"ENLIGHTENED"

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FADE IN:

INT. OFFICE BATHROOM - DAY

AMY JELLICOE, 40 - attractive but at present, haggard - sits in a stall. She is hiding here, weeping. Her make-up smeared, her face contorted with pain and despair.

She sobers for a moment, sniffling.

Then the crying commences again. A thought flickers across her face, followed by an expression of rage. She rises.

THE STALL DOOR OPENS

ANOTHER WOMAN stands at the sink and turns to see Amy emerging from the stall, looking like a blonde zombie.

WOMAN
You okay?

AMY
(snapping)

The Woman is taken aback as Amy blows past her.

INT. HALLWAY - MOMENTS LATER

We are in the bright, cheerful offices of ABADDON INDUSTRIES in Riverside, California. A raging Amy strides down the hallway, like a warrior galvanized for battle. Her friend, KRISTA, follows after her, alarmed.

KRISTA
What are you doing? Think about this.

AMY
I’m not putting up with this fucking bullshit.

KRISTA
You’re overreacting. This isn’t about switching departments.

Amy stops in her tracks and glares at Krista.

AMY
I know! It’s about getting fucked in the ass!

(MORE)
AMY (cont'd)
I’m being treated like a piece of
SHIT because he’s got a fucking
DICK!

Other PASSERS-BY stop and stare.

KRISTA
Amy - you look insane.

AMY
Go back to your sad fucking desk,
Krista. I don’t care anymore. I’m
done.

KRISTA
What are you gonna do?

AMY
(matter-of-fact)
I’m gonna kill him.

MOMENTS LATER - LOBBY

The lobby of Abaddon Industries, busy with activity. DAMON
REYNOLDS, 35, handsome, walks with TWO OTHER MEN in suits
toward an elevator.

DAMON
I mean, whatever you guys feel
like. There’s a bunch of places
about a five minute drive - we can
take my car...

AMY’S VOICE
HEY, ASSHOLE.

Damon and the men look up to see...

Amy heading toward them, her face streaked with tears and
mascara, her hair wild and unruly. Damon goes white.

AMY
(approaching)
I heard the big news, cocksucker!
So it’s not enough you get all
those random fees and bonuses and
shit? I was here before you! You
don’t want to deal with me? Then
you go to cleaning supplies! I’m
not going to cleaning supplies!!

DAMON
Amy - I’m with vendors here - and
you need to calm down.
(MORE)
Guys - go to the elevator, 'kay?

The shocked Men head for the elevator and press the button.

AMY
We fucked - so what? I’m over it.
Don’t transfer me out of my own department!

Amy’s rage has given way to tears. She starts crying.

AMY
(in tears)
Health and beauty is my department!
Why? Why? I mean...

DAMON
(through gritted teeth)
Amy - get a grip. I will speak to you after my lunch.

As she blubbers, Damon walks away from her, shaking his head. He steps onto the elevator with the other men.

Suddenly, Amy is seized with another wave of venom.

IN THE ELEVATOR

Damon and the Men exchange awkward looks as they wait for the doors to close. Damon is rattled.

DAMON
It’s a long story. I’ll tell you at lunch.

Suddenly, Amy appears at the elevator. She’s screaming again.

AMY
You condescending fuckbag! You’ve ruined my life!

Damon frantically presses the “DOOR CLOSE” button.

AMY
Do you get it? Do you get what you’ve done to me?!

The doors finally close on her face. Damon finally exhales with relief. One of the Vendors pipes up...

VENDOR #1
What the hell?
DAMON
I’m sorry. That was insane. I’m gonna have to make a call about that.

Suddenly, shockingly, the doors begin to open back up—manually. Amy is pulling them open with her hands. She is still screaming.

AMY
Why you have to be such an insecure little bitch, huh?!

Amy manages to pull open the doors wide enough so we can see her face.

VENDOR #2
Jesus Christ!

AMY
Is it ‘cause your dick’s the size of my clit?!

On her face, twisted with defiant fury—we FREEZE.

As the CREDITS ROLL, we HOLD on Amy in all her pain and anger, forcing open the elevator doors.

The credits end and we SLOWLY DISSOLVE to...

EXT. IDYLLIC BEACH – DAWN

Melodious piano music as we WATCH a postcard-perfect sunrise over a Southern California beach. We HEAR Amy’s voice—now soft and lilting.

AMY’S VOICE
I am speaking with my true voice now—without bitterness—or cynicism—or fear. I have finally found the time to reflect on this life. It is such a strange and beautiful mystery.

Amy is walking along the rocks by the edge of the water, bundled in a sweatshirt and jeans. She is meditative and calm.

AMY’S VOICE
And I’m here to tell you, you CAN walk out of hell and into the light.
INT. RETREAT CENTER MEETING ROOM - DAY

Amy participates in group therapy. As she shares her life story with the other PATIENTS, she becomes emotional.

AMY’S VOICE
You can wake up to your higher self.

EXT. BEACH - NIGHT

A bonfire. Members of her therapy group are illuminated by the flames. Someone has a guitar. Everyone is singing. Amy looks happy, smiling contentedly.

AMY’S VOICE
And when you do, the world is suddenly full of possibility - of wonder and deep connection.

INT. TINY BEDROOM - DAY

Amy is reading a spiritual book in bed. She lingers over a phrase and repeats it to herself.

AMY’S VOICE
You can be patient. And you can be kind.

INT. MEDITATION HALL - DAY

Amy meditates with a SMALL GROUP. They are all seated in lotus-position, stone-silent.

AMY’S VOICE
You can be wise - and almost whole.

INT. OCEAN - DAY

We are under-water as Amy, in a swim-suit, dives down to fetch a SHELL on the ocean floor. A SEA TURTLE swims past.

She retrieves the shell and rises to the surface.

AMY’S VOICE
You don’t have to run away from life your whole life. You can really live.

AT THE SURFACE
Amy emerges from the water with a look of exhilaration on her face. She holds the shell in her hand and inspects it.

EXT. PARKING LOT - MORNING

Amy, in a colorful tunic and slacks, is saying good-bye to her friends at the retreat center. There are tears as she exchanges warm hugs with her many well-wishers.

    AMY'S VOICE
    You CAN change. And you can be an agent of change.

This MONTAGE ends and we FADE TO:

EXT. FREEWAY - TRAVELING - DAY

Amy’s COROLLA is driving through morning traffic.

INT. AMY’S CAR - CONTINUOUS

We HEAR a RINGING PHONE over the HANDS-FREE SPEAKER SYSTEM in the car. Amy takes a breath.

    DAMON’S VOICE
    Hey, this is Damon Reynolds. I can’t take your call right now. Please leave a message.

    AMY
    Damon, hi, it’s Amy. Ummm, wow. I just... I’m coming back to Abaddon today - to talk about maybe starting up working again and... I just wanna clear the air with you. I’m sorry for what happened at the end there and... I’m hoping we can talk so we can put the past behind us. Okay? So - my number’s the same. And listen, I hope everything’s good with you. And your family and everything. Okay. Call me.

She hangs up. She smiles, proud of herself and hopeful.

EXT. HELEN’S HOUSE - DAY

Amy’s car pulls up in front of a modest ranch-style home.
INT. HELEN’S HOUSE - MOMENTS LATER

HELEN, 70, stands with a coffee cup in a housedress, her little Pomeranian, EVA, at her feet.

Amy enters the house with a suitcase on rollers - and crosses to her, giving her mother a bear hug. Helen seems thrown.

HELEN
What is it? What’s wrong?

AMY
(smiling)
Nothing. Nothing’s wrong.

HELEN
You’re gonna spill my coffee, Amy.

Helen pulls away from the hug.

AMY
It’s so good to see you, Mom.

HELEN
Why? You’ve lost weight.

AMY
Well, I’m eating differently.

HELEN
What? What are you eating?

AMY
Mom, I can’t talk right now. I just wanted to drop off my stuff. I’m going to Abaddon.

HELEN
Okay, when are you going to tell me what’s going on?

AMY
I’m telling you - I’m getting my job back. I have a meeting with HR.

(full of enthusiasm)
I can’t wait to tell you everything. I am so excited to see you! I’ll be back in a few hours.

HELEN
You’re going to work in that? You look like a hippie.
Amy just shrugs it off and gives her mother a bright smile.

**AMY**
I’ve missed you, Mom. I really have. I’ve thought about you so much. Everyday I meditated on you - and me.

This makes Helen very uneasy.

**HELEN**
Well, you look like you’ve been in the sun. You look burned.

Amy gives her mother an unexpected kiss on the cheek and heads for the door.

**AMY**
See you in a bit, Mom.

**EXT. ABADDON INDUSTRIES - ESTABLISHING - DAY**

A sunny day - EMPLOYEES arrive for work entering the sizable, generic office building.

**INT. AMY’S COROLLA - CONTINUOUS**

Amy nervously sips on a frappuccino in her parked car. She is staring at...

**THE ABADDON ENTRANCE**

She closes her eyes, breathing deeply and clearing her mind. As she meditates she sucks down the entire contents of her frappuccino until she’s just sucking air.

**INT. LOBBY - MORNING**

Amy enters the building. She has no briefcase or purse. She waves happily at the SECURITY GUARD.

**AMY**
Hey, *como estas*?

The Guard waves back, a bit baffled.

**GUARD**
Bien. Thanks.

Amy greets other former COLLEAGUES as she passes.
AMY
Hi!  How are you?  Hey, Linda!

They all respond - but seem slightly confused by the sight of her.

INT. RECEPTION AREA - MOMENTS LATER

Amy just sits with up-right posture in a waiting area. She doesn’t look at the magazines. Another MAN waiting here catches her eye.

AMY
I think I’ve had too much coffee.

Amy beams at him. He smiles back, but then looks away.

The RECEPTIONIST approaches her.

RECEPTIONIST
Amy - they’re ready for you.

AMY
Great!  Thank you!

Amy rises to her feet and deeply exhales.

INT. MEETING ROOM - MOMENTS LATER

Amy sits across from a middle-aged woman, JUDY, the head of HUMAN RELATIONS, and a younger man, BRAD.

Judy looks up from her file.

JUDY
So, Amy, let’s talk about your expectations here.

AMY
My expectations?  Umm, I know that what happened three months ago was the result of uh, my depression. I was being treated - and getting anti-depressants, but the umm... it didn’t keep me from my, uh, you know... Basically, I had a breakdown.

JUDY
You created a real situation. There were outbursts. Threats. We can’t tolerate that here.
AMY
I did work here for fifteen years.
I started at the reception desk.
That should count for something.

JUDY
Well, that’s why we agreed to this
meeting.

AMY
And the point is I’ve gotten help.
I went to Open Vistas in Laguna...

JUDY
Right. We read their assessment.

AMY
I learned so much there about so
much. I learned I was running from
pain. And running from pain to
what I thought was pleasure – was
just actually creating more pain.
And I had a lot of pain – you know
what I mean, Judy? Have you ever
been self-destructive?

Judy realizes Amy is waiting for a response.

JUDY
I’m... not sure.

AMY
(rapidly spewing)
I did get involved with someone at
work – which of course was stupid –
and when it got awkward – for him –
I felt he had me transferred –
unfairly. I don’t really want to
get into all that because I’ve
really moved on – and I want you to
know I have really put that issue
to bed. It was just a trigger
anyway for all this other stuff,
Judy, that started way before that
with my divorce – my ex-husband was
an addict – with alcohol and
cocaine and on-line gambling – and
there had been other things – I had
had a miscarriage and... Even
before that, my father committed
suicide when I was in high school.
He shot himself in our garage.
Which was obviously a huge trauma.
(MORE)
AMY (cont'd)
I never dealt with it - or anything painful. I couldn’t. So when things went bad for me, all of this stuff that I had buried just came exploding up in me. And I just snapped. Again, it comes back to running from pain. And I’m not doing that anymore. I’m not afraid. The funny thing is what seemed like such a shameful event has actually been the best thing that ever happened to me. And I’m back. I’ve put a lot of energy toward healing and now I have the energy to work again. And I want to work. I want my job back. You know what I’m saying?

Amy smiles. But Judy and Brad are kind of stunned.

JUDY
Well, the problem is - the buyer position in Health and Beauty has been filled.

AMY
That’s okay. I like working with vendors - and Cleaning Supplies is perfectly fine. I wasn’t okay with it then - but I have a lot of ideas about Cleaning Supplies now.

Judy turns to Brad.

BRAD
The buyer job in that department has also been filled.

JUDY
You know, Amy, in the last couple months, we’ve had to lay off quite a few people in all departments. The economy is what it is.

AMY
Well, I had an idea when I was away - I know this is a little out of the box - but just listen. Clear Drugs doesn’t have the best reputation - as a corporation - I hate to say it, but it’s just true. We all know it’s true - right, you guys? It’s pretty shitty.
They say nothing.

**AMY**
Well, I think I could help. Nowadays people want to feel like they’re spending money on companies and products that are good and “clean” – the environment and – and I thought I could be like a community liaison. To promote Abaddon and Clear Drugs through sponsoring events and causes in Riverside and wherever – I was thinking like Mexico. We need to do more of that. It’s good business. I think it’d be good morale, too – wouldn’t you be happier if you were working at some place that was giving back to the world instead of some corporate parasite that’s raping the land and people and…? ‘Cause that’s what we’re doing. Let’s face it.

**BRAD**
You’re asking us to create a position for you that doesn’t exist?

**AMY**
Well, I think it’d be cool.

**BRAD**
A community liaison?

**AMY**
You can come up with the title. I don’t care about titles.

**JUDY**
That’s not in our purview – and I don’t think it’s realistic.

**AMY**
(shrugs good-naturedly)
Maybe we shouldn’t be so realistic all the time.

Judy takes one more glance at a file, then looks up.

**JUDY**
Well, Amy – we’re happy to see that you’re doing better – and you got the help you needed. (MORE)
But unfortunately, we just don’t have a position to offer you at this time.

(AMy (shocked)
What?

Judy
Perhaps in a few weeks - or months - things will change - but right now, there’s just no jobs. I’m sorry.

Amy takes a moment to take this in.

(AMy
Really? That’s so weird. ‘Cause back in November, when I left I spoke to a lawyer - and he said there’s no way you wouldn’t take me back - just ‘cause I had a pre-existing condition of depression - and since I went to get treatment - and if you didn’t bring me back, there would be grounds for some kind of lawsuit or something. Wrongful termination? So I’m just kinda confused.

Brad and Judy are momentarily silent.

Judy
Would you excuse us for a second?

Amy
Oh, yeah, of course!

Amy sits happily as Judy and Brad head out to pow-wow.

INT. HALLWAY - MOMENTS LATER

Amy has been escorted down the hall by Judy and Brad.

Judy
Brad and I will run it up the flag pole and come back with something...

Amy
This is so exciting! I’m so thrilled! Thank you so much! Brad...
Amy gives Brad an enthusiastic hug.

AMY
And Judy!

She then hugs a very stiff Judy.

AMY
You guys have been so great. Well, I guess, see you tomorrow!

JUDY
Just come find me in the morning - and I'll hopefully have some answers.

BRAD
Bye.

They walk off, hurriedly.

Amy watches them go, then starts to peer around the office.

INT. ANOTHER RECEPTION AREA - MOMENTS LATER

Amy stands over an assistant’s desk. A male assistant, KEVIN, looks up at her.

AMY
Hi. Umm, where’s Tina?

KEVIN
Tina doesn’t work here anymore.

AMY
(intrigued)
Oh. Really?

KEVIN
I’m Kevin. Can I help you?

AMY
Yes, thank you. Can you tell Damon Amy Jellicoe just wants to pop in and say hi?

KEVIN
Sure.

Kevin disappears into an office.

While she waits, Amy waves to another former COLLEAGUE.
AMY
Hey, Dave! How are you? Yeah, I’m back! Nice seeing you!

Kevin re-emerges, looking somewhat sheepish.

KEVIN
I’m sorry. Damon’s in the middle of something.

AMY
Well, I can wait.

KEVIN
No, no. He’s tied up all day.

AMY
Well, let him know, it looks like I’m starting work here again tomorrow and I’d really like to talk to him. As soon as he can.

KEVIN
I’ll let him know.

AMY
Great. Nice meeting you. Kevin.

Kevin just nods - neutral.

INT. OLIVE GARDEN PATIO - DAY

Amy sits by herself at a table, waiting for someone. She smiles warmly at a MOTHER, seated at a neighboring table, holding a CRYING TODDLER.

AMY
He’s darling.

The mother of the child isn’t so sure, but she nods.

Krista suddenly passes by, oblivious. Amy stands.

AMY
Krista!

KRISTA
(spinning around)
Hi!

They share a big hug over the waist-high barrier separating the restaurant from the rest of the outdoor mall.
AMY
I got a table out here cause it’s so nice out.

KRISTA
(indicating barrier)
Okay, well, I’ll just go around.

AMY
Oh, just step over it. Nobody cares.

KRISTA
I’m wearing a skirt.

AMY
You’re fine. Just step over.

KRISTA
I’ll just go through the front.

AMY
You’re right here, Krista. Just step over.

Krista tries to step over the barrier, but it’s awkward for her. Amy tries to help her over.

AMY
Uh-oh, you caught your panty hose on the...

Pulling her other leg over, Krista falls back onto the table, knocking over a water glass. Other DINERS turn and stare.

Amy helps Krista up. Krista is slightly embarrassed and annoyed.

AMY
Sorry - I didn’t know that was going to be so difficult.

KRISTA
Yeah, well, it’s okay.

MOMENTS LATER

Amy and Krista are now seated, holding their menus.

KRISTA
God, I can’t believe it.

AMY
I know. It feels like forever.
KRISTA
I mean, I can’t believe they’re letting you come back.

AMY
Yeah. Well, I don’t know what I’m gonna be doing but...
(shrugs)
I have no money. I’m living at home with my mother ‘til I find a place. I barely have a job. No love life. But I’ve like... never felt better.

KRISTA
That is so great. You look great.

AMY
You look great.

KRISTA
No, you really look great.

AMY
Thanks. You really look great, too.

Krista sports a coy smile.

KRISTA
I’m five months pregnant.

AMY
What?!!!!

Amy leaps to her feet, jubilant.

AMY
Krista! Oh my god!

Krista is slightly overwhelmed by Amy’s enthusiasm.

Amy comes around the table and gives Krista a congratulatory embrace and pats Krista’s tummy.

AMY
So amazing!
(moved)
I know how much you wanted this. Krista! I’m so happy for you - and for Steve. He must be so excited!

Amy turns to the Mother at the nearby table.
AMY
She’s pregnant! It’s her first!

The Mother musters a smile, but could care less.

INT. KRISTA’S CAR - LATER

Krista gets into her sedan and turns on the engine. She calls someone on her HANDS-FREE CELL PHONE.

WOMAN ON PHONE
Hello?

KRISTA
Hey - it’s me. I just got done with lunch.

WOMAN ON PHONE
Tell me. What was she like?

KRISTA
I don’t know. She seems better. But it’s just a little much. It’s like - tone it down a notch. She seems kind of... manic.

Suddenly, there is a BANG on Krista’s car window.

Amy’s face appears over Krista’s shoulder, grinning through the window. Krista SHRIEKS, startled.

Krista rolls down her window.

AMY
Sorry. I didn’t mean to scare you. I was just watching you get in your car and I just - your friendship means so much to me. I am so happy for you and this new chapter in your life. I just have this feeling this year is going be so incredible for both of us. You’re awesome. That’s it. Drive safe.

Amy blows Krista a kiss and heads off.

WOMAN ON PHONE
Was that her? Oh my god.

Krista continues to look out the window...

Amy cheerfully strides across the parking lot, greeting every PASSER-BY she sees.
KRISTA
(with a contrite smile)
I’m a horrible person.

Krista rolls up her window.

INT. HELEN’S HOUSE - DAY

Helen sits in a chair with her Pomeranian on her lap. Her brows are furrowed; her lips pursed.

Amy sits on a nearby ottoman, her hands visibly shaking as she unfolds a piece of paper she’s retrieved from her purse.

AMY
I’m nervous.

Amy smiles and takes a breath.

Helen shifts uncomfortable in her chair.

HELEN
How long is this gonna take?

AMY
(slightly stung)
Umm, you have somewhere to be?

HELEN
I think Eva needs to go out.

AMY
Well, do you want to take her out first?

HELEN
No, I just want to know how long this is gonna take?

AMY
Not long. I just have to read what’s on this paper.

HELEN
Well, I can read, honey.

AMY
I’m supposed to read it to you, Mom – that’s the point.

HELEN
According to who?
AMY
Can you just sit there and listen?
This isn’t gonna take long. Then
you and Eva can go pee in the yard
all afternoon.

Helen folds her arms and sits back in her chair.

HELEN
All right, Amy. Read me your paper.

Amy pulls her ottoman a few inches closer. She looks down at her paper.

AMY
(reading; a bit wooden)
Mother. They have asked me to write a letter to the person I have the most difficulty communicating with. It was not hard for me to decide who that person is. You and I have been through a lot. Dad’s death, all of Bethany’s issues, my divorce, money problems - you name it, we have dealt with it.

Amy looks up to gauge how Helen is taking all this.

AMY
(reading)
I know I have disappointed you in many ways - and yes, there have been times, you have disappointed me. But I don’t really want to focus on all that anymore. I have learned here that in every relationship, there is a shadow side - it’s the side that has been left unexpressed. For many people, anger and resentment are what live in the shadows. But for us, I think it’s different. We have been able to express our frustrations and complaints with each other and our fears.

HELEN
I don’t know what you mean by that.

AMY
Let me just finish, Mom - and then we can talk about it. Okay?
Helen grimaces.

AMY
(reading again)
I believe that for us what lives in
the shadows is joy - and love.

Suddenly, Amy starts to get choked up.

AMY
(reading)
There is a deep familial love
between us - that for whatever
reason we have chosen not to
express. We are uncomfortable
expressing our love for each other.
But I want to change that. And I
truly believe...

Amy, as she speaks these honest words, becomes increasingly
overcome with emotion.

AMY
(reading)
...that we can change. And if we
can change, anything is possible.
If we can change, the whole world
can change - for the better. We
have one life, Mother. Just this
one life together.

Amy pauses for a moment to try and regain her composure.

AMY
(reading)
Let us enjoy each other. Let us be
happy in this life. Let us choose
to be happy. It’s such a powerful
thing to be happy. I love you.

She looks up at her mother, her face streaked with tears.
She starts to laugh a bit, embarrassed.

Helen is at a loss.

HELEN
I don’t know what to say, honey.

AMY
That’s okay. That’s all right.

HELEN
This was what they asked you to do
down there?
AMY
One of the things, yeah.

HELEN
And what medications did they give you?

AMY
Mom, nothing. I’m off my medications.

HELEN
(concerned)
Well, why on earth?

AMY
Mom, I don’t want to talk about my medications right now. I just...

HELEN
I just want to make sure you’re okay.

AMY
I am okay, Mom. That’s what I’m saying. I’m okay. I’m finally okay. I feel good.

HELEN
Well, right now, you look very upset.

AMY
I’m just...

Amy shakes her head with frustration.

HELEN
Well, don’t get irritated with me. I want what’s best for you. That’s all I’ve ever wanted.
(crisply)
I’m glad you’re feeling good.

Amy nods, her hopes for this encounter fading.

HELEN
You’ve always had a lot of emotion.
(looks down)
Eva’s pawing at me. I’m gonna go let her out.

Helen rises and walks away with her tiny dog in tow.
INT. HELEN’S HOUSE - LATER

In a small guest bedroom, Amy is unpacking her belongings. She looks out the window...

Helen is outside, working in her garden. Eva circles her.

Amy watches her mother for a moment, contemplative.

Amy looks down at her bed...

Scattered across it are a collection of her spiritual self-help books. One title pops out - “GIVE UP YOUR JOY”.

EXT. LEVI’S CONDO - DUSK

A DOORBELL RINGS. The door opens. An unshaven, unkempt - but otherwise, attractive - guy, LEVI, 40, opens the door. He is surprised to see...

Amy, standing on the stairs, holding two books in her hand.

LEVI
(surprised)
Yo. What’s up?

He almost lets out a laugh. Amy seems flustered.

AMY
Hey. You know, I went away for a few months. I was in Laguna...

LEVI
Yeah, I know. How was that?

AMY
It was really amazing, actually. I got back this morning.

LEVI
And you came on over here, huh?

AMY
Am I interrupting anything? If you have company...

LEVI
(amused)
Yeah, I got a couple hookers inside, but other than that...

AMY
I just wanted to bring you this.
She furtively hands him a book. He looks at it.

LEVI
“Let the Rain Fall”.

AMY
I know it’s not your kind of thing. But I met the author in Laguna – and she’s very – she’s like a genius – she’s real magnetic and I don’t know – if you’re just sitting around in your jacuzzi or whatever, you might read it – I got a lot out of it. So take it. This one, too.

She hands him another book.

LEVI
You came by to bring me some self-help spiritual shit?

AMY
You know what, Levi, use ‘em as a door-stopper. I don’t care. It was just an impulse. Anyway, nice seeing you and you look... the same and ummm, that’s it.

Amy turns to go.

LEVI
Amy, I’m just playing. Thanks. Listen, I was just heading out to get some tacos. Wanna catch up?

AMY
I dunno. Maybe not. I’m just back and I don’t know...

LEVI
(mock-begrudging)
Okay – I’ll pay.

AMY
Yeah, I’m just... I’ve already had a long day – driving and...

LEVI
How ‘bout this – you come get some tacos and I’ll read ten pages of, uh...

(glances at book)
...“The Age of Rage”?
He gives her a mischievous smile. She softens.

INT. LA BOCA – NIGHT

Amy and Levi are eating at the bar of a crowded Mexican chain restaurant.

LEVI
The old man’s gone so I don’t have him on my ass about my impressive career. Plus, he left me his house - which I sold - so I’m flush. All problems solved in a two-minute heart attack.

Levi snaps his fingers.

AMY
(wry)
Yeah, I bet.

LEVI
There a bug in your margarita?

AMY
I’m not really drinking right now.

LEVI
Uh-oh. You go off the deep end, babe? Born-Again Buddhist or something?

Amy relents and takes a sip of her margarita.

AMY
Since when are you afraid to drink alone?

LEVI
This is just a special occasion. Besides, I’ve cut down.

(off her look)
Hey, you’re not the only one who’s changed.

AMY
(smiling; dubious)
You’ve changed?

LEVI
(considers, then...)
Hell, no.
Levi grins. She smiles, too.

LATER

Amy and Levi are still here, drinking.

AMY
One morning – really early – I was meditating on the beach...
(Off his look; sharply)
Just don’t – okay?

LEVI
What’d I say?

AMY
It’s your little smirky look. I know this is gonna sound weird – just be open – for once, be open.

Levi attempts to lose all expression in his face.

LEVI
I am wide open.

AMY
So I decided to get in the water – and it was real warm. And I was swimming – and I saw this shell at the bottom – it was shiny and reflecting the light. So I swam to get it – and just as I grab it, I see this big sea turtle pass by.

LEVI
Cool.

AMY
And I just suddenly felt this presence. All around me. It was radiating through me, Levi. I’ve never felt anything like it.

Amy is moved by the memory.

AMY
It was God. It was better than God. It was like something was speaking to me – and it was saying – this is all for you. Everything is a gift – even the horrible things.

Amy realizes she is crying. She quickly sobers.
AMY
It was just very... clarifying.

LEVI
I had an experience like that. I was tripping on mescaline, but...

He grins. She’s not amused.

He raises his glass, trying to salvage the situation.

LEVI
Hey. To the presence of God.

She warms, raising her glass.

AMY
(softly)
To the presence of God.

They CLINK glasses and drink.

INT. LEVI’S HOUSE - NIGHT

Amy and Levi have returned to his condo and are reclining on the living room couch. We sense they have been here for a while.

LEVI
Well, whatever happened to you at that place - you look hotter than ever.

AMY
Yeah?

LEVI
I’d do ya.
(off her eye-roll)
Come on. Admit it. You miss the sex.

He gives her a sly wink.

AMY
The sex wasn’t that good, Levi.

Off his mock-stung look, she chuckles.

LEVI
Oh, yeah, it was.
AMY
(pointedly)
You’re probably confusing me with someone else.

Levi scowls and sighs. Amy’s tone changes.

AMY
No - I’ve let all that go. I’m okay with it now. It’s a lifetime ago, you know? And I just think it’s sad or... ridiculous we had to totally cut off... after the divorce. I know most of it was me - but I don’t feel that way anymore.

LEVI
Good. That’s good. ‘Cause I’ve missed you.

AMY
(warming)
You have?

He averts his eyes, but his tone is unexpectedly genuine.

LEVI
I miss the person I was with you.

Amy finds his comment touching. She gives him an appreciative smile.

A meaningful silence as he looks back up at her.

Levi turns his attention to a small box on the coffee table. He opens it.

AMY
I like this, Levi...

Amy is too caught up in expressing herself to observe what Levi is doing - effortlessly cutting up LINES OF COCAINE on the coffee table with a credit card.

AMY
It’s just cool that we can sit here without the fighting and sarcasm - it’s been so long since I felt like this with you. You know - easy? Feels nice. Don’t you think?

(her face falls)
What are you doing?

Levi snorts up a line and looks up, casually.
LEVI
Want a bump?

Amy is speechless.

EXT. LEVI’S CONDO - NIGHT

Amy flees the scene, rushing down the steps to her car.

INT. AMY’S CAR - CONTINUOUS

Amy gets into her car and deflates. Reeling with conflicting emotions, she starts her engine.

INT. AMY’S CAR - TRAVELING - MOMENTS LATER

Amy - now on edge and agitated - drives through a residential area of Riverside. She is on her HANDS FREE CELL PHONE.

DAMON’S VOICE
Hey, this is Damon Reynolds. I can’t take your call right now. Please leave a message.

AMY
Hey, Damon - it’s me again - Amy. I don’t mean to be hounding you but I am starting work tomorrow - and we’re gonna have to deal with this at some point. I don’t want to make things more complicated - I just want to apologize and get a little closure so it isn’t weird at work with us. I’m actually in your neighborhood right now. I’m gonna pull up near your house - and just wait there for like five minutes. So if you get this message, just come out and let’s just... talk. It might be better if we don’t do this at the office, you know? I come in peace. Okay? It’s nine-thirty five.

She hangs up and makes a sharp left with her car.

EXT. DAMON’S HOUSE - NIGHT

Amy pulls up in front of a two-story home in a pleasant neighborhood. She kills her headlights.
INT. AMY’S CAR - CONTINUOUS

Amy cranes to get a look...

...inside Damon’s house – figures can be seen moving around in the windows.

Amy sits in the car silently, watching the house and thinking about her day. She then sees...

An intense-looking Damon suddenly bolting out of the front door of his house, a cell phone in his hand.

He is jogging toward her, looking wild-eyed, fit to pop.

Amy is suddenly scared, unsure of what he’s going to do.

He approaches her car door and brusquely YANKS it open. He speaks in an infuriated whisper.

DAMON
What the fuck?!

AMY
I just wanted to apologize.

DAMON
Get the fuck out of my neighborhood, you stupid bitch.
You came to my fucking house?!

AMY
I... I didn’t mean to upset you. I thought you might want some closure.

DAMON
(venomous)
I don’t want anything to do with you.

AMY
Calm down, okay?

DAMON
You want closure with me? Fuck you, Amy. That’s your closure.
You can’t just come back to town and wrap everything up in a fucking bow at your convenience. My wife is in there. My kid is in there. How dare you?! You almost lost me my fucking job?!
AMY
Look, we both made mistakes...

DAMON
Yeah, I made a mistake sleeping with you. But you ARE a mistake. You are a crazy NOTHING - and that's why you're so fucking dangerous - 'cause you don't know what it means to have something to lose. Well, I have a lot to lose. And I'm not gonna let you fuck it all up for me. Get out of my face. Get out of my neighborhood. You see me at work - keep walking. We have nothing to say to each other.

And with that, Damon turns and stomps back to his house.

AMY
(pissed; calling out)
So why'd you fire Tina, hunh? She stop fucking you, too?

Amy sits for a minute, her seat-belt still fastened, staring into the middle distance, overcome with anger.

She SLAMS her car door shut, starts the engine.

She puts the car into gear and in an instant she is LURCHING toward the parked car in front of her.

She hits it with her car - the fenders making a LOUD IMPACT.

She puts the car into REVERSE. When she does, we HEAR the SOUND of SCRAPING METAL.

The bumper on the PARKED CAR falls off the car and CLANGS to the asphalt.

ON DAMON'S FRONT DOOR - MOMENTS LATER

Hearing the loud racket, Damon, mouth agape, springs back out of his house.

Amy is now standing at the edge of his lawn - the two damaged cars directly behind her.

AMY
I'm sorry. It was an accident.
I'm so sorry.

Damon's pretty WIFE steps out onto the porch.
DAMON’S WIFE
Damon, what happened?

DAMON
Janie, go back inside. I’ll deal with it.

DAMON’S WIFE
What’s going on?

DAMON
I said - I will deal with it!

DAMON’S WIFE
Okay! Jesus!

In a huff, she disappears into the house.

AMY
Do you want my insurance or...?

DAMON
(at wit’s end)
Just get out of here. Please - get out of here.

Amy nods, ashen-faced, then returns to her car.

INT. HELEN’S HOUSE - NIGHT
A dejected and exhausted Amy returns. The house is dark and quiet. Amy looks around.

INT. HALLWAY - MOMENTS LATER
Amy walks down the hall and stops in front of her mother’s door. She looks in...

A bedside lamp is on. Helen has fallen asleep in her robe. Eva sits perched on a pillow, staring back at Amy.

AMY
Mom?

No response. Amy enters the room and crosses to the lamp. The dog gives a small GROWL as Amy approaches.

AMY
Oh, shut up, Eva.

Amy reaches under the lamp to flip it off, then spots...
...her LETTER to her mother on the bedside table. Clearly, Helen had been reading it before bed.

Amy looks at the letter for a moment...
...then her sleeping mother...
...before switching off the light.

INT. HELEN’S GUEST ROOM - NEXT MORNING

CLOSE on a hand as it places a few trinkets on the top of a bureau. A small, silver elephant; a few colorful crystals; a painted wooden lizard; and finally, the SHINY SEA SHELL Amy found on the ocean floor.

Under melodious piano music, we HEAR:

    AMY’S VOICE
    I will walk out of hell and into the light. I will wake up to my higher self.

MOMENTS LATER

Amy sits cross-legged on the floor, still in her bed clothes, meditating, her eyes closed.

    AMY’S VOICE
    I will be mindful. I will be wise.

INT. HELEN’S HOUSE - LATER

Amy heads out for work in a cheerful outfit. She passes Helen, who is sipping coffee and reading the paper. Amy gives Helen a peck on the forehead, before exiting.

    AMY’S VOICE
    I will be patient.

EXT. ABADDON INDUSTRIES - PARKING LOT - MORNING

Amy’s sits in her car in the lot, mustering her courage before heading into the office.

    AMY’S VOICE
    I will not run from life my whole life. I will try to really live.
INT. ABADDON INDUSTRIES - LOBBY - MOMENTS LATER

Amy enters the building, greeting the SECURITY GUARD and the other CO-WORKERS she passes.

   AMY’S VOICE
   I will change. And I will be an
   agent of change.

Amy steps onto the elevator with a few bleary-eyed EMPLOYEES.

As the doors begin to CLOSE, we SEE her give them each a big smile, accompanied by a chipper greeting.

The piano music morphs into Regina Spektor’s “Human of the Year”...

   REGINA SPEKTOR
   Hallelujah, Hallelujah /
   Hallelujah, Hallelujah...

The ELEVATOR DOORS CLOSE. Just then, a FEMALE EXECUTIVE passes by the doors and we...

...FOLLOW HER from the elevator - back into the sun-dappled lobby. The lobby seems to be filled with activity - everyone’s movements seem to be slower, more graceful, in harmony. Over this, we HEAR:

   REGINA SPEKTOR
   (singing)
   Outside the cars are beeping /
   Out a song just in your honor /
   And although they do not know it/
   All mankind are now your
   brothers...

The Executive passes out of frame and we find ourselves following a MALE DELIVERY BOY out of the building.

EXT. ABADDON INDUSTRIES ENTRANCE - CONTINUOUS

Just outside the entrance... here, too, the everyday coming and going of WORKERS has been slowed-down and captured in a way that transforms it into something choreographed and mesmerizing.

   REGINA SPEKTOR
   (singing)
   And thus the cathedral has spoken /
   Wishing well to all us sinners /
   And with a sigh grew silent /
   (MORE)
REGINA SPEKTOR (cont'd)

Until next year's big human winner...

The Delivery Boy disappears and we are now FLOATING...

...up the side of the steel building, higher and higher...

..until we are ABOVE it and all of the downtown skyline.

We keep RISING, even higher, until all of Riverside is beneath us.

The cars stuck in traffic on the freeway look like little ants now crawling toward some unseen cave.

REGINA SPEKTOR

(singing)

Outside the cars are beeping /
Out a song just in your honor /
And although they do not know it/
All mankind are now your brothers/
All mankind are now your brothers.

And as the earth turns to miniature, its perfect beauty emerges, and we...

FADE TO WHITE.