on a backpacking trip in the southwest this week with his friends. They call it their "complete escape" trip. No phones, no electricity.

JOY

Oh. Why didn't I go?

ANNE

You have class. Finals. Remember? Professor Clark...literature...ringing any bells here?

JOY (chuckles)

No.

ANNE

Okay. Well I'll call Professor Clark and tell him what has happened. Dr. Mendez did give you a written excuse.

JOY

Thanks Anne.

ANNE

What do you remember?

JOY

A black dress.

ANNE

What black dress?

JOY

Do I have a black dress?

ANNE

Not that I know of. You usually sport jeans and sweatshirts... tennis shoes.

JOY

Oh.

ANNE

Maybe some pictures will help you remember.

JOY

Okay.

ANNE pulls out a photo album out from under their very humble couch/futon.

ANNE

Okay. Here we go. Here are some photos from our holiday party.

JOY

Is that Paul?

ANNE

Umm...no. That's Jacob, Liz's brother. You didn't know Paul yet.

JOY

Oh, okay.

ANNE

Here's Sarah and Liz. Your best friends. They flew in from Chicago. Remember?

JOY

Chicago? Oh my god.

ANNE

Okay. Looks like you're remembering after all.

JOY

I lived in Chicago.

ANNE

YES! Yes, you were from Mt. Prospect.

JOY (whispers)

Audrey?

ANNE

What?

JOY

Nothing. Just thought of the name Audrey. Reminds me of Naperville? Do I know anyone there?

ANNE

I don't know. Maybe. You lived in the city for a while...your last year of high school. You could know people from Naperville.

JOY

I'm so confused.

ANNE

I'm sorry.

JOY

Tell me everything you know.

ANNE

Okay. Well. You grew up in Mt. Prospect, Illinois. Just an hour out of the Chicago city limits. Your mother lives in Sarasota, Florida. You don't have any siblings. You work part-time at Bradley's. You go to Columbia undergrad. You're very bright. You got a full scholarship. You've been hot and heavy with Paul Miller for about three months now.

JOY

And my father?

ANNE

Um... died before you were born.

JOY

Oh. I don't remember any of this.

JOY puts her head in her hands, takes a deep breath and looks up at ANNE. ANNE closes the photo album.

ANNE

Maybe we should call your mom or ... Liz.

JOY (shakes her head)

I'm not ready for that. I don't think. Let's look at more pictures that seems to be helping some.

ANNE opens the photo album about mid-way through.

ANNE

Okay. Here's our mom's and the two of us down in Florida for spring break back in March.

JOY

Oh. Wow. Okay. So, have we known each other for a long time?

ANNE

Just a little over a year. Our parents are neighbors. You wanted out of the dorms and I needed a roommate.

JOY

I thought I was from Mt. Prospect? What is my mother doing in Florida?

ANNE

She moved there five years ago. Maggie is a kind of free spirit. She said she was tired of all of the greed and hostility coming from corporate America. Moved on a whim. You were going into your senior year of high school when she decided to move. That's when she stayed with your best friend Liz and her parents.

JOY

Oh right. In the city. Well I certainly remember Chicago.

ANNE

You love Chicago.

JOY

No, I don't. Chicago?

ANNE

You told me that you loved Chicago.

JOY stands up and walks over to the window of the apartment and looks out. ANNE puts the album down onto the table.

JOY

Right. And the next thing you're gonna tell me is that I love Florida too. And I hate that place.

ANNE

I've never heard you use
the word hate before.

JOY

Really. Well there are a lot
of things that I don't like
very much. That I know for
sure. Crowds...and wasting
time on nonsense.

ANNE (perplexed)

Where is this coming from?

JOY

You said I have a job, right?

ANNE

Yeah, you work part-time at
Bradley's bookstore.

JOY

Bookstore. Why there?

ANNE

I want to show you something.

ANNE takes JOY'S hand and walks her down the hall into
JOY'S bedroom. There are two closets, closed.

ANNE opens one closet and it has some clothing hanging in
it. Mostly t-shirts, sweatshirts, jeans.

Then ANNE opens the second closet. It is completely full
of books.

JOY

I guess I like to read. These
books look pretty old. I wonder
if they are worth anything?
Fiction? Why read that crap?

Stunned, ANNE sits on the bed.

ANNE

Who are you? Where's Joy?

JOY (upset)
What are you talking about?

JOY sits on the bed next to ANNE.

ANNE
The Joy I knew is gone. I
don't know who you are,
but I want Joy back. And
you are going to have to try
to find her inside you. She's
there.

JOY
I'm tired. I think I need
to lie down for a while.

ANNE
Okay. Sleep well. Find peace.

DREAM SEQUENCE. TOM is standing in the apartment. He recognizes the decorations from a photo he saw. He is at the holiday party.

ANNE walks into the room. She puts a gift down on the table.

The door buzzer rings.

ANNE runs over to the buzzer and pushes the button.

ANNE
Hello.

JOY
Hey, it's me. My arms are full
can you come down and open the
door for me?

ANNE
Sure thing.

ANNE leaves the room. TOM is walking around looking at things in the room. He recognizes items from the pictures. ANNE and JOY enter the room. Carrying many bags. JOY looks straight at TOM and freezes.

ANNE

Joy? What is it?

JOY breaks away from her stare and smiles.

JOY

I thought I saw somebody.

ANNE

There's no one here yet.

JOY

That's good. We haven't got everything ready yet. I still need to get ready. Sarah, Liz and Jake will be here before you know it.

ANNE

I can't wait to meet them.

JOY

You're gonna love Jake.

ANNE

We'll see. Why are you always trying to playing matchmaker with people? You don't even have anybody.

JOY

Because it is the little things in life that give us the most happiness.

ANNE

Go, get ready. I'll start the food. I want it to be edible.

JOY sticks her tongue out at ANNE and heads towards her bedroom.

JOY

Thanks!

THE ROOM BEGINS TO SPIN UNCONTROLLABLY DREAM SEQUENCE
CONTINUES TOM is still standing in the same place now there
is a full room of people.

TOM recognizes people from the photo. He sees both girl's
mothers, Liz, Sarah and Jake. There are several people that
he didn't see in photos.

People are laughing and mingling.

TOM then takes particular notice of MAGGIE, JOY'S mother.
She begins to sing, champagne glass in hand. Christmas
music is playing loudly.

MAGGIE (singing)

Oh, come all ye faithful.
Joyful and triumphant. Oh
come ye, oh come ye to ...
Sarasota...

JOY (laughing)

Mom.

MAGGIE

I can try can't I.

JOY

Yeah, I suppose.

MAGGIE

This is a beautiful party.

ANNE and her mother LOIS walk up.

MAGGIE

If I didn't know any better
I'd say we're drunk Lois.

LOIS

You'd say. I'd say we're
trying to defrost.

MAGGIE

Next year we insist that the
holiday party take place on the
beach.

JOY

That would take all the fun
out of trying to warm up.

LOIS

I say let the sun warm us up!

MAGGIE (making a toast)

Here's to the beach.

MAGGIE, JOY, LOIS AND ANNE raise their glasses of
champagne.

MAGGIE finishes her entire glass.

MAGGIE

Who's ready for a hot toddy?

MAGGIE stops on her way to the kitchen dead in her tracks.
She is steps away from TOM.

MAGGIE

I think there is a man here.
Points at TOM.

TOM backs into the wall. The CD player stops moments later.
ANNE rushes over to the stereo and starts another holiday
CD.

JOY

Mom, what are you talking
about. There's no one there.

MAGGIE

You feel it too don't you
sweetheart.

JOY

I thought I saw someone
earlier. But you know
how my imagination is.
I read way too many books.
You probably just picked up
on my fear from earlier.

LOIS comes over to MAGGIE and JOY.

LOIS
I don't like this ladies.

JOY
Do you see something too?

LOIS
Yes.

LOIS brings her empty champagne glass in front of her and looks at it intensely.

LOIS
I see an empty glass.

ANNE walks over and takes the glass from her mother and fills it.

JAKE walks over and kisses JOY on the cheek.

JAKE
You, owe me a dance.

LIZ walks over and snaps a picture of ANNE and JAKE. The one that TOM saw in the picture album.

THE ROOM AGAIN BEGINS TO SPIN OUT OF CONTROL.

BLACKNESS...BLURRY VISION...APARTMENT IS EMPTY AND DARK

TOM walks around the apartment and sees the bathroom. Walks to the bathroom turns on the light and sees his face in the mirror. The image from behind the mirror ties a red scarf around his neck. TOM reaches out to touch the mirror and the image reaches out of the mirror and grabs him around the neck...

IMAGE
SHUT UP!

TOM tries to fight himself off. He grabs the red scarf. It turns into blood. He screams and the scream turns from his scream to JOY'S scream.

JOY/TOM wakes up in a pool of sweat and sits completely up out of bed. ANNE is at the door. ANNE runs to JOY.

ANNE

It was just a dream.

JOY

I think I remember the holiday party.

ANNE

That's great. Too bad you're still having night terrors.

JOY

Yeah. Too bad.

JOY lays back down on her bed.

OUTSIDE OF BRADLEY'S BOOKSTORE. MORNING.
ANNE AND JOY ARE STANDING OUTSIDE OF THE DOOR.

ANNE

Are you sure you're up to this today.

JOY

Yes. My boss' name again?

ANNE

Iris. Iris Bradley.

JOY

Okay.

A young girl approaches. She has a name tag that says Yuki.

YUKI

Hey Joy, Anne.

ANNE

Hey Yuki, how's it going?

YUKI

Not too bad.

YUKI turns to JOY and touches her arm.

Suddenly TOM's vision is somewhat blurry and he has a memory of YUKI and JOY working at Christmas time in the bookstore. It was extremely busy. YUKI twists her ankle. And suddenly TOM's vision clears.

ANNE

I'm going to check out the new paperbacks...I'll catch you chics later.

YUKI and JOY wave at ANNE as she heads back towards the front of the store.

YUKI turns and looks at JOY.

YUKI

Okay. I'll get you retrained today. Iris said she'd be in after lunch.

JOY

It's good to be back. Has your ankle been bothering you lately?

YUKI

No, it hasn't acted up since Valentine's Day, thank god. So, I guess your memory has been coming back...

JOY

Well, not all of it. But I think I remember enough to work.

YUKI

Well, you've only been gone a week. But if you're sure, I could use the help around here.

YUKI reaches down and put a brown cardboard box onto the counter top and opens it with a razor cutter.

JOY

Yeah, that's what Doug said when (MORE)

(CONT'D) Anne called for me last week. It's so weird to be this confused.

YUKI starts to pull books out of the box and stacks them onto the countertop. She points to a sticker gun and JOY hands it to her.

YUKI

How's Paul taking it?

JOY

He's not back yet. I'm kind of nervous about seeing him. I still don't remember anything about him.

YUKI

Don't sweat it. Paul is such a great guy.

JOY

So you know him too.

YUKI

Uh...yeah...I introduced you guys. He came in to say "hi" to me one day and you caught his eye. You've been inseparable since.

JOY smiles at YUKI.

YUKI

I've known Paul since I was six years old. He was twelve when his family moved across the street from me. I've had a crush on him for years, but the feeling wasn't mutual. We are just way too different. I would die without a hairdryer and my nails done. And you know Paul, he has to be one with nature.

JOY looks confused. YUKI pulls up another box and opens it. She hands JOY another sticker gun and pushes a stack of

books to her. JOY begins to put stickers onto the backs of books.

YUKI

Right. You really don't remember, do you?

JOY

No, sorry. I wish I did.

YUKI

Don't worry. It'll come back to you. Paul is also one of the best photographers I ever known.

JOY

He is a freelance photographer right?

YUKI

Yes, that's how he was able to go on this month-long trip.

JOY

Oh, I didn't know that.

YUKI

He's taking pictures for National Geographic again.

JOY

Oh, wow.

YUKI

Come on. There are customers waiting at the registers. Let's get you working again.

BACK AT JOY AND ANNE'S APARTMENT. DAY

ANNE and JOY are sitting on the couch watching television. They are watching a Crime and Punishment show on court TV.

ANNE

Man, how can anyone be (MORE)

(CONT'D) that cold? He should fry for killing that kid. You know people just think they can do anything they want and the sad part is that they can! Our system is so fucked up that the people who deserve punishment get off scott-free and the people are innocent always end up with the short end of the stick. I can't watch this anymore.

ANNE turns off the television.

JOY

Maybe it was circumstantial. Don't you think that sometimes things just happen? Maybe he was a miserable man who made a mistake.

JOY starts to cry and doubles over.

JOY

What is wrong with me?

ANNE

I'm sorry Joy. I don't mean to upset you. I know how sensitive you are being premenstrual and all. You know what will make you feel better?

JOY (wiping her eyes)

Premenstrual? Oh my god. How do you know?

ANNE

You always start a week after me. A little Ben and Jerry's will fix you right up. And...wait right here.

JOY

Okay.

ANNE leaves the room and returns with a guitar. She hands the guitar to JOY.

ANNE

You play around with this
while I go get the ice cream.

ANNE goes into the kitchen and prepares the ice cream in bowls. There is music coming from the living room. ANNE looks shocked but goes into the living room with the ice cream. JOY is playing "As My Guitar Gently Weeps."

ANNE stares at JOY and holds the bowls.

JOY looks up at her.

JOY

This is the only song I ever
learned. My brother taught
it to me when I was fourteen.

ANNE (pale)

You don't have a brother and
I've never heard you play
anything before. This is so
weird. Joy you can't play the
guitar. You've never even
been able to hold the guitar
right. I thought the guitar would
make you laugh...I've teased
you about it ever since I
met you.

JOY (mouth open)

Oh.

ANNE sits beside JOY and takes the guitar from her.
ANNE begins to play classical guitar music.

JOY

Anne.

ANNE

What is it?

ANNE stops playing the guitar and sits it down on the floor next to the couch. JOY reaches over and grabs ANNE'S arms.

JOY

What if I told you that
I'm not who you think I
am.

ANNE

What do you mean?

JOY

I'm not Joy Christensen.
I'm someone else.

ANNE

I might believe you, but
I'm more inclined to believe
that you believe that because
your memories are gone.

JOY

I think I'm trapped in
this body because I did
something horrible to this
girl.

ANNE

You poor thing.

JOY

I'm serious Anne.

ANNE

What?

JOY

I went to sleep one night
and then when I woke up I
was here. In this apartment,
in this body. I'm not completely
sure who I am. But I know
I'm not Joy Christensen.

ANNE sits quietly. The two of them stare at each other for a few minutes.

ANNE

I don't know what to say.
Did Dr. Mendez give you a
referral for a psychiatrist?

JOY

Yeah, I'm supposed to see
him in a couple of days for
regression therapy. I just
don't know...what the hell is
wrong with me.

JOY then puts her head into her hands, when she looks up at ANNE her eyes are wet.

ANNE

Good, I'm so sorry JOY. Let
me know if I can do anything
to help you feel better.

JOY

Thanks.

ANNE

Oh, I almost forgot to tell
you. Your mother called last
night. She wants to come in
town to visit soon.

JOY

Oh, okay.

ANNE

You know my mother wants to come
too. They've been worried
about you since you lost
your memory. She wants you
to call her but said if you
feel uncomfortable doing it
I can just give my mom a call
and she'll get word that way.
So, what do you want to do?

JOY

Would you call. I still feel a little weird not remembering my own mother.

ANNE

Sure thing.

JOY

Man, I feel terrible. I've never experienced such horrible abdominal pains before this is just...I think I just wet my pants.

JOY runs into the bathroom and slams the door.

ANNE goes to the door.

ANNE

Everything okay in there?

JOY

Yes. Thanks.

ANNE

Okay.

JOY searches frantically for feminine hygiene products in the bathroom. She comes across a box of tampons.

JOY

Shit.

JOY comes out of the bathroom and walks over to ANNE.

ANNE

What is it? You okay?

JOY

I'm...you know. Having my period. And, I don't remember what I'm supposed to do.

ANNE

That's weird. Okay.
Well you generally use
tampons. But if you
want I have some pads
in my purse.

JOY

Yes, please. I think
I ruined my underpants.

ANNE

Just soak them in the
bathroom sink with cold
water and a little laundry
detergent.

JOY

Anne...thanks.

JOY looks like she is going to cry and ANNE puts her hand
on her shoulder.

ANNE

Sure. Don't worry about it.
It's just us girls here.

INSIDE THE PSYCHIATRISTS OFFICE DAY

ANNE and JOY are seated in a waiting room.

An attractive older man walks out with an older woman

MAN

Okay Mrs. Lieberman. I'll
see you again next week.

MAN

Which one of you young
ladies is Joy?

JOY

I'm Joy.

MAN

I'm doctor Scott. And you
must be the roommate.

ANNE

Yes. Anne. Anne Edwards.

DR. SCOTT

Okay ladies. This way.

INSIDE DR. SCOTT'S OFFICE

DR. SCOTT

Alright now. Ms. Christensen
I would like you to sit in
this nice recliner here, okay?

JOY climbs into the oversized chair.

DR. SCOTT

Ms. Edwards could you sit
to the left of her please
on the edge of the couch?

ANNE

Okay.

DR. SCOTT sits to the right of JOY.

DR. SCOTT

If anything makes you
uncomfortable at all
please let me know. Is it
okay if I sit this close
to you?

JOY

Fine.

DR. SCOTT

Okay then. Let's get started.
Dr. Mendez says that you've been
having difficulties with
your memory and there don't
seem to be any physical reasons that
he can find. Except for a possible
side effect to valium.

JOY swallows and stares blankly at DR.SCOTT

DR. SCOTT

Is this accurate?

JOY

Yes.

DR. SCOTT

Now since you lost your memory have you been having continued night terrors?

JOY

Yes. I've been having them.

DR. SCOTT

Dr. Mendez says that you've been experiencing night terrors for about two years now. The worst being over the last six months.

JOY

I guess so.

DR. SCOTT

And you were prescribed Valium for sleeping. Okay, well. What I am going to try to do here is wake up your memory from sleep. It isn't that you've lost your memory...you have repressed it. And what I will try to do today and in sessions over the next several months is draw it out and hopefully determine the cause of your anxiety.

JOY

Okay.

DR. SCOTT

Is there anything important that you need to share with me before we begin?

JOY

I don't think so.

DR. SCOTT

Okay then. Just try to relax and concentrate on the sound of my voice. The only sound you can hear is the sound of my voice and my instructions. Your eyes are getting heavy as you drift deeper and deeper into a state of complete relaxation.

DREAM SEQUENCE #2

TOM finds himself standing in ANNE and JOY'S APARTMENT.

ANNE is playing the guitar. JOY is reading a book.

ANNE

Since when did you start wearing skirts?

JOY

Since Paul told me he might stop by tonight.

ANNE

Oh, right. Paul. Is this the guy that Yuki knows?

JOY

Yeah.

ANNE

Oh my...I'm looking forward to finally laying eyes on this rugged handsome man.

JOY

Me too.

The door buzzer rings.

JOY runs to the door. ANNE stops playing the guitar.

JOY

Okay, I think it's him.

ANNE
Well don't leave him
standing outside. LET HIM IN.

JOY presses the buzzer to talk.

JOY
Hello.

PAUL
Joy, it's me Paul.

JOY
Come on up. Second floor
then to the left.

JOY presses the buzzer to let him up.

JOY looks anxiously at ANNE.

PAUL comes to the door.

JOY
Hey, you made it.

PAUL
Yeah. How bout that?
I got finished with the
wedding photos earlier
than I thought. So, you
want to go grab some
Mexican or something?

JOY
Sure. Let me grab my purse.

JOY leaves the room.

PAUL (notices Anne)
Oh, hey. You must be Anne.

ANNE
Must be. And you must be
prince charming.

PAUL

Well, I don't know about.

JOY returns with her purse.

ANNE

Nice meeting you.

PAUL

Yeah, you too. You want
to come with us?

ANNE

No, I gotta practice. I
have a big audition tomorrow.
Maybe next time, you guys
have fun.

JOY

Okay. We'll see ya later.

JOY and PAUL walk out into the hallway

PAUL looks at JOY and then kisses her gently on the mouth.

JOY

Where are we going?

PAUL

I was thinking Mexican.
Unless you have something
else in mind.

JOY

How about Italian? I know
this great place.

PAUL begins to shake his head no until it cannot be
recognized.

PAUL

What's the special?

THE HALLWAY BEGINS TO SPIN OUT OF CONTROL

DREAM SEQUENCE CONTINUES

TOM is standing outside of the Italian Restaurant where he met his friend, BILL.

TOM sees JOY and PAUL sitting at a table.

The PROSTITUTE/LADY from the club "Mania" is their waitress.

TOM then finds himself looking at PAUL sitting where JOY was sitting.

PAUL turns to TOM.

PAUL
Any of the chicken dishes
are really good.

THE WAITRESS returns with two bowls of what appears to be soup.

TOM then realizes that the bowls are filled with scarves of different colors.

PAUL
Are you gonna eat that?

TOM
What do you mean?

PAUL grabs a red scarf from TOM'S bowl and starts to pull it out of the bowl. It is an extremely long scarf.

The WAITRESS returns with her hand outstretched.

WAITRESS (screaming)
If you don't have the money
you can't have the scarf!

TOM looks over at PAUL only to see himself.

TOM'S REFLECTIVE SELF
I want the scarf. I have
\$2000 dollars.

TOM then sees his wife Audrey across the room with another man. When TOM looks back at himself blood begins to drip from the top of his head.

TOM'S REFLECTIVE SELF
Bitch don't insult me.

TOM begins to scream and then his voice changes to that of JOY.

TOM'S REFLECTIVE SELF
Can you hear me?

TOM'S REFLECTIVE SELF turns into JOY. SHE touches his face.

JOY
Wake up.

JOY morphs into DR. SCOTT.

DR. SCOTT
Three. Wake up. Are you back with us?

JOY (panting)
Yeah. What happened?

DR. SCOTT
What happened is you told us a lot.

JOY
I did.

DR. SCOTT
Yes, you did. You told us about your boyfriend Paul. And a man that you met in a restaurant.

JOY
What was his name?

DR. SCOTT
You didn't say. But I think he might be the reason that you are suffering from (MORE)

(CONT'D) your night terrors.

ANNE

Are you okay?

JOY

Yeah, I think so. Tired and a little confused. I do remember Paul now.

DR. SCOTT

Yes, things should continue to come back to you over time. I'm afraid the night terrors are necessary for you to fully recover.

JOY

Okay. I understand.

DR. SCOTT

That is all for today Ms. Christensen.

JOY

Thanks.

ANNE and JOY walk out of the office.

BACK AT ANNE and JOY'S APARTMENT.

LATER THAT DAY

ANNE

That whole session was just too bizarre.

JOY

Yeah, it was hard on me too. I saw some pretty strange stuff.

ANNE

Well, you said some pretty weird things too. But for the most part you were being the Joy that I remember.

JOY

Good.

ANNE

So, our mom's will be here
in a couple of days.
Are you looking forward
to seeing your mother?

JOY

Yeah, I guess I am.

ANNE

Well, it'll be nice to have
them here.

JOY

It should be a relief to you
too. You've not had much time
alone since the incident.

ANNE

That's alright, I like spending
time with you.

JOY

Me too. It's been kind of fun
just hanging out.

ANNE

Even if you don't remember
a damn thing.

JOY

I remember some things.

JOY then has a flash of memory of ANNE and JOY dancing
around to music on the radio and acting completely silly.
The song is "GOOD VIBRATIONS" by Marky Mark and the Funky
Bunch.

JOY

I remember "Good Vibrations."

ANNE (imitating the song)

Come on, come on, come on,
feel it, feel it.

ANNE runs over to the CD player and puts on "Good Vibrations." JOY laughing starts jumping up and down.

The two of them laugh and dance around.

JOY AND ANNE'S APARTMENT

MORNING

JOY wakes up and hears the sound of something cooking in the kitchen.

She goes into the kitchen expecting to see ANNE. To her surprise, PAUL is in the kitchen making pancakes.

PAUL

Good morning sleepyhead.

JOY (startled)

How did you get in here?

PAUL

What do you mean how did I get in here? Keys...

JOY

You have keys?

PAUL

Yeah, you gave them to me. Remember?

JOY

No, I'm sorry I don't.

PAUL walks over to JOY and pulls her in his arms.

PAUL

The next thing you're gonna tell me is you don't remember we're getting married or that you're pregnant.

JOY

Oh my god. I can't be pregnant.

PAUL
I'm afraid you are.

JOY
But...

PAUL (begins to laugh)
...I can't keep this up.
I'm sorry. Anne let me
in this morning. She filled
me in on your predicament.
I wanted to see if you were
faking or not.

JOY
Oh, thank god. That wasn't
funny.

PAUL(kisses JOY)
I'm sorry.

JOY
It's okay. When did you
get back?

PAUL
A couple of hours ago.

JOY
How was the trip?

PAUL
It was fantastic. National
Geographic's gonna be pleased
when they see the shots I got.

JOY
That's great.

PAUL
So what happened to you?
Are you okay? Anne said
you had a reaction to
Valium or something.

JOY

I'm not sure what happened.
One day I woke up and I
completely didn't know who
I was or where I was.

PAUL

Do you think that your bad
dreams have something to do
with it?

JOY

I don't know. But at least now
I'm starting to feel familiar
with everything.

PAUL puts breakfast down on the table. Pancakes and
sausages rolled up.

PAUL

You see...I remembered your
favorite breakfast.

JOY

What is it?

PAUL

Pigs in a blanket.

JOY

Pancakes and sausage? That's
not my favorite breakfast.

PAUL

You told me that whenever
you were feeling sad as a
kid your mom made you
pigs in a blanket.

JOY

I don't remember that. I
really like scrambled eggs,
bacon and toast.

PAUL (smiles and nods)

Okay. Next time it's eggs and
bacon.

JOY begins to eat the sausage rolled into the pancake.

JOY

Wow, this is really good.

PAUL

See. I know what my girl
likes.

PAUL leans over and kisses her on the cheek.

PAUL

God, I really missed you.

JOY

I think I missed you too.

PAUL

How would you know?

PAUL grabs JOY by the waist and pulls her up from the table. He begins to kiss her passionately.

PAUL removes her pajama top and starts to kiss her breasts.

JOY pulls PAUL'S shirt over his head and begins to unbutton his pants.

PAUL picks up JOY in his arms and takes her into her bedroom.

PAUL then takes off her panties and throws them onto the floor.

The two of them are completely naked.

PAUL then starts kissing JOY'S stomach holding her steady with his hands. He moves further down.

INSIDE JOY'S BEDROOM

JOY is standing in front of the mirror, completely naked. She is looking at herself intensely. She runs her fingers over her breasts. Moving her hands down across her body. (MORE)

(CONT'D) PAUL walks up behind her and starts kissing her neck.

JOY

Wow, I have a nice body.

PAUL

Yes, you do.

JOY smiles at herself in the mirror.

INSIDE BRADLEY'S BOOKSTORE DAY

YUKI is working. JOY walks inside.

YUKI

I'm glad you're here. I need to get out for awhile. I have a date!

JOY

Oh, yeah. What's his name?

YUKI

Tom.

JOY (freezes)

Tom?

YUKI

Yeah, I met him on campus yesterday when I was going to meet a friend.

JOY

Tom.

YUKI

Are you okay? Do you know a Tom?

JOY

I don't know. I think so.

YUKI

He's coming in to meet me at 12:30. I'll introduce you. Maybe you guys (MORE)

(CONT'D) know each other.

JOY

Don't worry about it.

YUKI reaches behind the counter and pulls out a box with rubber-banded books and starts to put them in a shelf behind the counter.

YUKI

Okay. Are you gonna try to go back to class this fall or are you gonna wait to see how much of your memory comes back?

JOY pulls out more books out of the box and hands them to YUKI.

JOY

I think I might as well go back. I need to take care of a final that I missed. Literature.

YUKI

Oh yeah, I remember you talking about that final.

JOY

I'm supposed to read a book and write an essay. Professor Clark took pity on me. There's no way I could possibly take a standard final.

YUKI

What do you have to read?

JOY

Alice in Wonderland.

YUKI

Lewis Carroll. That should be easy. You've probably (MORE)

(CONT'D) read that one before.
You've read everything else.
Maybe reading will help your
memory too.

JOY

Maybe. So far, I think I
really like my life.

YUKI

So, has Paul gotten
back from his trip yet?

JOY (smiles)

Yeah. He got back a couple
of days ago.

YUKI

I thought you looked
like the old JOY I knew
today.

JOY (whispers)

It was like I was experiencing
sex as a woman for the first
time. It was so incredible.

YUKI (chuckles)

Maybe I should get amnesia
from Valium.

JOY (chuckles)

Maybe you should, I feel great.

ANNE and JOY'S APARTMENT

EARLY EVENING

ANNE walks in the door. JOY is sitting on the couch
reading Alice in Wonderland.

ANNE

Hey, wanna grab some Chinese?

JOY

I don't know. I haven't
gotten very far in this book.
I don't have much time.

ANNE
Chan's will deliver.

JOY
Okay, sounds good.

ANNE
What do you want?

JOY
I think I'll have Beef
with Broccoli and an eggroll.

ANNE picks up the phone and places an order.

ANNE
Hello. Yes I'll hold.

JOY looks over at ANNE.

ANNE
Okay, yes I'll have a number
62, beef with broccoli. A
number 58, sesame chicken.
Two egg rolls and egg drop
soup...right...Edwards

JOY gets up and walks into the kitchen. She opens the refrigerator and pulls out two beers and goes back into the living room.

JOY hands ANNE a beer.

ANNE
15 minutes...okay. thank you.

ANNE hangs up the phone.

JOY
Thanks for letting Paul in
the other day.

ANNE
You're welcome.

JOY
He's great.

ANNE

Yeah, I'm so jealous.

JOY

You should be!

ANNE

So, our moms are arriving tomorrow. They should be here around 1:00.

JOY

Oh, good. I'm off tomorrow. I'll be here.

ANNE

I spoke to my mother yesterday and they're looking forward to a trip.

JOY

Good.

ANNE

Do you think you'll tell them about Paul now.

JOY

I don't know. Maybe. He is really amazing.

ANNE

There we go. I'm glad you still have some of the old Joy I love in there somewhere.

ANNE and JOY'S APARTMENT

DAY

JOY is sitting on the couch reading "Alice in Wonderland" and falls asleep.

DREAM SEQUENCE #3

TOM finds himself walking into the lobby of a hotel. Every person in the hotel is wearing a red scarf. It is completely silent, no noises and no music. Everyone is looking at him and pointing. He sees himself across the room without a red scarf. The image of himself that he sees across the room turns and sees him.

TOM feels around his neck and realizes that he too has a red scarf around his neck he tries desperately to take it off, but it is one continuous circle around his neck. Unbreakable.

The image of himself that is staring right at him from across the room starts running towards him. He looks angry.

TOM does nothing. When the image of TOM gets to where he is standing he stops. The image reaches out and grabs a hold of the scarf around TOM'S neck and starts to pull.

While the image of TOM is pulling at the scarf it begins to cut TOM'S neck.

Then the silence is broken.

IMAGE OF TOM (yells)
I want the red scarf!

TOM looks down at himself and realizes that he is now JOY.

JOY
There are so many red scarves
here. Why have you chosen mine?

TOM
Because it was a gift.

Two images of JOY now stand facing each other. There is a long red scarf that appears to be coming from out of each of their hearts/chests tying them together.

Suddenly one image of JOY flickers as TOM.

JOY starts to scream and tries pull away from the image of TOM that stands completely lifeless. (MORE)

(CONT'D) Then there is a buzzing noise...JOY starts to look around and suddenly wakes up. She is completely covered in sweat.

She hears the door buzzer and runs over to see who it is.

JOY

Hello.

MAGGIE

Sweetheart we're here.

JOY

Mom! Okay. I'm coming down to help you with your suitcases.

JOY goes down into the lobby and sees her mother, MAGGIE and LOIS each with only one suitcase but two shopping bags each.

MAGGIE and JOY embrace each other.

MAGGIE

Honey you are covered in sweat. Are you feeling alright?

JOY

Sorry about that. Yeah. I think I just had a bad dream. I'm okay.

JOY looks down at her watch. It reads 1:15. They start up the stairs with their things.

JOY

Looks like your plane got in on time.

MAGGIE

Yes, it was a lovely flight.

LOIS

They ran out of regular (MORE)

(CONT'D) seats and had to
sit us in first class.

MAGGIE

You wouldn't believe the
drinks in first class.
They were great.

JOY

Yeah, first class is the
only way to fly. The drinks
are strong and substantial,
and FREE!

LOIS

When did you fly first class
dear?

The three of them enter JOY and ANNE'S apartment.

JOY looks over at MAGGIE and LOIS looking at her confused.

JOY

I don't know. But I remember
the drinks are great.

MAGGIE

How could that be? You don't
even turn 21 until January.

JOY

It must have something to
do with my strange memory
lapses.

MAGGIE

Oh, honey we've been so worried
about you.

JOY

Well I know that I'm really
happy so you can stop worrying.

LOIS

We did some shopping yesterday.
Got you and Annie some clothes.
The two of you dress like gypsies.

MAGGIE

Not that there is anything
wrong with gypsies mind you.
We just thought that it might
perk you guys up.

MAGGIE sees "Alice in Wonderland" on the floor by the couch
and picks it up.

MAGGIE

Are you reading this?

JOY

Professor Clark is having me
read it for my final since
I missed it. I'm supposed
to write an essay on it.

MAGGIE (looking at the book)

Well, I don't know if you
remember it or not with the
problems you're having, but
you always loved this book.
I read it to you when you
were small. I bet I read it
a hundred times.

Suddenly JOY has a flashback of herself as a little girl
sitting in her mother's lap. The pages of the book flash by
and JOY is back to complete consciousness.

JOY

I think I do remember it.

MAGGIE

What is happening to you
Joy? I want you to see
someone.

JOY

I have been seeing someone.
Dr. Scott is my psychiatrist.
He's been giving me regression
therapy.

LOIS

Has it helped at all?

JOY

Well...I think so. I have remembered some things.

MAGGIE

Do you remember the holiday party?

JOY

A little.

MAGGIE

Well sweetheart. You know us Christensen's have always been gifted. I'm afraid you may be co-inhabited.

JOY

What? You mean possessed?

MAGGIE

I'm not sure. I want to take you to see a friend of mine who lives in Soho.

LOIS

She's really talented.

JOY

How do you know someone living in Soho?

MAGGIE

Met her in one of those Internet chatrooms.

JOY

You have a computer?

LOIS

I do. Got it a couple of months ago. Your mother and I took a class (MORE)

(CONT'D) at the library
and now we're meeting
some really nice people.

JOY

Oh.

MAGGIE

Will you go with us?
I've got her number right here.

JOY

Yeah, why not? Maybe she can
help me figure out why I'm
having these night terrors too.

ANNE walks through the door.

LOIS

Annie! You're home.

ANNE

Yeah, I cut class a little early.

LOIS

That's my girl. Taking
summer classes.

ANNE

Well...I want to finish
my masters sometime in the
next century.

JOY

I didn't realize you were
getting a masters degree.

ANNE

Oh, yeah.

LOIS

We got you girls some things.

LOIS holds up the shopping bags.

ANNE

Mom, you know you didn't
have to bring us anything.

MAGGIE

We wanted too.

ANNE

Well let's see what you've
conjured up.

LOIS hands two bags to ANNE and MAGGIE hands two bags to
JOY.

JOY watches ANNE.

ANNE pulls out a large box from one bag.

ANNE

This is heavy.

ANNE unties the box and inside is a beautiful long camel-
colored winter coat.

ANNE

Where did you get this?
And don't tell me Florida
because I'm not going to
believe you.

LOIS

The Internet.

ANNE

Oh, that's right. You
guys are sharing a computer
now.

LOIS

Do you like it?

ANNE

It's beautiful. I love it.

LOIS

Look in the other bag.

ANNE

Patience. I'm getting to it.

ANNE pulls out a shoebox and a smaller box from the bag. Inside the shoebox is a pair of Joan Crawford-style black pumps.

ANNE

Wow. Nice shoes mom. They look REAL comfortable.

LOIS

Ha ha, smartass. You'll need them to go with what's in the other box.

ANNE opens the other box to reveal a very simple black strapless black georgette dress.

ANNE

Oh mom. You shouldn't have.

LOIS

My daughter needs a nice dress for when she starts playing with the New York Philharmonic.

ANNE

I don't for sure yet.

LOIS

I do. You're so talented.

ANNE hugs her mother.

ANNE

You're the best mom.

JOY then looks at her bags and her mother who is looking at her lovingly.

JOY opens the first bag and pulls out two small boxes.

JOY opens the first box and pulls out a beautiful red, blue and yellow color-blocked v-neck sweater.

JOY

Wow, this is so artsy.

MAGGIE

Just like you like.

JOY

It is really nice.

JOY opens the second box and pulls out a black leather backpack.

JOY

A leather backpack. I love it.

MAGGIE

I knew you would. There is one final box.

MAGGIE hands JOY a small box. JOY opens the box to find a long red silk scarf.

Startled, JOY throws the box down on the ground and passes out.

MAGGIE

Honey, oh my god. Anne go get us some cold water.

MAGGIE is holding JOY in her arms.

LOIS

Maybe we should call an ambulance.

MAGGIE

No, I think she'll be alright.

ANNE runs in with a towel and a bowl of ice and water.

MAGGIE dips the towel in the ice water and dabs it on JOY'S face.

JOY jumps and wakes up.

JOY

I'm so sorry.

MAGGIE

It's okay dear.

JOY

The scarf.

MAGGIE

Yes.

JOY

I knew I was going to
get it.

MAGGIE

That doesn't surprise me.
You've told me about dreams
that have come true on many
occasions.

JOY

It startled me.

MAGGIE

Well in your condition, I
think that it's reasonable
to believe this could
happen.

JOY

Let's call your friend.

MAGGIE

Okay.

JOY

I didn't want to say anything
to you about this earlier, but
I think you might be right about
the co-habitation.

MAGGIE

Then we'd better call her
right away.

ANNE
Co-habitation?

LOIS
Bring me the phone Annie.

OUTSIDE AN APARTMENT IN SOHO

MAGGIE, LOIS, ANNE and JOY are standing waiting. A young woman comes down the stairs. She has a very calm demeanor and appearance.

EMILY/woman looks right at JOY.

EMILY
You're Joy.

JOY
Yes.

MAGGIE
Hello Em. It's nice to finally put a face with a name.

EMILY
Nice to meet you all.
Please. Let's get started.

MAGGIE, LOIS, ANNE and JOY begin up the stairs to the top floor apartment.

ANNE
So, you're a psychic.

EMILY
I don't really consider myself anything. I don't like labels.

ANNE
Right.

EMILY
I just like to help people when I am able.

All enter the apartment. It is a beautiful apartment. Very lush.

LOIS

You have a nice place for yourself.

EMILY

I am fortunate. I have some very appreciative clients.

MAGGIE

You understand that we can only pay you \$500. That's all we could come up with for now.

EMILY

And I told you that I will not accept your money. It would not be right.

MAGGIE

Please take the money.

ANNE upset, looks at JOY and LOIS.

ANNE (whispers)

This is bullshit.

EMILY

I want to see JOY alone please.

JOY gets up and goes into another room with Emily. She sits on the floor on cushions.

JOY

I'm a little scared.

EMILY

Before I used my intuitive gifts to help people, I was a social worker. Either way I want to help you.

JOY

Okay.

EMILY

Your mother tells me you share
a common bond with me.

JOY

Which is?

EMILY

You are an astral traveler.

JOY

Oh, right.

EMILY gets up from the floor and takes out a charm necklace
from a box and hands it to her.

EMILY

How does this feel to you?

JOY

How should it feel.

EMILY

Electric.

JOY

Just feels like a piece of
cord and metal.

EMILY takes the necklace from her and puts it back into the
box.

EMILY

You're mother thinks you
may be co-inhabited.

JOY

Yes.

EMILY

What do you believe?

JOY

I don't know. Sometimes
I think all of this is
just some strange dream.

EMILY

That's a possibility. This world is just an illusion. Something that we create with our minds. A lesson that we must take with us to our next level of existence.

JOY

When I woke up one morning. I thought for a moment that I was someone else. A man.

EMILY

Maybe you were a man. It is possible that you are remembering a past life.

JOY

I never thought of that. I don't know if I believe in that.

EMILY

Why not? Perhaps an OBE has triggered unsolved issues from one of your past lives that you must face. Can you remember anything about this man?

JOY

Not much. I remember what he looks like. He is always in my night terrors.

EMILY

Are you afraid of him?

JOY

No. Yes, a little. I feel for him. He makes me sad.

EMILY

Go on.

JOY

And then, there's this red scarf that my mother gave me. I'm terrified of it, but I desperately want it at the same time.

EMILY

There must be something to it. Perhaps it symbolizes your fear of love.

JOY suddenly looks completely relaxed.

JOY

YES. I think you might be right...fear of love.

EMILY

What you need to do is confront your fears.

JOY

I think I know what to do.

EMILY

Let's bring in the others.

EMILY walks into the front room of the apartment and ANNE, LOIS and MAGGIE are sitting talking.

EMILY

Okay, we think we've figured out a solution. Please come and join us in the meeting room.

ALL walk into the room where JOY is sitting alone. They all sit around in a circle.

EMILY

JOY is experiencing trauma from an unresolved issue in a past life. When she was a man and afraid of love and being loved.

MAGGIE

Of course. This all makes
a lot of sense.

LOIS

So what does she need to
do now.

ANNE looks shocked.

ANNE

Okay, so now I'm crazy too.
Because this seems to make
a lot of sense.

EMILY

In order to put an end to
her night terrors and memory
loss, Joy needs to face her
fears.

MAGGIE

But Joy has never been afraid
of love. She is the most kind
and beautiful person that
any of us have ever known.

EMILY

Yes, but we aren't talking about
Joy here. We are talking about
a past life that needs to
resolve this issue.

JOY

The red scarf frightened me.
But I really think I need it.
I should wear it. I want to
face my demons, so I can rest.

JOY and ANNE'S APARTMENT

DAY

JOY is wearing the red scarf around her neck with her new
sweater.

ANNE and JOY are watching television.

ANNE

How are you doing?

JOY

Okay, I guess.

ANNE

How's the book coming along?

JOY

Oh, shit I forgot about
the book report. I need
to finish that book.

JOY runs into the bedroom and comes back with the book.

Then she sits on the couch and starts to read.

ANNE

Do you mind if I practice?

JOY

Go ahead. I love hearing
you play.

ANNE goes into her room and brings out the guitar and
starts to play. JOY watches her.

JOY walks over to a window and looks out.

JOY

It's a beautiful day
outside. Wanna go for
a walk?

ANNE

I thought you needed to
finish your book.

JOY

It can wait.

ANNE

Okay.

The phone rings.

ANNE picks it up.

ANNE
Hello? Oh, hi Paul.
Yes, Joy is here. Just
a sec.

JOY walks over and picks up the phone.

JOY
Hello. Hi. Really?
Yeah, I'd love to.
Black tie? I don't know.
Okay, when. Saturday
night? Okay. Yeah. Bye.

JOY hangs up the phone.

JOY
Paul just invited me
to a black tie party.

ANNE
That's awesome. On
Saturday?

JOY
Yeah. That only gives
me three days to figure
out what I'm gonna wear.

ANNE
Well, we're about the
same size. Why don't
you wear that black dress
that my mother gave me?

JOY
Oh, I couldn't do that.
You haven't even worn
it yet.

ANNE
Sure you can. What else
are you gonna wear? Neither
one of us can afford
anything else.

JOY

Okay then. Thanks.

ANNE

Let's go for that walk.
I know this great little
cafe not far from here.
They have the best lemonade.

ANNE and JOY walk out of the apartment the door closes.

INSIDE ANNE AND JOY'S APARTMENT

DAY

ANNE and JOY are in JOY'S bedroom.

JOY is in a short silk robe. ANNE is putting JOY'S Hair in
a twist on top of her head.

ANNE

How are you going to wear
your hair?

JOY

I don't know. What do you
think?

ANNE

I think you should wear it up.

ANNE holds JOY'S hair up.

JOY

Okay. Would you be willing
to do it for me. I've
never been good at much
except for ponytails.

ANNE

Sure, you get dressed and
I'll do your hair last.

JOY

And makeup.

ANNE

You don't need much. But we'll do your hair and makeup last. What time did Paul say he'd be here.

JOY

7:30.

ANNE

It's almost 7:00 now!
Hurry up woman!

ANNE goes into the living room. She hears a loud "thump."
ANNE runs back to JOY'S bedroom. JOY'S fallen onto the floor trying to put on pantyhose.

ANNE

Are you okay?

JOY

Yeah, just lost my balance.

ANNE

Okay. Yell when you're ready.

ANNE goes back into the living room. The door buzzer rings.
ANNE goes over to answer the door.

ANNE

Hello?

PAUL

Joy?

ANNE

No, it's Anne.

PAUL

Hey it's Paul. Can you let me in?

ANNE

Sure.

JOY calls out for ANNE.

JOY (shouting)
Okay, I'm ready.

ANNE (shouting)
Just a sec. I'll be right
there.

PAUL comes up to the door and knocks.

JOY (shouting)
Is someone here?

ANNE (shouting)
Yes, Paul. I'll be right
there.

ANNE opens the door to see Paul in a nice tuxedo. He has red roses in hand.

ANNE
You look nice. Going to the
prom?

PAUL
Ha ha. Where's Joy?

ANNE
She's not ready! You're a
half hour early go sit
on the couch and wait. We'll
be right with you.

ANNE runs into JOY'S room.

ANNE
Paul's here.

JOY
I'm not ready.

ANNE
Okay, let's see. Hair first,
then makeup.

ANNE puts JOY'S hair up in a unique twist.

JOY

Ouch...

ANNE

Sorry. It's the price of beauty.

ANNE starts to apply JOY'S makeup.

ANNE

This is the fastest makeup job I've ever done.

JOY

Is it okay?

ANNE

Looks great. You don't need much help.

JOY

I'm nervous about tonight.

ANNE

Don't be. I'm sure you'll have a great time.

JOY

I don't ever remember going to a black tie event before.

ANNE

You probably haven't. I've never been to one. There, your makeup is done.

ANNE hands JOY the black heels.

JOY

Thanks.

ANNE

It's no big deal.

JOY

I mean for everything. You've really made my condition seem like it isn't a big deal and I know that it has been a burden to you.

ANNE

No, really. You've never been a burden.

JOY

Okay, well it's off to impress National Geographic.

ANNE

Go get 'em. You look fantastic.

JOY starts out of her room and heads towards the living room. ANNE notices the red scarf on the bed.

ANNE catches up with her right as gets to PAUL.

ANNE

You almost forgot this. It will really be a beautiful contrast.

JOY

Yeah, actually I was thinking of not taking it. I would feel kind of strange.

PAUL

I think the scarf is a beautiful touch.

JOY takes the scarf into her hand.

JOY

Okay, I'll do it.

INSIDE A HOTEL PARTY FOR NATIONAL GEOGRAPHIC.

There are many people standing around. PAUL and JOY walk in.

PAUL
Are you okay? You're shaking?

JOY
I'm fine.

A WAITER walks by with a tray of champagne. PAUL grabs two glasses.

PAUL
Here, I think this will help.

JOY
Thanks.

JOY drinks the glass down quickly.

PAUL
Okay. Here have mine too.
I'll search out another and
be right back.

JOY
Thanks.

PAUL walks away and JOY drinks the glass of champagne quickly.

A MAN walks up to her. He is balding and has a handlebar moustache. His face is squinty.

MAN
I must say you are one of
the most beautiful things
at this party. And there is
a lot of beautiful photography
here.

JOY
Thank you. My boyfriend took
many of these shots.

MAN
Really. Paul is your boyfriend.
I'm Clarence Moore. Paul works
for me.

JOY

Oh, you are with National
Geographic?

CLARENCE

No, no. I'm a wedding planner.

JOY

Oh.

PAUL walks up with two more glasses of champagne.

PAUL

Hey Clarence, are you hitting
on my friend?

CLARENCE

You know I can't stand to
see a beautiful woman standing
alone.

PAUL

Clarence this is Joy.

CLARENCE

Nice to meet you Joy.

JOY

I need to find a ladies room.

PAUL

It's right through those doors
and to the left.

JOY

Okay thanks.

JOY walks away.

CLARENCE

So, how much are you paying
for that one?

PAUL

Excuse me.

CLARENCE

The hooker.

PAUL

What hooker? Joy? She's not a hooker.

CLARENCE

I'm sorry my mistake. I just thought.

PAUL

I don't think I like your question.

CLARENCE

It's a simple mistake. I just don't remember you mentioning you had a girlfriend.

PAUL

Well she isn't my girlfriend. She's just someone I'm seeing right now.

CLARENCE

Okay.

CLARENCE walks away. JOY walks back to where PAUL is standing.

PAUL

Are you alright?

JOY

Yeah, I think so. I think I might be a little drunk. What time is it?

PAUL

It's a little after 11:00.

JOY

Oh, that's not too bad.

PAUL

I think they are going to try to wrap things up around 12:30, but there is a really great bar downstairs and I think a couple of my friends would like us to join them.

JOY

Okay. Just for a little while.

PAUL

Thanks Joy, it really means a lot to me.

INSIDE THE HOTEL BAR

2:30 A.M.

PAUL is very drunk and JOY is having a difficult time staying awake.

PAUL

Hey, are you about ready to go?

JOY

Yeah, I'm beat.

JOY'S red scarf falls onto the ground. PAUL reaches down and picks it up.

PAUL

You dropped this.

JOY

Oh, I forgot about this thing.

PAUL

My apartment's not far from here. Do you want to stay over tonight?

JOY

Yeah, that's fine.

PAUL

I have a surprise for you.

JOY

What? What is it?

PAUL

If I told you it wouldn't
be a surprise, would it?

JOY

No, I guess not.

PAUL

When we get to the apartment
I want you to wait outside
until I get everything set.

JOY

Okay. What kind of surprise
is it?

PAUL

Let's just say you'll love
it. I guarantee you will.

JOY

Okay, let's go.

OUTSIDE OF PAUL'S APARTMENT

PAUL

Wait right here.

JOY

Alright.

PAUL

It shouldn't take me too long
but if it does, buzz apartment
32-C. Okay?

JOY

Okay.

PAUL goes inside and JOY sits on a planter outside of the
building.

JOY twiddles with her red scarf. She looks at it.

JOY
Stupid scarf. There was nothing
to worry about after all.

JOY stands up and walks around. Minutes go by.

JOY walks to the door and begins to search for the buzzer
32-C.

At that moment JOY is knocked off balance and hurled into
the back seat of a car.

Terrified JOY starts to try to get out of the car, but the
doors are locked from the outside.

JOY looks up and sees the back of the head of the man who
has thrown her into the car.

The man comes up to the stoplight and turns around.

JOY looks into the face of TOM. IMMEDIATE BLACK SCREEN.

END