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### Solitude

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SOLITUDE

BY DANIEL MENDEZ

Advisor: Marc Palmieri

April 11th, 2013

Submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts of the City College of City University of New York.

(CONTINUED)

CONTINUED:

FADE IN:

INT. BOOKSTORE-DAY

MELKY, age 31 with bright eyes and a receding hairline, browses the FICTION section, running his fingers along the shelves of books. He pulls a few books out before returning them to their spots. He continues walking through the aisles before stopping and looking at the signs overhead.

Melky stands in front of a shelf of books on sleeping and dreaming. He browses the titles before finally deciding on one. *Solitude*. Melky flips through the pages. A young girl, not even close to eighteen years of age, begins picking through the titles on the shelf. Melky stares in her direction before retreating to a seat nearby.

On the back page of the book is a picture of the author. He sits with a slight grin on his face, wearing black rimmed hat. He lives in the Los Angeles area.

EXT. BOOKSTORE-CONTINUOUS

Melky flips through the pages of his book as he examines the addresses of the buildings. He pulls his phone from his pocket. Dials.

MELKY

Hello? Is this Dr. Quiade?

DR. QUIADE (O.S.)

Who is this might I ask?

MELKY

I found your book in the bookstore-

DR. QUIADE (O.S.)

Which one?

MELKY

*Solitude*.

DR. QUIADE (O.S.)

Which bookstore?

MELKY

The used book store down on  
Artesia and Rindge...?

(CONTINUED)

CONTINUED:

DR. QUIADE (O.S.)  
How can I help you young man?

MELKY  
I was hoping for a meeting, with  
you. When can I set one up?

DR. QUIADE (O.S.)  
How did you get this number?

Melky scans the buildings around him once more. He  
compares it to the book in hand.

MELKY  
It's your book, Doctor.

There is a long silence on the phone.

DR. QUIADE (O.S.)  
Well yes that explains everything  
then. I am free most days.  
Yesterday I was free. I'll be free  
tomorrow.

MELKY  
And today?

DR. QUIADE (O.S.)  
Yes today. A minute please...When  
today?

MELKY  
Now?

DR. QUIADE (O.S.)  
That should work.

MELKY  
Okay, I'm right around the corner.

DR. QUIADE (O.S.)  
From my office door?

MELKY  
No. Give me five minutes.

INT. MEDICAL OFFICE--CONTINUOUS

A receptionist sits playing paddle ball behind a desk,  
her head barely visible. Melky approaches the desk when a  
man dressed in a lab coat wanders into view.

(CONTINUED)

CONTINUED:

DR. QUIADE

I just received a strange call. If someone comes for an appointment, use this sticky pad here. Write more than you have to. Ask a lot of questions.

Dr. Quiade realizes Melky is standing at the window. Dr. Quiade nudges his receptionist, MARLA, in the back of the head and hurries away.

MARLA

How may I help you?

MELKY

I called for an appointment. Was that Dr. Quiade?

MARLA

Was who Dr. Quiade?

Dr. Quiade stands out of the view of Melky, coaching Marla through the encounter.

MELKY

That man that was standing here, just now.

MARLA

(looking off to her side)

I don't recall.

MELKY

Is Dr. Quiade here?

MARLA

I have a better question: do you play?

Marla picks up the paddle ball set and begins to pound away furiously, almost taking her own eye out.

Dr. Quiade finally walks into the area, carrying a manila folder, looking busy.

DR. QUIADE

Hello. You must be, the person who just called. Follow me.

MELKY

Melky.

INT. DR. QUIADE'S OFFICE-CONTINUOUS

The inside of the office is even more sterile looking than the reception area. Everything is white. Not eggshell white, but white.

DR. QUIADE

Why don't you talk to me Melky?  
Tell me what brings you here.

A white sheet drapes over a large structure off in the corner of the room.

MELKY

I uh, have been having the weirdest of dreams lately. For about a week now. There's this woman that I see. I'm trying to figure out a lot of things out.

Dr. Quiade scribbles notes on a pad of paper with a quill looking pen.

MELKY (CONT'D)

What kind of name is Quiade?

DR. QUIADE

A fake one. This woman, is that who you think of?

MELKY

Gabriella. No. A few days ago I thought I saw her across the street from a Starbucks. Is something like that possible?

DR. QUIADE

You're asking me if seeing someone who you see when you sleep is possible? Sure. It's more possible that it was not actually her but your mind is playing some sort of subconscious trick. We want an endless number of things in our life, and what better way to achieve this than to obtain them in a world where nothing is at stake, yet everything is possible?

MELKY

She didn't just flash by, I mean she, she stayed pretty lucid all the way down the street. There were too many people to catch up to her.

(CONTINUED)

CONTINUED:

Dr. Quiade stops his hand.

DR. QUIADE  
You pursued this woman?

MELKY  
I feel I've tried everything in  
your book. What's next? If that  
doesn't work, then what?

Melky looks to the draped white sheet.

MELKY (CONT'D)  
What's that?

DR. QUIADE  
At this moment the only thing I  
can give you is herbal remedies.

Melky walks over to the structure, looking back at Dr.  
Quiade for approval.

DR. QUIADE (CONT'D)  
Is there anything else I can help  
you with?

Melky stops short of the sheet.

MELKY  
Just the herbal remedies I guess.

INT. MELKY'S BATHROOM-LATER

Melky stashes the box of herbal pills away in the  
medicine cabinet.

INT. MELKY'S BED-CONTINUOUS

Melky quietly gets into bed.

--DREAM SEQUENCE--

Darkness.

The SPLASHING of water. WHISPERS fill the black screen.  
FOOTSTEPS scamper from one side to the other. A WOMAN  
LAUGHS with little care for the quiet. The water splashes  
again, echoing onto the floor.

## INT. BATHROOM-SOME TIME OF THE DAY

Water and foam layer the tile floor. The room is dark. Damp. A light filters in through a window high on the back wall.

Melky stands in a doorway with his back to the audience. Nude. He wraps a towel around himself before slowly stepping through the dark doorway.

## INT. CIRCUS TENT-CONTINUOUS

The ceiling of the tent stretches far overhead, the top not visible. Trapeze swingers float through the air, to and fro. Stadium seats surround the main staging area. CHEERS sounds from the crowd as each connection is made between the trapeze artists.

Melky stands nude in the doorway, staring across the arena. Melky catches eyes with the Woman dancing across the arena, still naked with water dripping down her back. She stands with one arm through the flap of the tent, a smile on her face. Melky makes his way across the arena, stepping lightly to avoid the clumps of feces scattered over the dirt ground. Before he can reach her she disappears through the tent.

## EXT. PARKING LOT-CONTINUOUS

An empty parking lot except for a single car halfway up the nearest aisle to Melky. The tent flap drops behind him. He stares out across the parking lot before starting toward the car.

## INT. CAR-CONTINUOUS

The Woman sits smiling in the passenger seat, yet very distant. Her breasts are perky, hands at her sides. Melky looks toward the circus tent, still wearing his towel. He reaches over and places his hand between her legs, halfway up her thigh. She turns toward the tent.

WOMAN

The trapeze act was wonderful...

MELKY

Who are you?

WOMAN

This isn't meant to last. You know that right?

(CONTINUED)

CONTINUED:

Melky pulls his hand back.

MELKY

Why did you leave the tub? Did I do something, say something?

WOMAN

Have you heard the saying "time passes, but--"

MELKY

"But not so much."

Melky becomes quiet.

WOMAN

How did you know that?

MELKY

I don't know...

She reaches out to grab a cup of ice sitting in the cup holder between the two of them.

WOMAN

Gabriella. The circus is letting out.

People pour from the entrance of the circus tent. Hundreds of people, entertainers and animals make for the car in which they are sitting.

GABRIELLA

Water is unique in the way it bonds when it freezes. It actually expands. Has something to do with the Hydrogen element.

The group of circus goers are now feet away from the car.

GABRIELLA (CONT'D)

Don't you wish you could remember the exact moment you discovered ice, felt it in your hands, the way you felt as the warmth from your hands slowly ruined the phenomenon?

MELKY

I've been here. In this moment. What does the ice mean?

The car begins to shake violently. Entertainers BANG on the hood of the car.

(CONTINUED)

CONTINUED: (2)

MELKY (CONT'D)

Answer me!

Gabriella takes the ice out of the cup. She watches it melt away in her hand. Melky swivels his head around to the BANGING on the back window. The glass SHATTERS-

SMASH CUT TO:

INT. LIVING ROOM-EARLY MORNING

Melky turns over quickly in bed, pulling blankets from his girlfriend, OLIVIA. She leans over his hip, wearing nothing but underwear and a bra.

OLIVIA

Same dream?

MELKY

Yeah.

Olivia crawls in the sheets and cuddles up next to Melky. Melky closes his eyes, runs his fingers through Olivia's hair. He throws his arm over to the night stand, flipping the clock towards him. Next to the clock is a bottle of water. He gets up.

We see, as Melky leaves the bed, that the two of them are sleeping on a mattress behind a couch in the corner of the living room.

At the bay window to the right of the front door Melky looks out into the front yard. A CHESTNUT TREE stands in the middle of the yard. Next to the tree a man sits in a lawn chair, bundled up in warm clothes. One arm holds the tree.

INT. BATHROOM-CONTINUOUS

Melky stands over the sink. He bends down, splashing water onto his face. He rubs his neck. His bare chest reveals a hole, the size of a fifty-cent piece. Melky runs his finger along the hole. Pushing his chest closer to the mirror he grabs a mirror from the drawer and holds it up behind his back. The hole goes through.

Melky looks at the hole and then at himself. He runs his hand along his receding hairline. He holds the mirror up behind his head to look at the bald spot slowly growing at the crown of his head.

MELKY

The fuck...

INT. KITCHEN-CONTINUOUS

Melky begins dialing on the phone.

MELKY

Hello, my name is Melky Otis, I'm calling for...yeah I know. I apologize. 5:13...in the morning yes...thank you...

Melky brushes his hair over the crown of his head.

MELKY (CONT'D)

Hey, doc. I wanted to make an appointment...I don't think it could have waited...It's my hair, I feel I'm losing it. Well from the back now...

There is a long silence. He scribbles down notes on a pad of paper.

MELKY (CONT'D)

Sounds great. Sorry again. Okay, thanks again. B-...bye.

INT. LIVING ROOM-CONTINUOUS

A few goldfish swim around a rock castle. Melky sprinkles food into the tank. One goldfish stands out much bigger than the rest.

OLIVIA

Can't sleep?

MELKY

Go back to bed.

OLIVIA

Was it about Joe again?

MELKY

No. It was the screenplay. It's nothing important.

Melky kisses her forehead. She wraps her arms around him, barely awake enough to stand completely on her own.

INT. WAITING ROOM-LATER THAT DAY

Melky waits in an empty waiting room. The RECEPTIONIST POUNDS away at the keys of her computer. The television BLARES. Melky rises and heads to the desk.

(CONTINUED)

CONTINUED:

MELKY

There is, nobody here.

The Receptionist continues to type away. She SNAPS her gum in her mouth before looking up.

RECEPTIONIST

It'll only be a few more minutes.

She turns away. Melky stays focused on her.

Melky returns to his seat, about to sit down when-

RECEPTIONIST (CONT'D)

Okay, doctor's ready for you now.

INT. DOCTOR'S OFFICE-CONTINUOUS

DR. RICHMOND

So how's the book coming?

Dr. Richmond stands with a slim physique, good posture and thin eyebrows.

MELKY

It's a screenplay.

DR. RICHMOND

I thought you said it was a novel.

MELKY

It's an adaptation from a novel.  
To a screenplay.

DR. RICHMOND

Huh...sometimes you see a movie that was a book and you wonder, why? The book said it well enough...oh well, what do I know right? So what's the problem?

MELKY

My hair. I, uh, I'm starting to lose it.

DR. RICHMOND

You taking pills still right?

MELKY

Yeah. And Rogaine.

DR. RICHMOND

For the front of your head?

(CONTINUED)

CONTINUED:

MELKY

Both front and back.

DR. RICHMOND

Rogaine is only proven for the back of a man's head. Why? I do not know. The Propecia is for the whole head.

MELKY

I'm willing to try anything.

Dr. Richmond digs in his desk.

DR. RICHMOND

What else?

MELKY

Nothing. Just my hair.

DR. RICHMOND

We could have done this over the phone, Melky. Anyway. I will write you a prescription for a refill but I recommend going through Canadadrugs.com or something like that. It's cheaper.

MELKY

Thanks.

DR. RICHMOND

I should warn you of the side effects. Breast enlargement, decreased sexual desire and urinary problems.

MELKY

What kind of urinary problems?

DR. RICHMOND

It's used for enlarged prostates, just so happens to help regrow hair. Or at the very least keep what you already have.

MELKY

I don't need to keep it, I need to regrow it.

DR. RICHMOND

You sure nothing else is going on? How's the family doing since Joe?

Melky avoids eye contact.

(CONTINUED)

CONTINUED: (2)

DR. RICHMOND (CONT'D)

Ya know the joke with this  
Propecia? A man losing sexual  
interest in a woman and his  
breasts begin getting  
bigger...Tranny.

Dr. Richmond laughs out loud to himself. Melky does not.

EXT. NEIGHBORHOOD-NIGHT

Melky passes by a few houses on his block before a police  
car pulls up beside him, idling in the street. Melky  
continues walking until the spotlight catches him.

OFFICER

Good evening.

MELKY

Evening.

OFFICER

Do you live in the neighborhood?

MELKY

Your accent is very thick, I'm  
sorry. Could you repeat that?

OFFICER

Do you live around here? In the  
neighborhood or are you looking  
for more property to deface?

Melky covers his eyes as he turns to the car. He turns  
away from the car and spotlight.

MELKY

Can you turn the light off?

OFFICER

We'd really rather not. Tell me,  
what's your address?

MELKY

I live right around the corner.  
I'd feel better about giving you  
my address if I could actually see  
if you were a real cop or not.

OFFICER

(re:his partner)

We're real. Are we real. Pinch me.  
Ah! Not that hard. As for being  
cops...

(CONTINUED)

CONTINUED:

The spotlight clicks off.

OFFICER (CONT'D)

Better? We are trying to figure out who is defacing all these trees with the penises.

MELKY

I hadn't even noticed.

OFFICER

Well if you see anybody in the neighborhood that doesn't belong, please do contact someone. See something, say something. That whole thing.

The car speeds off down the street. Melky continues his walk up the street.

INT. BEDROOM-NEXT MORNING

Melky sits in front of a laptop computer. The room is sparse. A work table. Books filling a bookshelf forgotten in the corner. Next to the laptop is a copy of "100 Years of Solitude". Melky opens the novel to a book-marked page.

INT. LIVING ROOM-CONTINUOUS

Fish swim rapidly around the rock castle at the bottom of the tank. One fish stands out in size over the rest. Melky pinches some food into the top of the tank, the giant fish is the first one to steal all the food.

EUNICE

You've been up early a lot these past two weeks.

MELKY

I have a hard time working here sometimes. Did I wake you?

EUNICE

(Smiles, shaking her head.)

You're gonna' have a problem with that one.

Melky twists the cap back on the fish food. Eunice walks over to the bay window.

(CONTINUED)

CONTINUED:

EUNICE (CONT'D)

Every morning...

Melky stands beside her.

MELKY

What does he do out there?

EUNICE

I've never asked. He talks with ghosts of his past. At least that's what I think. Melky, your father was always a complicated man.

MELKY

When's the last time he was in the house?

Eunice lets the curtain down.

EUNICE

Do you ever think about Joe?

MELKY

Ever? I wish I felt okay saying no. It's been a while now mom. Time passes.

EUNICE

Yes, but not so much.

MELKY

Dr. Richmond asked me how we were doing.

EUNICE

And you said...?

MELKY

There are plenty more things that trouble me from day to day. Course I miss Joe.

Melky kisses her on the forehead and embraces her.

INT. COFFEE SHOP-LATER

Empty tables fill the shabby coffee shop. A single barista shuffles back and forth behind the counter. Melky, the only patron, sits at the bar staring out the window.

(CONTINUED)

CONTINUED:

On his table near him is an open laptop. Notebooks cover the top of the table. "100 Years of Solitude" faces down, the spine visibly ripping.

MARCUS

Melky.

Marcus, light skinned and ruddy faced, sits at the table with Melky.

MARCUS (CONT'D)

How's Eunice?

MELKY

She's good.

MARCUS

And the family? I told you, you don't have to stay there with them. Not necessary. Can't be good for the writing.

MELKY

That's why I'm here.

MARCUS

So listen, I talked to his estate again today. Give me a second.

Marcus walks up to the counter to order. Melky remains seated at the table, staring into the destroyed spine of the novel. He looks to the people passing by in front of him.

MARCUS (CONT'D)

So, the estate.

MELKY

I got it.

MARCUS

Melky, we have been going through this over and over.

MELKY

No I know. I never expect much.

MARCUS

They are hesitant to release the rights for this screenplay to get made. This novel is very visual-

MELKY

Stop.

(CONTINUED)

CONTINUED: (2)

MARCUS

No, no, no hear me out. This novel is very visual. Incredibly so. I just, this will never work as a film. Ever. Not the way you want to do it. You love this novel, I can tell, I get that believe me.

MELKY

I'm not sure you do.

MARCUS

Hey, I'm not the enemy. This novel is going to end up being close to four hundred pages at the rate you're going. No studio is going to produce a film that long, and no studio is going to break it up either.

Melky rises from his seat slowly.

MARCUS (CONT'D)

I'm trying not to discourage you, just giving you the facts. As of today, as of every other day from yesterday and back to when this whole thing started, this film will probably not get made. Doesn't mean it never will. Keep pushing forward on this. Are you alright?

Marcus follows Melky eye-line.

MARCUS (CONT'D)

Everything alright?

MELKY

Yeah...

Through the open door Melky makes his way outside to-

EXT. COFFEE SHOP-CONTINUOUS

-stand on the sidewalk against the glass window. Marcus taps on the glass behind him. A woman who looks a lot like Gabriella walks on the opposite side of the street, stepping lightly in the water filled gutters. Melky turns over his shoulder to Marcus tapping on the window.

The woman is gone. Melky walks up the street a bit before turning back to the coffee shop.

INT. COFFEE SHOP-CONTINUOUS

MARCUS

What the hell is going on?

MELKY

I thought I saw somebody I knew...

MARCUS

Care to explain?

Melky cannot focus on anything other than the opposite sidewalk.

MELKY

This screenplay is gonna' get made.

MARCUS

I never said it wouldn't. I admire your-

MELKY

Hear me out. It's crazy, but I have been dreaming about this screenplay for a while now. Weeks.

MARCUS

That's completely normal-

MELKY

Listen. There was a woman just now across the street. She was in my dream the other night. Last night? And now she is here, in the middle of Los Angeles.

MARCUS

You're sure it was her?

MELKY

Positive. It had to be her. What does that mean?

Marcus grabs the cup of coffee, looks inside.

MELKY (CONT'D)

As my agent, As my friend. Level with me.

MARCUS

You don't want to hear what I say. Is this about your screenplay or Olivia?

(CONTINUED)

CONTINUED:

MELKY

Olivis is fine. I'm seeing her after. I don't know why I have to tell you that. My screenplay, Marcus.

MARCUS

Whether or not you saw some woman or didn't see her. Nothing has changed. I'm gonna' go. We'll talk later. Get some rest too.

Marcus leaves. Melky remains at the table with his work. He picks up the novel and begins flipping through the pages.

EXT. SANTA MONICA PIER-AFTERNOON

The wooden planks of the boardwalk extend out over the Pacific Ocean. Families roam in and out of the carnival booths, teenage kids flocking to the roller coasters in waves. The sun settles in the sky.

Olivia leans over the railing, looking down into the water below. Her brown hair blows back over her shoulders. Melky wraps his arms around her waist from behind.

OLIVIA

I didn't think you were coming.

MELKY

I decided to quit for the day.

She leans back into him.

OLIVIA

How was the meeting with Marcus?

MELKY

Nothing new.

OLIVIA

Just keep at it. That's all you can do. Isn't that what you always say?

A young kid runs up to the two of them.

OLIVIA (CONT'D)

Hi. What's your name?

The little boy sticks out his balled up fist. Water drips from the little boy's balled up hand.

(CONTINUED)

CONTINUED:

OLIVIA (CONT'D)

Is that for me?

The little boy smiles and presents the piece of ice to Olivia. Melky stays put.

OLIVIA (CONT'D)

This is Melky.

Melky grabs the ice from Olivia's hand. He examines it. The little boy runs away down the boardwalk, throwing himself into the lap of his parents.

OLIVIA (CONT'D)

Everything okay? You don't know where he had that.

MELKY

It'll melt...yeah...

INT. MELKY'S BED-LATER THAT NIGHT

Olive sleeps on top of the outstretched arm of Melky. His eyes are slowly closing.

--DREAM SEQUENCE--

EXT. CEMETERY WALL-EARLY MORNING

The sun beams down onto Melky as he stands with his hands behind his back, against the cemetery wall. Soldiers stand out in front of him with their weapons pointing at him.

SOLDIER

Are you aware of your crimes?  
 Treason, punishable by death.  
 Death by the firing squad.

Melky wiggles his wrists together.

MELKY

Death? For what?

SOLDIER

For your crimes against the  
 Conservative Party. The birth of  
 uprisings in the interior of the  
 country. The deaths of soldiers  
 fighting for the church.

(CONTINUED)

CONTINUED:

MELKY

There has been an error in your judgement sir. I'm not whomever you think I am.

The soldier looks to the scroll in his hands. Confusion.

SOLDIER

Are you Colonel Aureliano Buendia?

MELKY

Colonel-no! No I'm not. This isn't real. None of this.

A shotgun FIRES across the street. Joe bounds across the street, his menacing size catching the attention of the soldiers.

MELKY (CONT'D)

Joe.

SOLDIER

I command you to stop.

MELKY

Joe.

Joe stands at the street, forming a triangle between the soldier and Melky.

JOE

He will not be executed. Not today. Not in the town of Macondo.

SOLDIER

(re:Melky)

If he says all the right things, he will not be executed. You know what you need to say.

MELKY

Joe. Everything is alright. Put the gun down.

JOE

Say the right words and I won't have to put the gun down.

Joe keeps the shotgun pointing at the group of six soldiers standing out in front of Melky.

SOLDIER

Please, stand down.

(CONTINUED)

CONTINUED: (2)

JOE

Your hands are tied, not your  
mouth. Say the words Melky.

MELKY

What words?

SOLDIER

You've read the book.

MELKY

What book? What book?

The soldiers point their guns toward Joe. Their arms  
trembling.

JOE

You are against a cemetery wall.  
Think!

SOLDIER

Say the words!

Soldier turns to point the gun toward Joe.

SOLDIER (CONT'D)

Jose Arcadio will be shot.

Melky looks to his brother.

MELKY

I know the words!

A gun FIRES.

MELKY (CONT'D)

A man fucks himself up so much  
just so that six weak fairies-

Another shot FIRES.

SMASH CUT TO:

INT. LIVING ROOM-EARLY MORNING

Melky rises up quick in bed. He slouches over, rubs his  
face.

INT. KITCHEN-CONTINUOUS

A bunch of bananas sit on the table. Melky fingers the  
bananas.

EXT. FRONT YARD-CONTINUOUS

MELKY

Dad.

JOSE sits with his broad shoulders against the chestnut tree. His skin just barely latching onto his bones.

MELKY (CONT'D)

Get back in your chair.

Jose stares out into the street, catatonic. Melky grabs him under his armpits, lifts him back into the lawn chair.

MELKY (CONT'D)

You warm enough? Chilly...the neighborhood has changed so much since we first moved in.

Melky looks to his father. He lets his eyes drift down the street.

MELKY (CONT'D)

You see it everyday, so maybe not so much to you. The house misses you. What do you do out here all day? Mom says you talk to somebody. Sometimes I feel I'm losing my mind too.

Jose looks at his son, noticing his presence for the first time.

MELKY (CONT'D)

I might have said you were crazy for thinking people existed that really didn't, but...I don't know anymore.

JOSE

They're real to you.

MELKY

Yeah. Exactly.

Jose returns to the ground, clutching the chestnut tree.

MELKY (CONT'D)

Yeah.

INT. DOCTOR'S OFFICE-LATER

MELKY

These pills, are doing things to me. Are there any other side effects?

DR. RICHMOND

What kind of effects are you fishing for?

MELKY

I've been having these dreams lately. I see this woman, but can never quite reach her. She always gets away. You know I've been workin' on the screenplay-

DR. RICHMOND

I have never heard of these effects. Again this isn't my area.

MELKY

It has to mean something. Right?

DR. RICHMOND

Are you noticing any difference in your scalp? Thicker?

Dr. Richmond moves in to Melky, bending his head down to check the crown of his head.

DR. RICHMOND (CONT'D)

It doesn't look worse. These things take time.

MELKY

Stress probably doesn't help.

DR. RICHMOND

Let me recommend something. Therapy isn't only for the mentally unstable. I think it might do you some good to talk to someone you know. Not me. I'm your doctor.

EXT. BEACH BOARDWALK-CONTINUOUS

Melky and Marcus walk down an almost empty strand.

MELKY

I was over at the, with Dr. Richmond.

(CONTINUED)

CONTINUED:

MARCUS

What's wrong now?

MELKY

Nothing. What do you mean now?

MARCUS

Is it about the girl?

Melky is visibly confused.

MARCUS (CONT'D)

The girl you saw the other day.  
You're going to make me say it?  
Now I sound crazy, great. From  
your dreams. The woman.

MELKY

I have been struggling with work  
lately. I do understand I could be  
mistaken about her.

MARCUS

What part does she play in your  
dream?

MELKY

I don't know. I was following her  
around. I caught up to her,  
eventually woke up. It's not about  
her though.

MARCUS

Why not? You're making it a lot  
about her.

MELKY

Not all about her. Not just her. I  
just realized that my dreams  
lately have been about my work.  
Work that will probably never see  
a screen or an audience. But this  
woman, she, I dunno, she was in my  
dreams and don't you think she  
somehow bridges things to reality?

MARCUS

Is that a serious question?

Melky nods.

MARCUS (CONT'D)

No. Absolutely not. If she is this  
link you speak of, what would that  
mean?

(MORE)

(CONTINUED)

CONTINUED: (2)

MARCUS (CONT'D)

That the author's estate has suddenly changed their mind and are going to give you the rights?

MELKY

It would at least give me hope for my screenplay.

EXT. NEIGHBORHOOD-NIGHT

Melky wheels the trash cans down the long driveway.

MARCUS (O.S.)

And if she isn't this link, and you didn't see her?

A DARK SEDAN pulls up in front of the garbage cans Melky has just assembled against the curb, knocking one over.

DETECTIVE MELVILLE

Good evening.

The voice is the same as the officer from the previous time.

MELKY

No spotlight this time?

DETECTIVE MELVILLE

Not tonight, no.

MELKY

Any news on the penis artist?

DETECTIVE MELVILLE

Do you have a minute?

MELKY

My girlfriend has a dress rehearsal.

Detective Melville nods to the car door.

INT. DARK SEDAN-CONTINUOUS

DETECTIVE MELVILLE

These drawings, I have figured out a solution: you are going to draw a penis on a piece of paper.

Hands back a piece of paper and pencil.

(CONTINUED)

CONTINUED:

DETECTIVE MELVILLE (CONT'D)  
And I will match them up.

MELKY  
Can I get a sharper pencil?

Detective Melville looks back at Melky through the rearview mirror. He acquiesces.

DETECTIVE MELVILLE  
Does your girlfriend get off on these penis drawings?

MELKY  
Do you know how many people live on this street, in this neighborhood?

Detective Melville lights a cigarette, flicks ashes out the window.

DETECTIVE MELVILLE  
Is she an actress or something?

MELKY  
Who?

DETECTIVE MELVILLE  
Your girlfriend? You mentioned a dress rehearsal.

MELKY  
School teacher.

Detective Melville looks over his shoulder to Melky.

DETECTIVE MELVILLE  
Much longer?

Melky hands Detective Melville the drawing.

DETECTIVE MELVILLE (CONT'D)  
We're also going to be taking still photos of the penises. These drawings are so good they had to have required a model.

Melky moves around uncomfortable in the back seat.

DETECTIVE MELVILLE (CONT'D)  
No! I'm kidding. Imagine though.

Detective Melville studies the drawing.

(CONTINUED)

CONTINUED: (2)

DETECTIVE MELVILLE (CONT'D)

Not very big.

The drawing is no bigger than a quarter in size.

DETECTIVE MELVILLE (CONT'D)

(laughing)

Is this to scale?

MELKY

Are we done?

Detective Melville turns around to face Melky.

DETECTIVE MELVILLE

My pencil please. Where are you  
always coming from?

Melky exits the vehicle.

EXT. DARK SEDAN-CONTINUOUS

MELKY

I'll be around Detective.

INT. CONVENIENCE STORE-LATER

A young COURTESY CLERK with glasses and ear plugs swipes items at an alarmingly slow rate. A customer's roll of toilet paper slides across the scanner six times and counting.

Melky holds a bouquet of yellow roses in one hand. He looks up to the security camera, rubs the crown of his head. He turns his head side to side, examining himself in the camera. The bouquet almost slips from his hand, sending yellow flower petals across the floor. Melky stares at the patterns on the floor.

CUSTOMER

Next. Hello?

MELKY

Sorry.

COURTESY CLERK

This it?

MELKY

(motioning back to  
the flower petals)

Yeah. I made a mess...

## INT. SCHOOL CAFETERIA-CONTINUOUS

Dark rows of patrons fill the cafeteria. Moms and dads stand in the back of the cafeteria. Cameras FLASH, RED lights of camcorders GLOW.

Melky squeezes his way through the rows of chairs, settling on an empty one. The stage curtain rises just as Melky sits down. The crowd CLAPS. Melky searches the front of the crowd, catching eyes with Olivia. She waves. He smiles.

The crowd quiets down. The play unfolds before Melky. Children enter and exit. Costumes stay together while others fall apart.

## INT. SCHOOL CAFETERIA-LATER

Melky focuses less and less on the stage. The stage suddenly begins to rotate. Parts of the stage move in and out of view instead of the static stage he was watching.

Melky remains motionless. The actors becomes adults. Men and women walk around the stage. Old actors transform into young ones; young ones into old ones through the maneuvering of the set.

Melky shoots up in his seat, jamming his hand into his pocket as he scrambles back down the row of people.

The commotion from the crowd catches the attention of Olivia

## EXT. SCHOOL CAFETERIA-CONTINUOUS

Melky paces back and forth with his phone to his ear.

MELKY

So I have figured it out. I got it, the screenplay. It's not a screenplay at all. It needs to be a stage play. Think about it: all the freedom I have on stage to keep time all in one place while making it progress visually to an audience.

MARCUS (O.S.)

What are you talking about Melky?

MELKY

I'm sitting here in the school cafeteria watching Olivia's play.

(CONTINUED)

CONTINUED:

MARCUS

This is a kid's play Melky.

MELKY

It doesn't matter.

MARCUS

Your play is 400 pages Melky.

MELKY

Well if it's all dialogue then it won't have to be.

MARCUS (O.S.)

Do you know how much dialogue is in the novel? Hardly any.

MELKY

That's more room for me to play Marquez.

MARCUS (O.S.)

You're not Marquez.

Melky slumps down onto the lunch table outside the cafeteria doors.

MARCUS (CONT'D)

I didn't mean that. Listen, Melky, I'm about to sit down for dinner.

MELKY

No you're right.

MARCUS

Let's run this thing by the estate. First thing tomorrow.

APPLAUSE erupts from inside the cafeteria doors.

MELKY

Yeah.

Melky hangs up.

Kids and parents exit toward the front of the cafeteria. Melky sits at a table next to the back doors, watching the people exit into the outside seating area, dimly lit by the overhead amber lights. A few groups form, congregate for a moment or two, then leave into the night.

Olivia meets the eyes of Melky.

(CONTINUED)

CONTINUED: (2)

MELKY (CONT'D)

I'm sorry I left early.

OLIVIA

Don't be. Who were you talking to?

MARCUS

Marcus.

OLIVIA

(smiling)

Was it that bad?

MELKY

I loved it. Very...inspirational.

(holding up his  
phone)

It was about the screenplay.

Olivia puts her two hands on his.

INT. BEDROOM-NIGHT

Goldfish crackers sit in a pan on the table next to Melky. He types a few lines. He stares for a few moments before erasing them.

A pile of stage plays are stacked beside him. One lies open. The novel lies face down on the desk. Melky grabs a few Goldfish from the pan. He returns his hands to the keyboard.

--DREAM SEQUENCE--

EXT. PARK LAKE-DAY

Gabriella stands on the Chesterfield Ampitheater stage.

GABRIELLA

I think I can help you.

MELKY

With what?

GABRIELLA

You still don't see it?

She motions her arms wide to the stage.

GABRIELLA (CONT'D)

You wanted to make it a stage  
play. Here it is.

(MORE)

(CONTINUED)

CONTINUED:

GABRIELLA (CONT'D)  
I'm glad you did, because it was going to be a pain shooting this thing. Rehearsals start...now.

MELKY  
Where are my actors?

GABRIELLA  
Wherever you want them to be.

MELKY  
It's that easy?

GABRIELLA  
Try it.

Melky points his fingers at the stage. Nothing.

GABRIELLA (CONT'D)  
(pointing to her head)  
It's up here. You're not a magician. You're more like the man from the Borges story.

MELKY  
I'm dreaming...

Melky closes his eyes.

He opens them.

SMASH CUT TO:

EXT. PARK LAKE-CONTINUOUS

MELKY  
What are we doing here?

GABRIELLA  
Dunno.

MELKY  
Was that you on the street that one day?

GABRIELLA  
Does that matter?

MELKY  
Please don't do that.

Gabriella begins to rock the boat.

(CONTINUED)

CONTINUED:

MELKY (CONT'D)

Stop that.

GABRIELLA

I'll help you. But only if you help yourself.

Gabriella rocks the boat even more violently.

MELKY

Was it you?

Gabriella stops moving around, but the boat continues to sway back and forth.

GABRIELLA

It's not me this time. It's you.

Melky tries to steady the boat.

GABRIELLA (CONT'D)

It doesn't matter if it was me or not Melky. Do you want this screenplay to get made?

The boat throws Melky over the side-

SMASH CUT TO:

INT. BEDROOM-NEXT MORNING

A phone RINGS.

Melky grabs it.

MELKY

Yeah?

INT. COFFEE SHOP-AFTERNOON

Marcus sits in a booth by the window, his hands resting on the table. Melky walks over and slides into the booth.

MELKY

This the end of the line?

MARCUS

His estate was a lot more receptive today than usual. I have yet to meet with Gabo himself, but if we are persistent enough, I don't see why it wouldn't happen.

(CONTINUED)

CONTINUED:

MELKY

Do you really think we could meet with Gabo?

MARCUS

It's always a possibility.

MELKY

Marcus.

MARCUS

No. No. I'd say let's try running into him somewhere, but he's an eighty something year old man. He's not out and about. We would need a meeting.

MELKY

Did they say why?

MARCUS

It won the Nobel Prize. It's his masterpiece. It's a historical masterpiece.

MELKY

"Love in the Time of Cholera" was made.

MARCUS

And look how that turned out.

Melky stares out the window.

MELKY

So what now?

MARCUS

What about as a stage play? You said yourself you could see it happening.

MELKY

I know I did. I'm a screenwriter, I don't know the first thing about writing for the stage.

MARCUS

Or a screenplay about some aspect of the novel. Make it your own.

MELKY

This novel belongs on screen. People won't read it, but people will go see it.

(CONTINUED)

CONTINUED: (2)

MARCUS

You cannot make a screenplay about this novel. Not a straight forward adaptation. Legally you can't. You're gonna' spend months on something that could never get made?

MELKY

It's a portfolio piece.

MARCUS

Portfolio piece? You're not an up and coming writer Melky. The studio has some projects lined up right now, re-writes, polishes. I think maybe these are where we should go next. Just until you have something.

MELKY

Yeah. That sounds like a plan.

MARCUS

This is a good thing Melky. You can sleep now. You can stop chasing ghosts. No more girls on the street.

Melky slides out of the booth.

EXT. CITY STREETS-LATER

Cars crawl by in the evening traffic.

MARCUS (O.S.)

Good. Olivia will be happy too.

MELKY (O.S.)

I'll be in touch about those studio projects.

Melky wanders aimlessly down the boulevard. He turns into a shopping center. NEON signs FLICKER. A HOMELESS MAN shuffles out across the emptying parking lot. Melky walks across the parking lot, lights from the closing stores cut out behind him.

## EXT. RESIDENTIAL NEIGHBORHOOD-CONTINUOUS

DOG BARKS interrupt the quiet suburbia intermittently. Each house stands one story high, with a lawn out in front and three steps leading up to the door. Street lamps struggle to stay on.

Melky, hands in pockets, shirt pulled up to his neck, strolls in and out of the labyrinthine streets. Sidewalks cracked from the roots of trees on the boulevards pass under Melky's feet.

A brightly lit CASINO illuminates the darkened parking lot across the street. Melky squints with each glance. He turns the corner. A NEON sign in the window of a bar catches his eye. "Fortunes Read."

## INT. NEIGHBORHOOD BAR-CONTINUOUS

An older, gray mustached BARTENDER stands behind the bar, flipping through the pages of a newspaper. The tables are empty. A jukebox plays faintly.

BARTENDER

Evening.

Melky walks up and stands at the bar.

MELKY

Your sign in the window. Is that for this place?

BARTENDER

What we have on tap is what we have.

MELKY

No, no. The fortune reader. Is that you?

BARTENDER

She's with someone at the moment. Shouldn't be much longer. Can I get you something?

MELKY

Whatever's on tap.

Melky eyes the design of the place, taking in the atmosphere of this dumpy dive bar.

MELKY (CONT'D)

Where is this lady?

(CONTINUED)

CONTINUED:

A door toward the back of the bar CREAKS open. A middle-aged gentleman exits. Behind him struts an older woman, dark brown skin, stringy black hair with the first signs of gray. She fixes her shirt. This is PILA.

BARTENDER

You're up.

INT. BAR BACKROOM-CONTINUOUS

The woman pulls back the curtains, revealing a bed. She moves to Melky, begins to kiss his lips.

PILA

You're tense.

MELKY

I'm confused. I thought you were going to read my fortune.

PILA

I am. It's a process.

MELKY

Do you have to be on your back?

Pila slaps Melky.

PILA

I'm sorry.

MELKY

No I shouldn't have said that. I should go.

Melky makes toward the door.

PILA

Okay wait. I can just do your fortune if you're more comfortable with that.

Melky stops.

MELKY

Do my fortune? What about the process?

PILA

I just don't make as much without the, process. Please sit down.

Pila reaches under the bed and pulls out a stack of cards. She begins to spread them out.

(CONTINUED)

CONTINUED:

PILA (CONT'D)

What kinds of questions do you have?

MELKY

I shouldn't be here.

PILA

I've already spread the cards out. I have to charge you for a full session.

MELKY

Are you serious?

Pila runs her hands over the cards.

PILA

It's interesting, the cards are very specific with you.

MELKY

Do you even care to know my name?

Pila looks up from the cards.

PILA

Pila. And why are you here...

MELKY

Is there some kind of certificate you should have hanging in here, on your wall?

PILA

It's in the desk drawer.

There is no desk.

PILA (CONT'D)

Why are you here?

MELKY

Is there anything worth seeing in my future? A day, month, year from now. Something I should be looking forward to?

Pila looks at the cards very intently. She shuffles the deck, flips card after card over onto the table.

MELKY (CONT'D)

(laughs)

That came out wrong...

(CONTINUED)

CONTINUED: (2)

PILA

Watch out for your mouth.

MELKY

I didn't mean it like that.

PILA

The cards. They're saying, "watch out for you mouth."

MELKY

That's it? That could mean anything.

PILA

That's all it says.

MELKY

Do some translating. You drew those cards for me, so what does it mean for me?

PILA

I don't know you well enough for me to tell.

MELKY

You don't have to know me that well! Isn't that the point of reading a fortune? Talk less? Eat less? Give me something.

There is a knock on the door.

BARTENDER

Pila, everything alright?

PILA

Can you come in?

MELKY

Oh come on, I'm not gonna' hurt you.

Bartender enters.

BARTENDER

Time's up cowboy.

Melky rises and walks past the Bartender.

EXT. BAR-LATER

Melky pushes through the doors, striding across the street.

EXT. PARK-CONTINUOUS

Melky sits on a bench in the dugout of a baseball diamond. He slumps over with his face in his hands.

SMASH CUT TO:

--DREAM SEQUENCE--

EXT. OCEAN SHORE-CONTINUOUS

Seagulls float and SQUAWK through a clear sky. Foot prints extend across the sand, leading toward the shore. A ship sits shipwrecked in the sand at the water's edge.

Melky traces the single set of prints in the sand.

A hole in the side of the ship allows for Melky to peek inside.

INT. SHIP'S HULL-CONTINUOUS

The middle of the ship has been gutted. Walkways three feet wide line the hull's sides, extending up five floors. The sun patches through in spurts as the flag outside flaps in the ocean breeze. Cargo nets crawling with bugs lie against the front of the ship's sandy floor. Moss grows everywhere.

GABRIELLA

You found me.

Her voice echoes from above. Melky looks up into the hull. He shades his eyes. The PATTERN of feet come from some place above. Melky climbs up to the first level.

GABRIELLA (CONT'D)

You know this place right?

MELKY

There was a park I used to go to all the time when I was little. Polliwog Park. My brother, sister and I didn't know the real name so we called it the Boat Park.

(CONTINUED)

CONTINUED:

Melky makes it up to the second level. Metal poles run from the floor up and out through the hole in the deck of the ship.

MELKY (CONT'D)

But I know this place. The ocean gave it away. This is supposed to be the Spanish Galleon.

GABRIELLA

The beginning of it all. You're gettin' good at this.

Gabriella stands in the corner of the ship, peeking out through a window.

MELKY

Is this the beginning of something? You going to start talking about why we keep running into each other like this?

GABRIELLA

I never had a brother or sister Melky. Instead, know what I did? I pretended. You get good at it after a while. You start believing everything around you.

MELKY

Yeah? What do you do while I'm writing, or while I'm eating dinner?

Gabriella looks back out the window.

GABRIELLA

Anything I want.

Melky walks up real close to her. She turns her head slightly from the window. He leans in.

MELKY

May I?

GABRIELLA

Are you asking?

Melky nods toward the window.

MELKY

What are we looking at?

(CONTINUED)

CONTINUED: (2)

GABRIELLA

Anything you want. It's an aleph.  
I don't know why you wasted money  
on that sex worker.

MELKY

An aleph?

GABRIELLA

She tells you what you want to  
hear. It lets you see anything and  
everything at any and every moment  
in time.

MELKY

When I wake up Pila will be there.  
You won't.

GABRIELLA

So don't wake up.

Melky smiles.

MELKY

Seeing anything I want in a dream  
is a dream.

GABRIELLA

Follow me.

EXT. SHIP DECK-CONTINUOUS

Men and women of all ages stand side to side toward the  
bow of the ship.

GABRIELLA

I, excuse me, we found some  
actors.

MELKY

Where did they all come from?

GABRIELLA

You have a lot of parts to cast.  
Better get started.

EXT. BEACH-LATER

The sun sits on top of the horizon. Melky and Gabriella  
sit up on the lifeguard tower, looking down at the men  
and women run lines of dialogue. The actors waiting in  
line hold script sides.

(CONTINUED)

CONTINUED:

MELKY

Is there anything on those pages?

GABRIELLA

It's your screenplay.

Melky looks at Gabriella.

GABRIELLA (CONT'D)

Does it matter? Pay attention.

Melky watches Gabriella as she turns to the actors down in the sand.

WOMAN #1

I will be reading for the part of Amaranta.

Melky begins to shiver.

MELKY

It's getting cold. When I started writing it one of my biggest fears was the casting of Colonel Aureliano Buendia.

Melky notices his fingers are slowly turning to ice, traveling all the way up his arm.

GABRIELLA

Don't stay away too long.

SMASH CUT TO:

EXT. PARK-EARLY MORNING

Two porky police officers shake a sleeping Melky.

POLICE OFFICER #1

You been drinking tonight?

Melky sits upright, his face a pale blue, hands barely able to clench.

POLICE OFFICER #2

Do you have ID on you?

His hands struggle into his back pocket. He hands his ID to the officer.

MELKY

Was there a woman here?

(CONTINUED)

CONTINUED:

POLICE OFFICER #1  
What are you doing here?

MELKY  
I don't know. I must've fallen  
asleep.

Melky rises.

POLICE OFFICER #1  
EMT are on the way. You looked  
like you might have hypothermia.

The back of Melky's hand has a thin layer of ice on it.  
Melky pokes at the ice.

INT. HOSPITAL ROOM-LATER THAT MORNING

Melky gimps to the bathroom. He limps off his bandaged  
left leg, holding onto the walls of the room.

INT. HOSPITAL ROOM BATHROOM-CONTINUOUS

In the mirror Melky pulls his shirt up to reveal the hole  
in his chest. It has grown to the size of his fist. The  
bones of his chest cavity are completely gone except for  
a few stubs.

A KNOCK sounds on the hospital room door.

INT. HOSPITAL ROOM-CONTINUOUS

Melky returns to the hospital room.

DOCTOR  
Feeling better I see.

MELKY  
How long was I out before they  
found me?

DOCTOR  
I don't have the police report in  
front of me. Just long enough for  
you to still be alive. Everything  
okay in your life right now?

MELKY  
Fine. Yeah.

(CONTINUED)

CONTINUED:

DOCTOR

Overnight in a park during the winter is not the place you'd want to fall asleep, for a number of reasons.

MELKY

I have this thing, or weird hole.

Melky lifts his shirt.

MELKY (CONT'D)

It's gotten bigger.

DOCTOR

When did you first notice it?

MELKY

A week ago.

DOCTOR

Does it hurt?

MELKY

No. But it's a hole in my chest.

DOCTOR

I wouldn't worry too much about it. It's probably stress induced. Is there somebody you want notified that you're here?

Melky thinks for a moment.

MELKY

Gabr-, no. Nobody.

DOCTOR

No family? Girlfriend, wife? Whatever you have going on, fix it. You could be doing better Melky. I'll finish your paperwork.

INT. MELKY'S HOUSE-LATER

Melky enters to the SPLASHING of water and the SHRIEKS of his sister AMARIE. Across the room she struggles in the fish tank.

AMARIE

The glass is cracking.

Melky hurries over to the fish tank. The fish fills the entire 10 gallon tank with no room to spare.

(CONTINUED)

CONTINUED:

MELKY

Fill the tub. The bath tub.  
Amarie, go now.

The glass of the tank BREAKS, releasing the fish into the arms of Melky and Amarie.

INT. BATHROOM-CONTINUOUS

Melky carries the growing fish into the bathroom and places it into the tub. He rubs water over the body. It flops around violently.

Eunice stands in the doorway of the bathroom.

EUNICE

Melky that thing needs to go  
somewhere.

Melky turns to his mother and notices his sister is bleeding down her forearm.

MELKY

Your arm...

He pulls the black shirt off his back and wraps her arm.

EUNICE

Amarie we need to go to the  
hospital. Melky this fish is  
causing trouble.

AMARIE

I'm fine.

INT. LIVING ROOM-CONTINUOUS

Jose stands outside the bay window looking into the house.

EXT. HOUSE PORCH-CONTINUOUS

Jose looks to the front door.

INT. BATHROOM-CONTINUOUS

The fish splashes around in the shallow water before gathering speed in the depth of the tub and speeding around in circles.

(CONTINUED)

CONTINUED:

AMARIE

What are you going to do with it?

MELKY

Dunno.

AMARIE

There's two showers in the house.

MELKY

I should clean up out there.

EXT. HOUSE PORCH-CONTINUOUS

Jose turns and heads back down the steps.

EXT. FRONT YARD-CONTINUOUS

Jose crouches down and sits next to the tree.

EXT. STREET-LATER

Trash cans line the boulevard. Melky tosses the trash bag full of glass into the recycling can. Across the street Melky can see the neighbors are in the process of erecting a chain link fence around their yard. Down the block on the other side of the street a few neighbors are following suit.

JOSE

The neighborhood is changing.

Melky looks up to the lawn where his father sits. Melky heads back inside, looking back over his shoulder at the fences.

INT. MARCUS' OFFICE-LATER

Marcus stands behind his desk, organizing folders and files when Melky enters.

MELKY

Do you have a minute?

MARCUS

Everything alright?

Melky walks to the desk.

(CONTINUED)

CONTINUED:

MELKY

The last time we talked I was sort of confused? Lost even. It just seems this woman is more than just a link between my screenplay and my life. Why didn't I dream about Olivia if that was the case, ya know? So what then...?

MARCUS

You're asking me to tell you exactly who this woman is and what she represents? I thought we went over this.

MELKY

Well you have an opinion. I know you do. Just give it to me straight. Do I have commitment issues? I haven't come from the best home life.

MARCUS

Of course I have an opinion.

MELKY

Just give it to me. You can help me end all this. I'm asking as one person to another.

MARCUS

It's not one person to another. I'm your manager and your friend. And who cares what I think?

MELKY

I can't help but to see this other woman when I'm sleeping. My fiance lies in the bed next to me at night, clueless as to where my head is. Sometimes I don't even know. If I didn't dream anymore, if I didn't even sleep anymore, I would move on, get over this idea that somehow this screenplay will ever become reality. Just tell me what to do.

MARCUS

The connection you're making between a dream and reality is a huge leap Melky. Huge. That's my opinion. There it is. It's nuts. You're beginning to really worry me.

(CONTINUED)

CONTINUED: (2)

MELKY

I'm gonna' ask her to marry me.

Marcus looks up from his desk, studying Melky.

MELKY (CONT'D)

I'm gonna' do it. Is that what I'm supposed to do? We date people, get engaged and then marry. Isn't that the progression to happiness?

MARCUS

Olivia is your fiancée. You're already engaged.

MELKY

Engagement or a boyfriend, there's no difference. I'll set a date. The courthouse.

MARCUS

Is that what you want? Is that what she wants? This conversation should be had with her Melky. Not me.

MELKY

Isn't that what this woman is? I'm chasing a screenplay I can't get made, I'm chasing a woman I can't get. What I have is good, what we have is good.

Melky gets up to leave.

MARCUS

Have you thought about her Melky?  
Does she want a wedding?

Melky is out the door before Marcus can finish.

EXT. YARD.-CONTINUOUS

Jose watches his son run up the driveway.

JOSE

Life is short, yes that's right.  
Life is short...

INT. MELKY'S HOUSE-LATER

Melky rushes into the house. His bed behind the couch is empty.

INT. BATHROOM-CONTINUOUS

The bathroom is empty. Fog on the mirror.

EXT. BACKYARD-CONTINUOUS

Olivia chases a young Australian Sheppard around the yard. She kneels down, wraps her arms around the dog. She stops and runs up to Melky.

MELKY

What are you doing? Right now?

OLIVIA

Just playing with the dog.

MELKY

Can you put on your nicest dress and meet me by the car in thirty minutes?

OLIVIA

What's going on?

MELKY

Do you trust me?

Melky grabs her behind the neck gently, pulls her toward him, looks into her eyes. He kisses her.

EXT. FRONT OF HOUSE-LATER

Jose sits against the tree, watching as he wriggles his toes. The shadow of the day is halfway down his left side. Melky plants himself on the grass next to his father. He wears suit pants, blazer with black tie dangling from his neck.

MELKY

No regrets, right dad?

JOSE

There's something to shadows of the day. The night becomes darker and darker. Every day is a miniature lifetime.

MELKY

What kind of stuff do you think about out here?

(CONTINUED)

CONTINUED:

JOSE

Sometimes I can't get any thinking done it's so noisy. Friends are nice to have, but they talk too much.

MELKY

I know dad. Would you like to come inside tonight for dinner? It'd mean a lot to me. A lot to Olivia too I'm sure.

Jose sits back in his chair. He closes his eyes. Melky watches him.

MELKY (CONT'D)

If you have time that is, I know you have a life out here.

Jose pushes his glance up the street in the opposite direction.

Olivia opens the front door. She wears a yellow sun dress with a brown belt just above her waist. Melky rises quickly, meeting her on the walkway at the bottom of the steps.

MELKY (CONT'D)

You look...

OLIVIA

We look good, huh?

MELKY

Yeah. Ready?

OLIVIA

For what?

Jose watches from his chair.

JOSE

Olivia, you're wearing a dress.

MELKY

A ride.

Melky opens the front door of the car, motioning for her to get in. He races around the front of the car, grabbing a flower from the garden on his way.

## INT. COURTHOUSE-CONTINUOUS

Melky and Olivia sit on a bench outside a courtroom. Melky holds her hand. Olivia is doing everything to keep from bouncing in her seat. They smile at each other.

## EXT. COURTHOUSE-LATER

Melky pushes through the glass doors, walking ahead of Olivia playfully. He stops, turns and catches her as she jumps into his arms.

They lock hands. He pulls her hand up to his mouth, kissing and biting each knuckle.

## INT. CAR-CONTINUOUS

Melky starts the car up. Olivia leans back in her chair. She smooths out her dress, looks into the side mirror of the car.

Melky grips the steering wheel with both hands, staring blankly at the road ahead. He slides his hand across the seat before pulling it back. The looks on their faces remind one of the final scene of The Graduate.

## INT. MELKY'S HOUSE-LATER

The family gathers around the dinner table. Eunice brings the last few dishes of food to the table.

EUNICE

That should be everything. Don't be afraid now. Olivia, you're officially part of this family.

AMARIE

You have to eat and get fat now since you're married.

EUNICE

Why do you say that?

Amarie looks to Melky and smiles.

EUNICE (CONT'D)

I have stayed trim. Now your father is a different story.

Melky looks out the bay window to the lawn. Jose sits in his chair.

(CONTINUED)

CONTINUED:

MELKY

I invited dad in for dinner.

Olivia helps herself to the food.

EUNICE

He hasn't been inside for years  
Melky.

AMARIE

Well tonight would be the night if  
there ever was one. If I didn't  
say it earlier, congratulations.

Olivia smiles.

MELKY

I know there wasn't a wedding, but  
there will always be time for that  
later.

EUNICE

You're twenty-six, it was time.  
I'm just afraid it will be my only  
chance for a wedding.

AMARIE

Thanks.

MELKY

You should just come out already,  
it'd make mom feel a lot better.

EUNICE

Come out of where?

AMARIE

Persecution or disappointment and  
persecution...hmmm. I'll stick  
with disappointment only.

Jose begins SINGING out on the lawn.

EUNICE

Do you want to bring him some  
food?

Eunice gets up and heads to the kitchen.

EXT. HOUSE PORCH-CONTINUOUS

Melky walks with a plate of food down the steps and out  
to the lawn.

(CONTINUED)

CONTINUED:

MELKY

I figured you weren't coming. What are you singing?

JOSE

It's a lullaby I used to sing to you and your brother. What's for dinner?

MELKY

Baked chicken and rice. What's more important than coming inside and being with your family tonight?

Jose sets the plate down next to him. He pets the tree.

INT. HOUSE-CONTINUOUS

EUNICE

Dessert anyone? Olivia, we gotta' fatten you up.

Amarie shoots Melky a glance.

EUNICE (CONT'D)

Shut it.

There is a SHUFFLE on the porch. Jose walks past the bay window.

OLIVIA

Your dad's at the door.

Melky looks to the door. KNOCK. KNOCK.

EUNICE

He always leaves his plate at the door.

Melky hurries to the door and opens it.

INT. HOUSE/EXT. HOUSE PORCH-CONTINUOUS

MELKY

I'll take that for you.

Melky reaches out but Jose pulls the plate back.

MELKY (CONT'D)

Do you want to come in?

Jose hesitates a moment. He nods his head.

INT. HOUSE-CONTINUOUS

Jose stands in the doorway.

EUNICE

Just in time for dessert. Well  
come on and sit down. You old  
horse.

AMARIE

Mom...

Jose walks to the table. He sits next to Olivia. Eunice  
snatches up his plate from his hands.

EUNICE

Jello Cheesecake or ice cream?

JOSE

Both.

Eunice burns holes into the back of his head.

JOSE (CONT'D)

Please.

The family studies Jose. Jose puts his hand on Olivia's.

Eunice drops the plate in front of Jose.

JOSE (CONT'D)

We eat with our hands now? It has  
been a while...

Eunice tosses a fork his way from the head of the table.  
Jose smiles at Olivia.

INT. MELKY'S BED-LATER

Melky reads a book. Olivia straightens the sheets on her  
side. She folds clothes off to the side of the bed.

OLIVIA

You okay?

MELKY

Yeah.

OLIVIA

You just seem different after  
today.

Melky puts his book down.

(CONTINUED)

CONTINUED:

MELKY

I'm fine. Well okay, it's just we're married now and we still live at my moms' house. And I know it won't be forever, but its how it is now.

Olivia snuggles up close to Melky.

OLIVIA

I'm fine with it. Its not forever.

Jose bumps into the couch next to their bed.

MELKY

You sleeping inside tonight?

JOSE

No. I wanted to say goodnight.

MELKY

Thanks for com-

JOSE

Olivia, you reminded me of the Fourth of July today.

OLIVIA

Thanks.

Jose begins to walk away.

JOSE

I have been thinking about a dream I had.

Melky puts his book down.

JOSE (CONT'D)

Earlier you asked me what was so important. I walk through rooms. Mirrors everywhere. Everywhere... My friend, Prudencio, is there. Prudencio follows me and has me retrace my steps through the rooms until I end up where I started. He doesn't touch me. He says when he touches me then it's my time. I will remain in that room for eternity.

MELKY

You had this dream last night?

(CONTINUED)

CONTINUED: (2)

JOSE

It's been a couple days now. He hasn't touched me yet. I struggle returning to where I started more and more every night.

MELKY

It's just a dream dad.

JOSE

Yes, yes.

Jose leaves.

OLIVIA

I'm glad he came in tonight.

MELKY

I still can't believe it.

OLIVIA

Everyone acted pretty normal about him coming in. Your mother treated him like she was sick of him.

MELKY

It meant the most to her.

--DREAM SEQUENCE--

EXT. MIDDLE OF NOWHERE-DAY

The sky is dark. Nothing can live out here. The land barren. CROWDS of people line up as far as the eye can see. They all stand calm, looking in the same direction of a cloud of dust.

Melky pushes through the crowd, slowly making ground to the front. People sneer at him; grab at him; pull him back and forth. Melky fights them off until he reaches an opening in the front of the mob.

A New Orleans type brass band begins playing music as they march by. Each person is dressed in all black suits with dark purples and maroons splashed here and there on their outfits. Behind the band are floats of all different shapes and sizes. Standing on the third float in the line is Gabriella.

MELKY

Gabriella!

(CONTINUED)

CONTINUED:

Gabriella wears a long, flowing black dress. Her head is bald. Thick make-up on her face, almost looking like a painted China doll.

MELKY (CONT'D)

Gabriella! Hey!

Melky runs beside the float trying to get her attention.

MELKY (CONT'D)

It's Melky.

People from the crowd pull on his clothes, pushing him down to the ground and holding him there. Melky struggles to get loose. He watches as the float scoots further and further into the infinite horizon.

MELKY (CONT'D)

Stop!

The mob loosens their grip. The floats stop. The music ceases. Melky lies there for a minute before rising and running over to the float.

MELKY (CONT'D)

Why? Why all this?

GABRIELLA

Melky I don't control-

MELKY

Enough! I don't, I can't control anything. This isn't mine to control. Why am I here?

GABRIELLA

Why are you asking me?

MELKY

You brought me here. You're in my head. If you're part of my subconscious then stop me from coming here every night if you can't be straight with me.

Gabriella points back to the float behind her. Black roses surround a casket.

MELKY (CONT'D)

Is that me?

Melky walks to the float.

MELKY (CONT'D)

Do you know how it happens?

(CONTINUED)

CONTINUED: (2)

He steps up and runs his hand along the casket.

MELKY (CONT'D)

Can I open it?

Melky turn to Gabriella. She is gone. The float, the people, everything gone. Melky looks back to the casket. Barren land beneath his feet.

INT. MELKY'S BED-EARLY NEXT MORNING

Melky throws some clothes on quickly.

OLIVIA

Where are you going?

Melky laces up his shoes.

MELKY

I have to do something. It won't take long.

EXT. BAR-LATER THAT DAY

Melky peeks in the dark windows.

INT. BAR-CONTINUOUS

Melky walks through the empty bar. Chairs are still up on tables. The place is empty.

Melky KNOCKS at the backroom door. No answer. KNOCK. KNOCK. KNOCK. Melky pushes the door open.

INT. BAR BACKROOM-CONTINUOUS

A pot boils on top of the stove. He approaches the bed where Pila sleeps.

MELKY

Pila.

No answer. He shakes the bed violently.

MELKY (CONT'D)

Pila.

Pila jumps up in bed. She shakes the sleep away and hurries over to the stove.

(CONTINUED)

CONTINUED:

PILA

Shit. I burnt it.

MELKY

I need to talk to you.

Pila pours a dark liquid from the pot into a coffee mug.

MELKY (CONT'D)

You said watch out for my mouth.

PILA

The cards said that.

MELKY

Yeah, okay the cards said that.  
But last night I had a dream, a  
dream that I was dead. I was  
looking at myself in a casket.

Pila takes a sip of the chocolate. Melky grabs her Tarot cards from the end table and puts them on the counter in front of Pila.

MELKY (CONT'D)

Well there was a casket, and it  
was mine. I was standing in my own  
funeral procession. So I need you  
to tell me how it happens. Why are  
you eating chocolate?

PILA

My teeth are almost all gone if  
you haven't noticed.

MELKY

Spread these cards out and see  
what they tell you this time.  
There's gotta' be something...

PILA

If you can believe this Melky, I  
used to work in a church. Before I  
ever thought about reading cards,  
I was assistant pastor. And I can  
tell you that the two jobs have  
one thing in common: people enjoy  
hearing what they want to hear,  
and I, my cards and the church,  
have told people exactly that.

MELKY

So what's "watch out for your  
mouth?"

(CONTINUED)

CONTINUED: (2)

PILA

The cards all say something specific. Not as specific as what you're asking. The church never tells anyone, "you're on your way to hell." But faith, and faith alone, is necessary if you participate in one or the other.

Melky sits with Pila on the edge of the bed before rising and walking to the cards.

MELKY

(throws the cards at Pila)

Read the fucking cards.

PILA

You want me to console you or fix you after your dream of death?

MELKY

I don't know.

PILA

I think you should leave.

EXT. CITY STREETS-CONTINUOUS

Melky walks past a MAN selling FLOWERS on the corner of an intersection. The man drops a bouquet. Melky helps the man. Flower petals scatter everywhere. YELLOW FLOWER PETALS begin to scatter all around the two of them. The gutters fill with yellow flower petals.

Melky looks up to the sky: flower petals begin to float down from overhead. He stands there for a moment as the petals scatter over his body. He closes his eyes and just breathes in the floral air.

His phone RINGS.

MELKY

I was just on my way home...

Melky's attitude changes quickly. He sprints down the street. The cars on the street are all stopped. People stand outside their cars as flower petals rain down from the sky.

Melky runs in and out of cars across each intersection. He is in a dead sprint, running as fast as he can.

EXT. NEIGHBORHOOD-CONTINUOUS

The chestnut tree stands alone in the front yard with yellow flower petals forming a pool around its bottom. The leaves from the tree are gone. The chair is empty.

INT. MELKY'S HOUSE-CONTINUOUS

Quiet. Amarie and Olivia sit on the couch with an empty box of tissues on the coffee table in front of them.

Melky enters.

MELKY

Where's mom?

Eunice rounds the corner from the kitchen.

MELKY (CONT'D)

Where's dad?

Olivia walks over to Melky. Eunice stands looking out the bay window as yellow flower petals continue to rain, less and less.

EUNICE

So beautiful.

MELKY

Where's dad?

OLIVIA

Melky, your father passed.

Amarie cries loudly on the couch with Olivia's words.

EUNICE

Jose passed this morning Melky.

MELKY

That's it? He just passed?

EUNICE

We found him this morning under the tree.

MELKY

He was just in here yesterday, perfectly fine. Did you call anyone?

AMARIE

She called the paramedics Melky. He was dead.

(CONTINUED)

CONTINUED:

Olivia hugs Melky. Melky is non-responsive to her.

MELKY

It doesn't make any sense.

EUNICE

He lived his life like a homeless person when he had a home and a family. He hasn't made any sense in a while. Sitting out there with friends from the past.

MELKY

He was talking to his friend Prudencio, otherwise maybe he would have gone crazy.

AMARIE

He was crazy.

EXT. FRONT YARD-CONTINUOUS

Olivia wraps a blanket around Melky under the chestnut tree.

MELKY

We just talked to him last night. His dream he had remember?

OLIVIA

Yeah I know.

MELKY

I should have listened more to him.

OLIVIA

You couldn't have done anything. Your father was his own person out here.

MELKY

Prudencio must have made it his time to go.

Olivia becomes restless next to him.

OLIVIA

It was just a dream Melky.

MELKY

So he talked to people out here, people from his past and that makes him crazy?

(CONTINUED)

CONTINUED:

OLIVIA

Melky-

MELKY

Be honest with me Olivia.

OLIVIA

Yes. Your dad wasn't right. He let these ghosts, or whatever you want to call them, come between him and his family, between him and the people that really mattered. The people who are above it all, real.

Melky pulls the blanket right around him.

OLIVIA (CONT'D)

Your mom is right. He had a family. He had a house. He had a life.

MELKY

Maybe he didn't have a choice in the matter.

OLIVIA

Maybe. But I know the man you are, and you would never do that. So I have to think that says a lot about Jose. If he didn't want all this out here he would have chose otherwise. And to choose this over what he had, with you and Amarie at the very least.

Melky pulls Olivia in close.

MELKY

I better not stay out here too long, huh?

OLIVIA

You might like it better out here.

Melky moves around to get comfortable.

MELKY

This ground is terrible. It's so cold I don't know how he did it.

OLIVIA

Let's go inside.

(CONTINUED)

CONTINUED: (2)

MELKY

I gotta' get ready. I'm supposed to meet Marcus tonight.

INT. COFFEE SHOP-LATER

MARCUS

I heard about your dad. I'm really sorry, bud.

MELKY

Thanks.

MARCUS

How's the family taking it? I can't even imagine what Eunice is going through.

MELKY

Well if you can, imagine her relieved about the whole thing.

MARCUS

What? That's crazy. Her husband just passed.

MELKY

I know. The father of her kids. But the woman couldn't be more ambivalent toward it all.

MARCUS

I'm sure it's just her way of dealing with it. We didn't have to meet today. I'm sure there are tons of things to get in order.

MELKY

I think it's important we meet.

MARCUS

Nothing has really changed. I know that's not what you wanted to hear but-

MELKY

Actually, I wanted to tell you that I know this will never get made. But, I'm going to go ahead and write it anyway.

Marcus studies Melky.

(CONTINUED)

CONTINUED:

MARCUS

Okay...?

MELKY

I know, I know. But it's been making me like my father: crazy.

MARCUS

Is this about you and Olivia?

Melky nods in disagreement.

MARCUS (CONT'D)

So what's next for us?

MELKY

Anything. Any project you have.

MARCUS

I'm glad you realized that this woman was just-

MELKY

No not that. I just realized that seeing her has made me chase this screenplay for all the wrong reasons. I'm forgetting about what's important to me is what's real, what I can have.

MARCUS

This woman doesn't exist Melky.

MELKY

Maybe not. But it doesn't matter.

MARCUS

It does sort of matter. Not for this screenplay, but for you mentally. You almost froze to death in a park. You have a beautiful fiance-

MELKY

Wife.

MARCUS

Well there you go! A wife. A beautiful wife at home. You need work that will lead somewhere so you can move out of your mom's house.

MELKY

And I'm doing that.

(CONTINUED)

CONTINUED: (2)

MARCUS

Your father spent a good portion of his life outside under a goddamn nut tree. He was a nut! You have to-

Melky motions for Marcus to keep it down.

MARCUS (CONT'D)

You have to realize you're not taking this decision far enough.

MELKY

I'm not going to be my father Marcus. And you look at me and I see your face saying "you're on your way", but I'm done with this screenplay and Gabriella.

MARCUS

Gabriella? Is that her na- Jesus Christ...This is why we need to have this conversation a week from now, a month. You haven't processed anything yet Melky.

MELKY

I'm telling you I know it's over. I thought you'd be happy to not have to feed me any more bullshit about this thing gaining any ground.

MARCUS

I am. I am. And maybe we will get where we need to get in time. I just think you need to be at home with your family. And get some sleep. Or maybe not sleep at all. Waitress...

A WAITRESS casually walks over.

MARCUS (CONT'D)

Can we get a pot of coffee please? Just bring the whole pot. The whole pot. One cup is all we need.

The Waitress saunters away.

MARCUS (CONT'D)

You're going to drink this whole damn pot before we leave.

(CONTINUED)

CONTINUED: (3)

MELKY

It's 9:30 at night. I can't stay awake forever.

MARCUS

Well at least tonight.

INT. MELKY'S BED-LATER THAT NIGHT

Melky jumps into the bed next to Olivia. He crawls on top of her, waking her up.

OLIVIA

You have coffee breath baby.

Melky kisses her.

MELKY

Want me to go brush my teeth?

OLIVIA

No that's okay. Just come to bed.

Melky throws his clothes off. He pulls the blanket up over him and passionately kisses Olivia.

INT. MELKY'S BED-LATER THAT NIGHT

Melky lies wide awake in bed. He kisses Olivia on the forehead before getting out of bed.

INT. KITCHEN-CONTINUOUS

Melky sits at the kitchen table typing furiously on his laptop.

INT. DR. QUIADE'S OFFICE-NEXT MORNING

DR. QUIADE

Last time we talked you were talking pretty crazy stuff Mike.

MELKY

Melky.

DR. QUIADE

Scuse' me. You couldn't sleep. You were following some woman around the city. Did I give you anything for it?

(CONTINUED)

CONTINUED:

MELKY

Some herbal tea. And a root to  
chew on.

DR. QUIADE

(laughing)

Did I? You sure that was me?

MELKY

Positive. I kept asking you about  
that over in the corner and you  
gave me herbal remedies.

DR. QUIADE

I was trying to get you out of my  
office. Those herbal remedies  
don't do a damn thing, especially  
for what you have going on. Some  
serious issues. You have crossed  
over.

Not amused at the situation.

MELKY

Crossed over?

DR. QUIADE

You start seeing elements from  
your REM cycle, or your dreams, in  
your real life. Or, and no  
offense, you think you see these  
things. This woman, for instance.  
You must know that it's possible  
you recognize her from a moment in  
your life, some time or moment  
that you have forgotten and have  
put no real importance in.

MELKY

Or she represents something I  
want.

DR. QUIADE

If you subscribe to that. You read  
Freud?

MELKY

I'm thinking about seeing someone  
about this very thing. She's in  
this building.

DR. QUIADE

Oh no, no no no. Remy is a quack.  
Quack psychologist. She has little  
idea what she's talking about.

(CONTINUED)

CONTINUED: (2)

MELKY

She seems very educated.

DR. QUIADE

She seems a lot of things. None of which are true. I don't want to get into our domestic past at the moment. You're paying someone to tell you exactly what you already know: you're stark crazy. Fuckin' nuts. But that's not the point is it? That's not why you're here. If you didn't have some thought of insanity you would be carrying on, oblivious, with no self awareness.

MELKY

I'm here because I'm trying to move on. I'm not going to see a shrink. I don't want to see this woman, Gabriella anymore either.

DR. QUIADE

So then don't.

MELKY

I've tried. I came here and you had me chew on a disgusting plant and drink some tea.

DR. QUIADE

You were being very nosy that day. And I didn't know how serious this was.

MELKY

So do some tests, prescribe me something.

DR. QUIADE

Tests? If I found out any more about you it would most likely convince me to lock you away somewhere. There is nothing to prescribe. No pills will fix this.

Dr. Quiade looks over to the floating white sheet.

MELKY

And that?

DR. QUIADE

Well that is something I have been working on.

(CONTINUED)

CONTINUED: (3)

MELKY

And what does it do?

DR. QUIADE

No idea.

Melky walks around the floating white sheet. Melky pulls at the white sheet while glancing at Dr. Quiade. He pulls the white sheet off.

MELKY

What is it supposed to do?

Dr. Quiade nods in agreement.

DR. QUIADE

That's the Dream Weaver. From the book.

MELKY

You haven't ever used it have you?

DR. QUIADE

I didn't think anyone would ever actually show up and demand to see its use. You might be the only person to ever read my book. I talked my receptionist into sitting in it one time, but I couldn't bring myself to start her up.

Melky examines the stainless steel cryogenic-capsule-looking apparatus. He sits in it.

DR. QUIADE (CONT'D)

You met her, it probably couldn't have hurt.

MELKY

This can make you dream whatever you want.

DR. QUIADE

No.

MELKY

But that was the whole point of naming it the Dream We-

DR. QUIADE

I know what I said it did. I don't know what it does, if I'm being honest. I can tell you it won't make you dream whatever you want.

(MORE)

(CONTINUED)

CONTINUED: (4)

DR. QUIADE (CONT'D)

If I had that capability I  
wouldn't be having this  
conversation with you at the  
moment.

MELKY

How does it work?

DR. QUIADE

Right now it's Electroconvulsive  
therapy.

MELKY

So you're a therapist.

DR. QUIADE

I am a dream doctor with a degree  
in Engineering.

Melky looks at him closely.

DR. QUIADE (CONT'D)

I have a degree in Engineering.

MELKY

What's the worst part of this  
machine?

DR. QUIADE

Death.

MELKY

Realistically.

DR. QUIADE

Realistically it's used for cases  
of depression in women, so more  
severe cases of depression. And in  
my opinion, memory loss. Which  
wouldn't be such a terrible thing  
for-

MELKY

Someone like me. Most likely you  
said this woman existed somewhere  
in my life before I started  
dreaming, that I have a memory  
somewhere in my brain of her.

DR. QUIADE

And if it doesn't extract her or  
worse, takes a lot more than that  
with her? What then?

(CONTINUED)

CONTINUED: (5)

MELKY

Then I can forget about even more.

DR. QUIADE

Your family? Your girlfriend,  
wife? Your job? The brain is not a  
place to be taken lightly and all  
those things could be forgotten  
just as quickly as you sat down in  
the Weaver.

Melky closes his eyes.

DR. QUIADE (CONT'D)

There's some paperwork to fill  
out.

EXT. CEMETERY-LATER THAT DAY

The sky is an overcast, deep blue. A couple walks along  
the cobble stone path with umbrellas over their heads.

A casket lies on the side of an open grave. A PRIEST  
reads passages from the bible. Eunice, Amarie and Olivia  
stand at the side of the hole in the ground. Melky stands  
at the head of the grave. When the priest finishes  
talking, Melky grabs some dirt and tosses it into the  
ground.

INT. REALTOR OFFICE-AFTERNOON

An older heavy-set woman with a sweaty face sits quietly  
behind a black granite counter. Melky grabs a packet of  
listings off the coffee table.

REALTOR ASSISTANT

(handing over a  
brochure)

Here's an updated one.

Olivia and Melky browse the listings.

REALTOR ASSISTANT (CONT'D)

Just need a deposit and your ID  
and I'll give you the keys.

INT. STUDIO APARTMENT #1-CONTINUOUS

New hardwood floors cover the entire front room leading  
into the kitchen. The walls are old.

INT. KITCHEN-CONTINUOUS

Old cabinets hang in the kitchen area.

MELKY

Everything is so narrow in here.

OLIVIA (O.S.)

And old.

INT. BATHROOM-CONTINUOUS

Olivia runs her hand along broken tiles surrounding the shower faucet.

OLIVIA

It would definitely take some work.

Melky grabs her.

MELKY

It'd be fun to do all that together.

Olivia kisses him under his chin.

INT. STUDIO APARTMENT #2-CONTINUOUS

The front room extends way back into the apartment, a giant beam separating the long room into what could easily be two rooms. Brown carpet covers the ground. Pink paint on the walls.

OLIVIA

Wow, look how big it is.

MELKY

There's a huge walk in closet.

OLIVIA

This room goes back forever.

Olivia heads back to the end of the room.

INT. KITCHEN-CONTINUOUS

The space is much more open than the last place. There is enough room to walk through without turning sideways.

OLIVIA

Tile and cabinets look new.

INT. BATHROOM-CONTINUOUS

MELKY

No cracked tile.

He pushes through a door that leads into a side room off the giant front room.

INT. ALCOVE-CONTINUOUS

MELKY

Olivia, I want this place.

Olivia enters.

MELKY (CONT'D)

This is our workspace. Where I can write.

OLIVIA

I love this place. Do we have to go look at the other place?

MELKY

(smiling)  
We'll only disappoint ourselves huh?

INT. FRONT ROOM OF STUDIO APARTMENT-CONTINUOUS

MELKY

So what's the next step? How do we get it?

OLIVIA

We have to apply. We can't be the only ones who are applying.

MELKY

Well it's still available at this point. Is there something wrong with it?

OLIVIA

Pink walls.

Olivia pulls at the shirt of Melky, smoothing it out and looking up at him.

OLIVIA (CONT'D)

The school pays me enough to afford this place, but I want it to be ours.

(CONTINUED)

CONTINUED:

MELKY

I'm going to the studio. I've been putting it off long enough.

OLIVIA

About your screenplay?

MELKY

I'm still working on that, but I'm taking other projects on. I've been putting off some work that Marcus has fought to get me.

OLIVIA

And you're okay with that?

MELKY

If it means starting a life with you. Outside my mom's living room.

Olivia is the happiest she has ever been.

OLIVIA

How is your mom going to take it?

MELKY

She's gonna hate you.

INT. MELKY'S CAR-LATER THAT EVENING

Windows down, Melky cruises with the radio BLASTING. Vegan restaurants, boutique shops and sunglasses-wearing patrons line the sidewalks. A box of papers sits on the back seat.

INT. COFFEE SHOP-CONTINUOUS

Melky pulls up a chair against the long window. He looks out the window for a moment before deciding to move.

He parks himself in the corner of the shop, facing the wall. The box of papers sits on the table with him. He begins perusing the pages of each project. With each couple of pages he jots down notes in a separate notebook.

Patrons pass by the table, distracting him for a moment or two, but not enough to get Melky to look up from his work. Even when he feels the urge to, he resists.

(CONTINUED)

CONTINUED:

A pair of long legs sits down directly across from Melky. He looks at the shoes and the ankles underneath the table. He keeps his eyes low, not looking up at the woman seated there.

INT. COFFEE SHOP-LATER

Melky remains in the same spot. The place is nearly completely empty save for a few people standing in line. Melky begins closing his notebook and gathering his papers.

EXT. COFFEE SHOP-CONTINUOUS

Melky drops his materials as he exits through the door. A woman follows after him and helps him pick the things up. Melky looks at her slowly. He smiles.

EXT. PARKING LOT-CONTINUOUS

Around the corner Melky sets his box of paper on top of the car while opening the door. There is a bus stop just over the low stone wall separating the parking lot from the sidewalk. A bus pulls into the stop. Men, women and children all off load.

INT. MELKY'S CAR-CONTINUOUS

Melky throws his materials in the back seat.

Two cars SCREECH in the middle of the street as a woman sprints across the street, just barely avoiding traffic. Cars HONK. PROFANITIES sail out from the dark interiors of the cars stopped in the middle of the street.

Melky watches the woman as she takes her place in the back of the bus loading line.

MELKY

Gabriella...

He stares at her. She interacts with the people around her. Melky wrestles with his seat belt and unlocks his door to-

EXT. MELKY'S CAR-CONTINUOUS

-get a better look at her outside of his car. She flips her hair to reveal more of her face to Melky.

(CONTINUED)

CONTINUED:

Her eyes meet his, for a brief second. No hint of recognition from her.

MELKY

Hey, hey come here.

A COFFEE SHOP EMPLOYEE walks over to Melky with a trash bag in his arms full of parking lot trash. He holds the bag out to Melky.

MELKY (CONT'D)

No, no. Do you see that woman there waiting for the bus.

COFFEE SHOP EMPLOYEE

Uh, the brunette. Yeah.

Melky watches her.

COFFEE SHOP EMPLOYEE (CONT'D)

What about her?

Turning away she smiles to herself and boards the bus.

Melky watches the bus take off down the street.

INT. MELKY'S CAR-CONTINUOUS

Melky starts his car up. He sits momentarily behind the wheel.

EXT. CITY STREET-CONTINUOUS

He drives to the end of the driveway and turns the opposite direction of the bus.

Moments later his car speeds back in the same direction of the bus.

INT. MELKY'S CAR-CONTINUOUS

He swerves in and out of cars, dodging parked cars lining the side of the street. Red lights don't stop him either as he shoots across intersections.

EXT. CITY STREET-CONTINUOUS

The bus crawls along, turning down a street before stopping next to a bus stop.

INT. MELKY'S CAR-CONTINUOUS

A bus stops up ahead. Melky looks down each side street, looking for other buses.

EXT. CITY STREET-CONTINUOUS

Melky stops behind the bus just after an intersection. He waits outside as people exit the vehicle. He rushes-

INT. CITY BUS-CONTINUOUS

-inside the bus to look for Gabriella. No luck.

EXT. CITY STREET-CONTINUOUS

Melky looks down the street to another bus pulling up along the curb. Cars HONK as his car remains in the street.

Melky runs toward the other bus, dodging traffic on the way. He stands outside and inspects each individual stepping down off the bus.

INT. CITY BUS-CONTINUOUS

Empty.

MELKY

Was there a woman on here just now?

BUS DRIVER

I see a lot of women my man.

EXT. CITY STREET-CONTINUOUS

Another city bus travels up the street ahead. Another passes by the intersection Melky came from.

People shove Melky out of the way of the bus entrance.

BUS RIDER

You just gonna' stand in the entrance. Good idea.

Melky sits on the bus stop, his hands on his knees.

Back at his car a PARKING OFFICER is inspecting the details of his license plate.

(CONTINUED)

CONTINUED:

MELKY

I'm moving it right now.

PARKING OFFICER

This isn't a parking spot, sir.

MELKY

I'm moving it right now.

INT. MELKY'S CAR-CONTINUOUS

Melky grabs his notebook and writes down the name of the intersection.

INT. MELKY'S BED-LATER THAT NIGHT

OLIVIA

So what do you think of the projects that Marcus got you?

Olivia is busy taking her clothes off, changing into her pajamas. She moves back and forth to the bathroom, removing her make-up and washing her face.

MELKY

Yeah they're okay. It'll be a nice change of pace.

Melky covers up in bed.

OLIVIA

You going to sleep already? It's 8:30.

MELKY

I'm really tired.

Melky takes out his notebook and reads the name of the intersection.

OLIVIA

Everything okay?

MELKY

Yeah, everything's fine. I just would prefer to sleep. Is that okay?

OLIVIA

I could use a good night's sleep. Just let me finish getting ready.

INT. MELKY'S BED-LATER THAT NIGHT

Melky tosses and turns. He looks over to Olivia who is sound asleep. He tries one more position before staring up at the ceiling.

INT. KITCHEN-CONTINUOUS

Laptop and notebook open on the kitchen table. A kettle sits on the oven top. Melky pulls a cup from the cabinet and drops a tea bag inside. He sits in front of the laptop.

Melky browses Craigslist.com, clicking first on "Missed Connections". He begins typing a brief note, including the intersection and time of day.

There are hundreds of postings. Some people looking for sexual partners, others write letters to lost loves. Melky spots a post with the same intersection.

Not what he's looking for.

INT. KITCHEN-EARLY MORNING

A woman's face fills the better portion of a white sheet of computer paper. "Have You Seen Me?" reads beneath the picture of this woman.

EUNICE

Who is that? She's pretty.

Melky stares at the piece of paper.

MELKY

It's nothing.

EUNICE

You look terrible.

MELKY

I didn't sleep.

EUNICE

Well you're up. Make your wife some breakfast.

EXT. MELKY'S HOUSE-LATER THAT MORNING

Olivia drops into her car. Melky kisses her through the open window.

(CONTINUED)

CONTINUED:

OLIVIA  
 (re: his book bag)  
 You going to do some work?

MELKY  
 Probably find a coffee shop or  
 library.

OLIVIA  
 Have a good day.

Melky smiles.

INT. MELKY'S CAR-LATER

Melky passes through the same intersection where he  
 chased around those many buses the other night. He turns  
 down into a residential.

EXT. CITY RESIDENTIAL-CONTINUOUS

The "Have You Seen This Woman" flyers line the trees down  
 one side of the street. Melky holds a staple gun in his  
 hand, working at a furious rate.

An old NEIGHBOR passes by with a a couple of Pomeranians  
 on a leash. The dog hops over and pees at the base of the  
 tree.

NEIGHBOR  
 Oh gosh, that's terrible. What  
 happened? Is this your wife?

MELKY  
 No. Nothing. It's, uh, it's for a  
 friend of mine. Somebody he knows  
 in the area went missing.

NEIGHBOR  
 Well I wish I could help some way.  
 Maybe I could take one of those.

Melky hands her a flyer.

MELKY  
 Do you recognize her at all?

NEIGHBOR  
 (examining the flyer)  
 What's her name?

MELKY  
 Gabriella.

(CONTINUED)

CONTINUED:

NEIGHBOR

Gabriella...?

MELKY

Does she look familiar at all?

NEIGHBOR

No. Sorry. But I'll keep an eye out, ask around. I hope she turns up.

Melky continues his way up the street. A car IDLES slowly behind him a few houses down on the opposite side of the street.

As Melky crosses the street the car SPEEDS up to him, pulling right up to the curb.

DETECTIVE MELVILLE

(rolling his window down)

Melky, right? So you decided to branch out in the city, offer more than just penises? Penii...?

Melky looks around him, down the street in each direction.

MELKY

What-are you following me?

DETECTIVE MELVILLE

Well yeah.

MELKY

What do you want?

DETECTIVE MELVILLE

What do you want? What are you doing over here? And give me one of those papers.

Melky approaches the car.

DETECTIVE MELVILLE (CONT'D)

(reaching down)

Slowly now...slowly.

MELKY

(rolling his eyes)

Really?

(CONTINUED)

CONTINUED: (2)

DETECTIVE MELVILLE

Can't be too careful out here. Especially with creeps like you in this city. In Montmarte, there were a lot of, well, you would fit right in.

MELKY

Montmarte. Are you going to cite me for this?

DETECTIVE MELVILLE

Who is this woman? Some kind of local pedophile looks like. This your wife, the teacher?

MELKY

No. She's just a girl.

DETECTIVE MELVILLE

Across both streets here these flyers are stuck onto the trees, at least the ones that haven't fallen and now float through the neighborhood. But she's just some girl. And is this your cell phone here?

Melky nods in agreement.

DETECTIVE MELVILLE (CONT'D)

You create a Google account that forwards right to your cell phone. Now every perp in this neighborhood has your phone number. Maybe you could all start some sort of support group. I don't know who would lead it though.

MELKY

I have a bunch more to put up. Are you finished?

DETECTIVE MELVILLE

Tell me who this woman is. We have no reports of missing people in this area, so it does seem a little odd this is your first step in the process.

MELKY

No offense Detective, but I'll pass on that.

(CONTINUED)

CONTINUED: (3)

Detective Melville pulls out his phone and starts dialing.

MELKY (CONT'D)

Who are you calling?

DETECTIVE MELVILLE

The police.

MELKY

You are the-. You have a CB.

DETECTIVE MELVILLE

(pointing to the  
phone at his ear)

I'm on the phone.

MELKY

Alright, okay.

Detective Melville looks to Melky for confirmation before hanging up.

MELKY (CONT'D)

I saw this woman the other day, in the area. We shared a moment, a quick moment. Then she was gone.

DETECTIVE MELVILLE

Oooh, what you Americans call a "missed connection."

MELKY

Exactly.

DETECTIVE MELVILLE

They have a website for that.

MELKY

I did that. But I thought if I could make it seem more urgent to people in the area then it would speed things up. I figure she has to live around here if she got on the bus around here.

Detective Melville studies the sheet.

DETECTIVE MELVILLE

Let me help.

MELKY

Really?

(CONTINUED)

CONTINUED: (4)

DETECTIVE MELVILLE

I'm a detective, let me do my detective work. I'll find this woman. I have some friends on the force.

MELKY

I'd prefer if you didn't get anybody else involved.

DETECTIVE MELVILLE

It's a delicate matter, no? I get it. I'll make it my special project.

MELKY

Please let me know if you find anything.

DETECTIVE MELVILLE

When I find something, I will let you know. Shall I call or door knock?

MELKY

Please just call.

DETECTIVE MELVILLE

I want to extend my condolences for your father. And I want to say I will be keeping an eye on the neighborhood in case you're thinking this is distracting me so you can deface more property.

Detective Melville races down the street, out of sight.

Flyers flutter around the street off in the distance. Melky studies the picture of Gabriella.

INT. MELKY'S CAR-LATER THAT EVENING

Melky parks in the same parking lot of the same coffee shop where last saw Gabriella. Buses come and go. People load and off load. The bus stations fills and empties.

INT. KITCHEN-LATE AT NIGHT

The flyer lies on the table in front of Melky. His laptop screen is black. He stares at a tin plate of goldfish in front of him.

INT. BATHROOM-CONTINUOUS

Opening the medicine cabinet, Melky searches the shelves.  
A bottle of pills sits on the counter. Back on the shelf  
the bottle goes.

INT. LIVING ROOM-CONTINUOUS

Melky looks out the bay window to the dark lawn, the dark  
neighborhood outside.

INT. KITCHEN-CONTINUOUS

"Sleepy Time" tea sits on the counter as Melky prepares a  
cup.

He sits at the table. The words flow far and few between,  
until finally he just sits there, blank.

EXT. JOE'S ROOM-EARLY MORNING

Melky stands for a moment in front of the door.

INT. JOE'S ROOM-CONTINUOUS

A desk sits alone in the corner of the room. Papers and  
notebooks remain seemingly untouched. The desktop looks  
cluttered. Melky sits and slowly runs his hands along the  
notebooks and papers.

INT. JOE'S ROOM-LATER THAT MORNING

Still dark, Melky sits under a desk lamp reading through  
the pages and pages of a notebook.

AMARIE

Didn't know you spent time in  
here.

MELKY

Couldn't sleep.

AMARIE

Find anything interesting?

MELKY

Just browsing his, his uh...

(CONTINUED)

CONTINUED:

Melky loses the word. He searches the pages. He looks at the cover of the notebook.

MELKY (CONT'D)

It's just a bunch of school notes.

AMARIE

I know. I don't know what I was looking for either.

MELKY

I get that feeling inside me sometimes Amarie, that I should leave and spend some time someplace else for a while.

AMARIE

I know the feeling. But with Joe it was different. He just couldn't take it here. Why? Who knows. I gave up trying to figure that out a long time ago.

Melky closes the notebook.

MELKY

I think of dad staying outside for all those years. Mom knew it was beyond her to keep Joe here, but dad went the other way. I guess it'd drive me crazy too. I never told you this but I had a dream about him a few weeks ago. He saved my life. It was so short though. I woke up feeling guilty that I hadn't thought about him in so long, but I was glad. Glad to wake up. Now I don't sleep anymore.

AMARIE

Maybe that's a good thing. Place things behind you.

MELKY

(re: her arm)  
How is it?

AMARIE

Fine. Don't stay in here too long.

INT. JOE'S ROOM-NIGHT

Melky sits at the desk, notebooks sprawled across the desk. A stack of papers off to the side. Focus on his face, he reads each line of the notebooks.

KNOCK. KNOCK.

Olivia stands in the doorway.

OLIVIA

Amarie said you've been in here all day.

MELKY

I've just been looking through some of Joe's old papers and writings. How was school?

OLIVIA

It was fine. Anything good?

MELKY

It's just notes.

OLIVIA

How's your play coming?

MELKY

I needed a break from it. I have no idea where it goes next.

OLIVIA

Can't you just look in the book?

Melky has not given attention to Olivia.

OLIVIA (CONT'D)

Hungry?

MELKY

Give me a minute. I'll be out.

INT. KITCHEN-CONTINUOUS

A pot of water boils on the stove. Olivia digs in the cupboard.

OLIVIA

Where is the strainer?

MELKY

The strainer...?

(CONTINUED)

CONTINUED:

OLIVIA

To put the noodles in to strain  
the water out. With holes in it...

Melky bends down and looks through the cabinets. He reaches deep into the cupboard-

MELKY

Careful the pot doesn't spill.

The pot slides off the burner onto the middle of the stove top. Olivia grabs it and sets it back on the burner. She looks to Melky who still has his back turned.

MELKY (CONT'D)

This it?

Olivia places the strainer in the sink. She turns the sink on and begins to wash the strainer and other dishes in the sink.

Melky stands against the stove. His hand moves high above the burner. It moves closer and closer. He zones out. He touches the burner just underneath the pot. Nothing.

OLIVIA

Behind you.

Olivia bumps him to the side.

OLIVIA (CONT'D)

Go take a nap? It won't be ready  
for a few minutes.

MELKY

I'm fine.

OLIVIA

You look exhausted.

MELKY

I wouldn't be able to sleep. Can I  
help?

Olivia pushes him out of the kitchen.

INT. MELKY'S BED-CONTINUOUS

At the edge of the bed Melky throws magazines to either side. Books are of no interest to him either.

He slips his feet into his shoes. The laces confuse his fingers. He makes a loop then forgets where to go with it.

EXT. MELKY'S HOUSE-CONTINUOUS

The laces are in knots and the excess is tucked into the sides of his shoes. Melky wears a graphic tee hanging loosely off his torso with cargo shorts. He swings his arms from side to side, bends over to touch his toes.

EXT. NEIGHBORHOOD-CONTINUOUS

Melky jogs slowly. He breathes with ease. Quickening his pace he takes off down the street.

He is sprinting around corners, across streets. He pulls up and bends over. Holding his knees he can barely keep from keeling over to the ground.

EXT. MELKY'S HOUSE-CONTINUOUS

Melky walks slowly up the driveway.

INT. MELKY'S HOUSE-CONTINUOUS

Melky walks straight through the living room, opening the sliding door to the backyard.

INT. BACKDOOR WINDOW-CONTINUOUS

Olivia watches Melky throwing the ball across the yard to the dog.

EXT. BACKYARD-CONTINUOUS

The dog hops and jumps around as Melky whips a tennis ball across the yard.

MELKY

Bring it back. Dumb dog.

Melky starts throwing the tennis balls and chasing after them himself when the dog doesn't bring them back.

EXT. BACKYARD-LATER

The dog pants in the middle of the yard.

MELKY

Come on, ready? Go get it.

(CONTINUED)

CONTINUED:

No movement from the exhausted dog. Instead Melky runs after it. He begins to chuck the tennis ball up against the side of the garage and fielding each throw before repeating the action over and over.

OLIVIA  
Dinner's been ready for a while.

MELKY  
I'm working up an appetite.

OLIVIA  
Melky come inside.

Melky throws the ball against the wall once more before catching it and rolling it out across the lawn to the dog that just watches it roll to a stop.

INT. LIVING ROOM-CONTINUOUS

Two plates of meatloaf, mashed potatoes and brussel sprouts sit on the table. Olivia walks into the room with two cups of milk.

Melky enters and sits at the table. Sweat drips down his face. Dirt colors his t-shirt.

OLIVIA  
Your hands are filthy.

Examining them he rises and leaves.

INT. KITCHEN-CONTINUOUS

Melky runs the water over his hands.

OLIVIA  
Not in the kitchen sink.

INT. LIVING ROOM-CONTINUOUS

Melky walks past the table to the wine rack by the entryway.

MELKY  
You feel like wine? I want a glass of wine with dinner.

He inspects each bottle.

OLIVIA  
You hate wine.

(CONTINUED)

CONTINUED:

Melky brings a bottle over to the table.

MELKY

I do.

He presents the bottle to her, waits for approval. She just looks at him.

MELKY (CONT'D)

Makes me tired.

Melky disappears into the kitchen before returning with a bottle opener.

OLIVIA

Come eat.

MELKY

A little Moss-cat-o.

OLIVIA

Moscato.

MELKY

(pouring)

A little for you. A lot for me.

Olivia watches her glass.

MELKY (CONT'D)

More for you?

OLIVIA

I'm okay. I'm just going to drink milk.

Melky's glass almost overflows. He wipes his hands on his shirt, cleaning the last few drops of sweat from his face with the bottom of his shirt.

OLIVIA (CONT'D)

You're acting weird.

MELKY

I ran a couple, well blocks I guess. Tired the dog out. My wife is making me dinner. Some wine. A lot of wine. All I need is a shower and I would be perfect.

OLIVIA

Did you tire yourself out?

(CONTINUED)

CONTINUED: (2)

MELKY  
 (holding up his glass  
 of wine)  
 Not yet. Not yet.

Orgasmic sounds come from Melky as he takes the first few bites of his food.

OLIVIA  
 (under her breath)  
 Something I do does it for you.

MELKY  
 What was that?

Melky stuffs his face with meatloaf and fills his mouth with wine.

OLIVIA  
 Please Melky, slow down.

MELKY  
 I'm fine.

OLIVIA  
 What's the matter with you?

Melky looks confused.

OLIVIA (CONT'D)  
 You haven't been sleeping lately.  
 I can't remember the last time I  
 woke up and you were in bed with  
 me. That meatloaf sounds like it's  
 massaging your dick.

MELKY  
 Is this beca-

OLIVIA  
 You disappear to I don't know  
 where. You say you're with Marcus  
 but he doesn't know where you are  
 more times than not. What is  
 happening with you? I'm your wife,  
 you can tell me what's going on in  
 your life. You're supposed to.

MELKY  
 It's the screenplay.

Olivia slides the flyer across the table to Melky. "Have You Seen This Woman?"

(CONTINUED)



CONTINUED:

OLIVIA

You're losing your mind aren't you?

MELKY

As far as I'm aware, no. I hated it out here.

OLIVIA

Good.

MELKY

I know what you were thinking about that woman last night, but it's not that.

OLIVIA

Who is she?

MELKY

She isn't-I don't know. I can't be sure she is anyone anymore. She was in a dream I had about my screenplay. A couple dreams. I've seen her, twice. I was so sure of it.

OLIVIA

So what's with the flyer?

MELKY

I posted them around where I last saw her.

OLIVIA

And she will help you with what?

MELKY

Help me finish. Help me think of some way to get my work made, get it past the estate.

OLIVIA

God I don't know if this is worse than what I thought. You should've come to me. Talked to me. Talked to someone about this. Seen someone.

MELKY

I have.

OLIVIA

For this woman or for your lack of sleep?

(CONTINUED)

CONTINUED: (2)

MELKY

Both.

OLIVIA

And you being distant for most of the day? What do they say about that? What do they say about me?

Melky hugs her.

MELKY

It's nothing to do with you.

OLIVIA

Melky, we're married. It's everything to do with me.

MELKY

I'm seeing someone today.

INT. DR. QUIADE'S OFFICE LOBBY-CONTINUOUS

Melky pushes through the front doors. The Receptionist stares him down as he walks to the counter. She plays paddle ball behind the desk.

MELKY

Where is that quack?

RECEPTIONIST

(handing him a clipboard)

Can I have you fill out this fo-

Melky reaches over and grabs the paddle ball from her hands.

MELKY

Give me that fuckin' thing.

He throws it across the room.

MELKY (CONT'D)

I want to see him now.

INT. DR. QUIADE'S OFFICE-CONTINUOUS

Dr. Quiade is tapping at the window of an aquarium when Melky bursts into his office.

MELKY

It didn't work.

(CONTINUED)

CONTINUED:

DR. QUIADE

Julie.

The Receptionist stands in the doorway. Melky slams the door shut on her face.

DR. QUIADE (CONT'D)

She really is terrible.

MELKY

Your machine, the Weaver? The Weaver-

DR. QUIADE

Dream Weaver.

MELKY

Doesn't work. Doesn't. I haven't slept since I last saw you.

DR. QUIADE

That's what you wanted, wasn't it?

MELKY

I wanted to not dream of Gabriella. I am losing my mind.

DR. QUIADE

I warned you of the possibilities.

MELKY

What did it do to me?

DR. QUIADE

Can we be sure its the machine that did it?

MELKY

You hooked it up to my brain and sent electrodes through it.

DR. QUIADE

That's a generalization...at best.

Melky uncovers the machine.

DR. QUIADE (CONT'D)

You've been under so much stress and you're blaming your insomnia on my Dream Weaver?

MELKY

Don't call it that. It's not a Dream Weaver!

(MORE)

(CONTINUED)

CONTINUED: (2)

MELKY (CONT'D)

It doesn't do anything remotely close to weaving dreams. How does it work anyway?

DR. QUIADE

I explained it to you last time.

MELKY

How does it really work? What's the science behind it?

DR. QUIADE

It's not a perfect science, I told you that.

Melky walks over to Dr. Quiade.

MELKY

Where are your credentials? Shouldn't there be frames on the walls?

Melky walks over and opens a cabinet. Empty

DR. QUIADE

Please stop.

Melky walks down the row of cabinets lining the wall adjacent to the door, opening each cabinet door on his way. All are empty.

MELKY

Where is all the paperwork? From your patients, the ones you talk about in your book? Records, files?

Melky leaves the room.

INT. DR. QUIADE'S OFFICE LOBBY-CONTINUOUS

Melky wheels Julie out of the way of the cabinets.

JULIE

What are-

MELKY

Shut it.

The cabinets are all empty.

MELKY (CONT'D)

(re: Julie)  
Who is this?

(CONTINUED)

CONTINUED:

DR. QUIADE

My niece.

MELKY

Am I the only one stupid enough to walk in through those doors? And my file?

DR. QUIADE

There is no file. You didn't think it was weird I never asked for payment? You were too eager and so was I.

MELKY

You're not even a doctor, are you?

Dr. Quiade stays quiet.

MELKY (CONT'D)

What is that thing?

DR. QUIADE

A remodeled hair dryer.

EXT. CITY STREETS-CONTINUOUS

As Melky pushes through the doors his phone RINGS.

MELKY

What?

VOICE (O.S.)

Melky, we should talk.

MELKY

Who is this?

VOICE (O.S.)

It's the Detective. I found your girl. Let's go for a drive.

HONK.

DETECTIVE MELVILLE (O.S.)

I'm here.

INT. DETECTIVE MELVILLE'S CAR-CONTINUOUS

DETECTIVE MELVILLE

She lives over on Curson. Not too far from where you were.

(CONTINUED)

CONTINUED:

MELKY

How'd you find her?

DETECTIVE MELVILLE

I'm a Detective. It's my job. It wasn't too hard at all.

MELKY

How are you sure this is her?

Detective Melville holds up the flyer.

MELKY (CONT'D)

Forget it.

EXT. RESIDENTIAL NEIGHBORHOOD-LATER

Detective Melville sports a pair of binoculars.

MELKY

Are those necessary?

DETECTIVE MELVILLE

My binos? I never go anywhere without them. She lives in that mauve colored house.

MELKY

(sarcastically)  
Oh the lavender one?

DETECTIVE MELVILLE

I think it's just her.

Melky begins to open the door.

DETECTIVE MELVILLE (CONT'D)

Where are you going?

MELKY

To the door.

DETECTIVE MELVILLE

Well this is a stake out. We have to wait for her to come out. Make sure it's her.

MELKY

Make sure it's her?

DETECTIVE MELVILLE

If it isn't her, then I can't find her. Which means she doesn't exist, or...

(CONTINUED)

CONTINUED:

MELKY

Or...?

DETECTIVE MELVILLE

Or she moved to another city.  
Look.

A woman walks out onto the porch. Her hair, her build, her age, nothing even closely resembles Gabriella.

MELKY

That is the woman you found?  
What's her name?

DETECTIVE MELVILLE

Not sure.

MELKY

Do you know anything about her?  
What's her address?

DETECTIVE MELVILLE

Why do I need an address when I know exactly where she lives?

MELKY

Take me home.

DETECTIVE MELVILLE

What, why?

MELKY

Because that's not her.

DETECTIVE MELVILLE

Are you putting me on? It most certainly is her.

Melky flattens the flyer out over his steering wheel.

MELKY

(pointing to the  
woman on the porch)

Not her.

(pointing to the  
page)

Her.

(Pointing to the  
woman on the porch)

Not her.

DETECTIVE MELVILLE

Alright, I get it.

(CONTINUED)

CONTINUED: (2)

MELKY

I don't see the resemblance. And how you found this woman, I don't want to know. Hmmm, that car looks promising, and it happens to be in the right neighborhood. Yeah, that has to be her. Did you even bother to look at the drawing?

DETECTIVE MELVILLE

Merde! You've lost it. No need to be mean.

Melky exits the car.

EXT. RESIDENTIAL NEIGHBORHOOD/INT. DETECTIVE MELVILLE'S CAR-CONTINUOUS

DETECTIVE MELVILLE

Melky, you can't walk home from here.

Rain starts to pour from the sky.

Melky looks up, "perfect timing."

DETECTIVE MELVILLE (CONT'D)

Let me drive you home.

Melky lets out a ROAR as he walks down the street.

INT. MELKY'S HOUSE-LATER

Melky enters, sopping wet, with muddy feet.

EUNICE

Melky, where have you been?

MELKY

Out.

EUNICE

Olivia is looking all over for you.

The television shows pictures of palm trees blowing in the wind, waves crashing at the feet of lifeguard towers.

AMARIE

There's a storm coming. Hurricane warnings all along the coast.

(CONTINUED)

CONTINUED:

EUNICE

I'm having a conversation with  
your brother.

MELKY

I'm fine. I'll call her right now  
and tell her to come home.

EUNICE

Your wife is worried sick and  
that's all you have to say?

MELKY

I need to sleep so bad mom.

Melky leaves the room.

INT. BATHROOM-CONTINUOUS

Melky locks the door behind him.

The GIANT GOLDFISH flops around in the tub. Water runs  
all along the cracks of the floor. Melky turns the faucet  
on and fills the tub to the top.

He takes off his shirt and examines the hole in his  
chest. He could fit his head through if he wanted to.

The goldfish THRASHES in the water before flinging itself  
onto the bathroom floor.

Opening the cabinet Melky grabs a package of Nyquil.

The fish flops around. It's mouth gaps open and then  
shut, gills opening and closing violently.

Melky unwraps a couple of pills.

The fish flips in the air, SLAPPING down onto the tile.  
It SLAPS itself closer and closer to Melky's feet.

Melky looks at himself in the mirror. Dark circles round  
out beneath his-

-eyes of the fish THROB with each useless breath it  
takes. It's mouth opening-

-Melky's mouth closing. He pulls his eyelids open-

-as far as they can open, before becoming glued open,  
where they stay. The goldfish lies on the floor of the  
bathroom. Still.

EXT. FARMER'S MARKET-SOMETIME LATER

Olivia follows behind Melky down a crowded avenue. The sun is bright and high in the sky. Vendors and customers haggle over the price of organic vegetables, kettle corn and everything in between.

INT. FURNITURE STORE-CONTINUOUS

Olivia holds her hand over her apparent pregnant belly. She stands at the head of a crib.

OLIVIA  
Something simple like this.

MELKY  
They all gonna' fit in there?

OLIVIA  
How many do you think are in here?

Melky points to a bigger crib.

INT. FURNITURE STORE-LATER

Olivia walks through a showroom toward the back of the store.

Melky stands by the front window with the sun pouring in on him. He looks out toward the farmer's market. A woman catches his eye.

EXT. FARMER'S MARKET-CONTINUOUS

Standing by a booth is a BRUNETTE woman. Melky moves up next to her. She turns around. Gabriella. He reaches out and touches her arm, examining her like a cadaver. She looks him in the eyes.

GABRIELLA  
(turning from him)  
Beautiful day.

She browses a carton of pears.

MELKY  
You're not real.

GABRIELLA  
Oh no?

(CONTINUED)

CONTINUED:

Gabriella hands money to a VENDOR. The Vendor accepts the money and gives her change.

Melky smiles.

MELKY

Where do I really know you from?

GABRIELLA

Wherever you want.

Melky turns to leave. Gabriella grabs his hand.

GABRIELLA (CONT'D)

Isn't this what you've been wanting? You finally found me.

Melky leaves.

INT. FURNITURE STORE-CONTINUOUS

Melky finds Olivia standing next to an end table, admiring a flower vase. She fidgets with the fake flower stems.

MELKY

I'm here.

He rubs her belly.

MELKY (CONT'D)

I count five.

OLIVIA

Five!

MELKY

Pinch me.

FADE TO BLACK.

(CONTINUED)

CONTINUED :