

"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, sniffing.

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)

Fuck off, Cheryl. Back-stabbing cunt.

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)

DAMON (cont'd)
(to the MEN)
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)

JUDY (cont'd)

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 to 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.