

Kafkaesque

~~Sa Felie, Notre Felie~~

Written by

Charli Shapiro & Victoria Catrina

(770) 630 - 3577
Charlishapirofilms@gmail.com

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MIRANDA
 (lightheartedly)
 Is that ok with you?

Tommy smiles to himself and turns away.

CAMERA ARCS AROUND THE CIRCLE TO REVEAL ALL OF THE PATIENTS.
 IT IS REVEALED THAT GROUP THERAPY HAS STARTED. WHEN WE CIRCLE
 BACK TO HER FACE, MIRANDA'S MOOD HAS COMPLETELY CHANGED. SHE
 WENT FROM SMILING AND BEING HAPPY TO FROWNING AND HATING
 WHERE SHE IS.

18. INT. DAY - CONTINUOUS - GROUP THERAPY

There are 9 children sitting in a circle, the 10th person
 being the nurse.

NURSE NANCY
 (Monotone, reading off of
 a paper.)
 Ok. How is everyone feeling today?

The patients reply with a variety of feelings such as "fine,
 good, bad" etc. They are all relatively monotone.

CLOSE UP OF MIRANDA AS THE PATIENTS ARE REPLYING.

MIRANDA
 (With the patients)
 Fine.

NURSE NANCY
 (Still reading off the
 paper)
 Alright. Let's discuss our goals
 for today.
 (Looks to her left)
 Why don't we start with you, Lola?

Lola starts talking and it fades into the background.

VOICE (V.O)
 This shitty place just goes on as
 if everything is normal.

In the group therapy circle, Reina and Sabrina eye Miranda
 and give her a menacing stare.

MIRANDA (V.O)
 Look at them. They're staring at
 me.

VOICE (V.O)
They're going to hurt you.

MIRANDA (V.O)
(becoming slightly angry)
I can't be a sitting duck waiting
for it to happen.

VOICE (V.O)
If the nurses did their job and
listened to you, you wouldn't be in
this position.

MIRANDA (V.O)
(gets angrier)
It's bad enough I can't ask my mom
why they sent me here and that
Annie is dead. Now I have to deal
with those two psychos.

VOICE (V.O.)
Just stop thinking about them.
Block it out of your mind before
something happens.

MIRANDA (V.O)
(almost growling)
It doesn't work like that.

OVER THE LAST LINE OF VOICEOVER, WE HEAR THE DISTORTED VOICE
OF TOMMY FADE IN.

TOMMY
- I just want to talk to my family.
I haven't seen them since the fire.
I need to apologize.

Miranda gives Tommy a sympathetic look, but he doesn't pay
attention.

NURSE NANCY
I know, sweetie, but right now, you
are restricted from talking to
them.

TOMMY
I just want to tell them I'm sorry
and I love them. That's it.

NURSE NANCY
No Tommy, you need to understand-

Miranda looks up. She cuts off Nurse Nancy.

MIRANDA

I'm sick of this bullshit! If he wants to solve the problem with his family, he should be allowed to speak to them! It's just making everything worse.

NURSE NANCY

Miranda, you have to keep your thoughts to yourself. If you want to share later, then that's fine. But right now it is Tommy's turn so let him talk.

MIRANDA

But you're not letting him talk. You're controlling him.

NURSE NANCY

We are not controlling him! What do you think we are doing here?

MIRANDA

Sheltering us.

NURSE NANCY

We are here to talk about your feelings, but right now you are being a bad influence and you are upsetting people in the group.

Patients are visibly uncomfortable.

MIRANDA

I didn't upset anyone.

Miranda looks around and sees that the patients are getting more uncomfortable, yet she pushes on.

MIRANDA (CONT'D)

If we say the wrong thing you will keep us locked in here longer.

NURSE NANCY

You know that's not true-

MIRANDA

Then why the hell am I in here? I didn't do anything wrong. I have been taking my meds and I haven't had any visions lately so I'm not in here because my schizophrenia is acting up.

Miranda starts to stutter.

MIRANDA (CONT'D)

I DIDN'T DO ANYTHING WRONG! I was just mourning my sister. I know that if I were allowed to talk to Riley, I would feel better. I don't trust you. And I think that you don't trust me either.

Miranda stands up and starts to walk over to Nurse Nancy.

NURSE NANCY

Sit down!

MIRANDA

I bet you're scared of us. I bet you think I'm gonna hurt you.

Nurse Nancy looks back to the other nurse. The nurse understands and quickly leaves the room to go get the orderlies.

MIRANDA (CONT'D)

I bet you think I'm so fucking deranged that you're scared to even look me in the eye.

NURSE NANCY

You better sit down before you act violently-

MIRANDA

(cuts off Nurse Nancy)

You don't know me. Imagine not being able to tell the difference between reality and a dream. Imagine no one believing you. Like when you say you didn't have cigarettes but people that know absolutely nothing about you, tell you that you did.

Their noses are inches apart.

MIRANDA (CONT'D)

I hope that one day you get to experience a fraction of the pain that I do everyday.

The orderlies barge into the Spring Room.

Miranda brushes a piece of hair behind the nurse's ear.

The nurse is clearly freaked out and scared Miranda will harm her.

As soon as Miranda touches Nurse Nancy, the orderlies rip her away and drag Miranda backwards.

Nurse Nancy is breathing heavily. She can finally relax now the Miranda is being held back.

While they are dragging her away, Miranda does not fight them. Instead, she continues to give the nurse the same creepy smile.

END

20. INT. MOMENTS LATER - SOLITARY

The orderlies shove Miranda into the solidarity cell. She staggers onto the ground. She gets up and tries to escape, but the orderlies shut the door before she could get out.

Miranda is banging on the door

MIRANDA

Let me out! Let me out you bastards! You can't keep me here! This isn't fair! Just please let me talk to Riley!
(more screaming but improvised)

21. INT. CONTINUOUS - BLACK VOID

MIRANDA'S SCREAMING MIXES WITH THE SOUND OF YELLING IN THE WOODS.

THE CAMERA HOLDS ON MIRANDA AS SHE STANDS UP AND LOOKS OVER TOWARD THE NOISE.

WHIP PAN TO THE BODY

She sees caution tape swaying in the wind and a body laying beyond. The body belongs to her sister.

WE PAN BACK TO MIRANDA, STILL IN THE VOID. WE GO JUST PAST HER AND WE SEE THE OTHER SIDE.

As we pass her shoulder, we see Riley walking up from behind her.

Miranda turns to look at the girl.

MIRANDA

I don't know about that...what if someone gets weirded out by the scrubs or something.

TYLER

No, we will be fine. They won't say anything about the clothes. Just trust me.

Tyler does not give her enough time to think. He leads the way, giving Miranda no choice but to follow him.

START

47. EXT. MOMENTS LATER - SIDE OF THE ROAD

They walk down towards the road.

A couple cars pass until one car pulls up.

CAMERA ARCS AROUND TYLER AND THE CAR AS HE TELLS 4 DIFFERENT STORIES AND CUTS ARE HIDDEN WHEN THINGS LIKE HIS HEAD OR THE SIDE OF THE CAR FILL THE SCREEN

TYLER

Where are you headed?

DRIVER #1

Why are you kids dressed like that?

TYLER

(changing to a more professional demeanor)

Well you see sir, we are medical students from Duke University. We were sent down to investigate a possible epidemic at this institution, but our car ran out of gas and

TYLER (CONT'D)

I have to get this...

(whispers)

...mentally disturbed patient back to the hospital before she freaks out. That's why we're dressed

TYLER (CONT'D)

Like this for the fashion shoot. Maria Grazia Chiuri herself, you know the LEAD designer for Dior has this new line called "Les Infirmières Concurrentes"...

TYLER (CONT'D)

Which translates to "The Competing Nurses". It's directed by Alexander Laurent.

There is a HIPPIE DRIVER that Tyler is talking to who takes a hit from his juul.

HIPPIE DRIVER

(blankly)

So you guys are working for a film?

TYLER

Yes sir!

Hippie driver looks around for a second. There is a moment of silence.

HIPPIE DRIVER

Okay. Hop in.

Tyler gets in the front seat and Miranda gets in the backseat.

48. INT. MOMENTS LATER - CAR

The radio is turned on and reggae music is playing in the background. Hippie driver is swaying and humming along tot he music.

There is a hoola girl on the dash, a weed symbol hanging from the mirror, and there he has a tie dye steering wheel.

After 30 seconds of silence, the driver looks at the kids and breaks the silence.

HIPPIE DRIVER:

So. What's this film about?

TYLER

Well, there are these two nurses from competing hospitals. Their competitive nature is what fuels their love. I think it's genius how the writers used this trope to emphasize their dichotomy. When the two nurses end up being together at the end, the female nurse realizes that she wasn't in love with him anymore. She fell in love with the game and the tragedy of it all, so when that was over she was done with him.

(MORE)

TYLER (CONT'D)

He can't bare to see her with anyone else. Sadly, he would rather have her dead than see her share her love. The only thing he could think of doing is killing her. So he does. It's all quite beautifully tragic don't you think.

HIPPIE DRIVER

That's sick dude.

Hippie driver takes another hit from his juul.

HIPPIE DRIVER (CONT'D)

So you two are the lead actors but they forgot you on the set?

TYLER

Nooo no no. Psh, I wish I could work that closely with THE Alexandre Laurent. No sir, we're just extras.

HIPPIE DRIVER

Sorry about that bro, but you know what? My vibes are telling me that you're going to be there one day. Don't forget the little people when you do.

Hippie driver chuckles while Miranda is in the backseat tuning them out.

TYLER

Who knows. Life's unpredictable. Right, Riley?

Miranda is confused by him calling her Riley. Tyler looks at her and smiles. She gives Tyler a weird look.

Tyler has been looking out the window for a bit. He notices a gas station approaching.

TYLER (CONT'D)

(voice slightly raised,
but he isn't alarmed.)
Stop the car!

The driver continues driving.

HIPPIE DRIVER

(confused, but not
alarmed)
Woah, you good my dude?

TYLER

Yup. This is our stop.

HIPPIE DRIVER

Are you sure? Where should I drop you off, that gas station over there?

Hippie driver pulls over and stops driving.

TYLER

(as he's taking off his seatbelt)

Thank you so much for driving us.

Hippie driver looks back at the gas station, getting suspicious because Tyler is ignoring his questions.

HIPPIE DRIVER

I mean, alright. I don't know, its kinda sketchy looking...this side of town.

TYLER

No, don't worry. My cousin owns this gas station. We're all good now. Thank you again, sir. Let's go Riley.

They get out of the car. Tyler waves bye at the hippie driver as they leave.

END

49. EXT. MOMENTS LATER - ROAD

MIRANDA

(angered)

Why did you do that?

TYLER

Do what?

MIRANDA

Shut up. You know what. Why the hell did you call me Riley in the car?

TYLER

I didn't want the driver to know our actual names. What if we're on the news or some shit like that?

MIRANDA (CONT'D)

Ok, but you could've chosen any other name. Why did you call me Riley?

START

THE MURAL ON THE WALL STARTS TO COME TO LIFE.

The pictures are talking to her, yelling at her, taunting her.

Miranda runs over and distraught fully rips them off the wall in order to silence them.

MIRANDA
(yelling)
STOP IT! SHUT UP! STOP IT!

61. INT. FLASHBACK - WAREHOUSE

All of a sudden, she hears someone talking. She turns around towards the noise.

In her emotional daze, there is a flashback to the scene where Miranda first meets Tyler in the art classroom. The set has moved to the warehouse, and only Tyler and Miranda are there.

THE EASELS ARE LINED UP JUST AS THEY WERE IN THE ART ROOM BUT THE SET HAS BEEN TRANSPORTED INTO THE WAREHOUSE

A patient, TYLER, smoothly scoots over to Miranda.

She glances at him. She notices his right wrist is wrapped with bandages, but she quickly returns to her art.

Miranda is laughing

FLASHBACK MIRANDA
(laughing)
Thanks for making me feel good. I haven't laughed in a while.

FLASHBACK TYLER
When was the last time?

FLASHBACK MIRANDA
My friend Riley does this stupid thing where she eats carrots like a rabbit...

Tyler gives her a funny look.

FLASHBACK MIRANDA (CONT'D)
Ok it's not as funny when I say it, you have to see her do it.

While they are talking the first time, Tyler looks off in the distance and pauses. It's normal, yet stands out. But in this scene he looks directly at present Miranda who is watching them from the outside looking in.

He holds his gaze for a while which makes Miranda turn to look and sees Riley with a knife.

JUST VOICES, THE EASLES HAVE VANISHED

FLASHBACK TYLER

No, it's not that. It's just weird because I knew this girl Riley that used to do that.

FLASHBACK MIRANDA

You're kidding! Where did you meet her?

FLASHBACK TYLER

(smoothly, but also making it up as he goes)
She lived in my neighborhood and she babysat my little brother.

FLASHBACK MIRANDA

My Riley babysat too!

FLASHBACK TYLER

That would be so crazy if we knew the same Riley.

FLASHBACK MIRANDA

Does she have brown wavy hair and blue eyes? She's kind of short...

FLASHBACK TYLER

You're freaking me out now, I'm positive its the same girl.

TURN BACK TO RILEY ALONE IN THE WAREHOUSE

Riley is holding a knife with blood on her hands. She's giving Miranda the Kubrick stare.

CUT TO MIRANDA ALONE WAREHOUSE

Miranda is looking at Riley.

CUT TO RILEY IN THE WAREHOUSE, WITH PEOPLE WALKING.

Riley has not wavered. She continues to point the knife at Miranda. The people around her, oddly enough, have not noticed the knife. They move like they are walking in a park and their demeanor does not fit the environment around them.

CUT TO MIRANDA ALONE IN THE WAREHOUSE

She stands in shock at seeing Riley.

MIRANDA (V.O.)

Riley?

62. INT. CONTINUOUS - FIELD IN PARK

CUT TO RILEY IN THE MIDDLE OF THE FIELD

Riley is in the field with people around her but the people do not seem to see her, hear her, see the knife, or see Annie laying on the ground behind her.

CRASH ZOOM INTO RILEY'S FACE WHEN SOMEONE WALKS BY

RILEY

Look at what you did.

63. INT. CONTINUOUS - WAREHOUSE

CLOSE UP OF MIRANDA WITH PEOPLE AROUND HER

MIRANDA

You bitch. I allowed you into my life and now Annie's dead because of you. She was almost 14.

64. INT. CONTINUOUS - FIELD IN PARK

SHOT OF RILEY

RILEY

You're so delusional. You don't even know where you are right now.

LONG SHOT OF MIRANDA WHO IS NOW ALSO IN THE FIELD.

The people around Miranda give her very strange looks and some look horrified.

She runs after Riley. She fights through people, tackles Riley, pins her down, and screams at her.

MIRANDA
WHY DID YOU DO THAT TO ANNIE?

Miranda is on top of Riley. She keeps repeating the word "Why?"

RILEY IS A DIFFERENT ACTRESS TO SHOW IT IS NOT REALITY.

FROM RUNNING, TO WRESTLING, AND TACKLE NEW ACTRESS, IT IS ALL ONE SHOT

People come running over when they didn't seem to notice Riley before.

People crowd around to watch.

Fake Riley is horrified and confused. She is struggling to break away from Miranda's grip.

Cops comes over and pull Miranda off.

Cop holds pressure point which makes Miranda scream and pass out.

VERSACE BLACK SCREEN

END

~~65 INT. DAY - PSYCHIATRIST'S OFFICE~~

~~OPEN ON A WIDE SHOT OF THE ROOM~~

~~Miranda sits there awkwardly. She does not know where she is or what she is doing there. She is scared.~~

~~Miranda is back wearing hospital scrubs.~~

~~HOLD ON THIS FOR AN UNCOMFORTABLY LONG AMOUNT OF TIME. LIKE 10-15 SECONDS~~

~~A person walks into the room and sits down across from her Psychiatrist smiles at her before saying anything.~~