

FADE IN:

A rhythmic CLICKING emerges from the darkness. It comes from the back of a man's throat, as if in a deep sleep.

Images appear with each click. They are muted and ominous.

MONTAGE

- A. A shoreline. The tide is out. A statue of the Virgin Mary stands in the sand. One arm and a portion of her face are missing.
- B. A fishing boat is moored to a dock. Its hull rests in the sand.
- C. A boy child runs along the beach in red rubber boots. He struggles to set aloft a giant red kite.
- D. A glass rosary is rocked, hypnotically, before the eyes of a female child.
- E. The tide rises against the side of the fishing boat.
- F. The boy runs with the red kite rippling in the wind. His red boots splash against the rising tide.
- G. Rain pounds down over the statue.
- H. The boat rocks although there are no waves.

The CLICKING increases in pace. The images come faster.

- I. The statue is up to its waist in water.
- J. A tube pumps blood from a male body and replaces it with formaldehyde.
- K. Tears of blood run down the statue's face.
- L. The boy child rips the rosary from the unseen hand and throws it into the ocean. The female child laughs.
- M. The statue is submerged to the forehead.
- N. The red kite floats in the ocean.

A SHARP intake of breath is followed by two CLICKS. There is darkness and a DEATH RATTLE.

INT. LENNY'S BACHELOR APARTMENT - TORONTO - DAWN

A bedside ALARM sounds continuously. The shabby bachelor apartment is carved from the basement of a century home in residential Toronto. Sleeping bodies are sprawled across the floor. There are half-filled glasses and beer bottles strewn about. Ashtrays overflow with cigarette butts. An arm propels a bottle. The alarm is knocked to the floor. There is silence.

INT. BEDROOM - MARY'S LOFT - MONTREAL - EARLY MORNING

Tall windows welcome the morning light inside a contemporary Montreal loft. MARY MAHONEY, in her early 30's, reaches across the sleeping body of her girlfriend, JANE, to silence the bedside alarm. Mary kisses sleeping Jane on the forehead and steps out of bed. She falters as memory returns.

INT. BEDROOM - LENNY'S BACHELOR APARTMENT - 8:00 am

LENNY MAHONEY removes a hairy arm from one breast, dropping it onto the bed with disgust. She sits, surveys the damage, and flops her head onto the pillow, hung over. Lenny lights a cigarette from the bedside table and gropes blindly for the clock. She is a fragile beauty in her early 20's. She wears only cotton briefs and a T-shirt that says "Video Killed the Radio \*". Lenny pulls the clock from the floor.

LENNY

Oh Shit! Shit! Shit! Shit!

Lenny leaps from the bed and stumbles over protesting bodies to an overstuffed closet. She extracts a worn duffle bag and shoves miscellaneous items into its opening. She smells then yanks on mismatched socks from the floor. A cigarette hangs from her mouth.

INT. KITCHEN - MARY'S LOFT - MID MORNING

The kitchen is modern, spacious, and spotless. A freshly showered Mary sits at a polished table. A glass pitcher of milk, a bowl of bran cereal, and two different newspapers are spread before her. The newspapers indicate that it is

Monday. The morning news sounds in the background. Mary stares vacantly.

INT. KITCHEN - LENNY'S BACHELOR APARTMENT - LATER

The kitchen is a small patch of linoleum near the exterior door. Lenny tosses her cigarette into a sink filled with dirty dishes and rancid water. It SIZZLES. She fills a dish from a gigantic bag of dog food. Food spills over the edges to the floor. CHEW, a slobbering German Shepherd rouses at the sound and saunters to the kitchen.

INT. KITCHEN - MARY'S LOFT - LATER

Mary writes a note for Jane. There is an elegant suitcase waiting by the exterior door. Mary slides two envelopes into the interior pocket of her jacket. She moves to open the exterior door. She returns to flip on the coffee maker and hesitates before kissing the note. She wears clear lip-gloss. The mark will fade as it dries.

INT. BATHROOM - LENNY'S BACHELOR APARTMENT - LATER

The bathroom is cluttered and dominated by a brash shower curtain. Lenny turns on the shower. She turns to the mirror and makes vain effort to tame a cowlick. Rummaging through a heap of clothes spilling from a plastic hamper, Lenny extracts a cowboy hat and mini-skirt. She turns the shower off.

KITCHEN

Lenny struggles to get a reluctant Chew onto a leash. She opens the door to the exterior. She drops her bag and runs to the bathroom to retrieve her toothbrush.

INT. PUROLATOR OFFICE - LATE MORNING

Mary holds two letters. One bears the name "Lenora". She returns this to her jacket pocket. She studies the second envelope addressed to Grace Canning. Mary hesitates, and approaches the counter.

ATTENDANT

Good Morning. Bonjour. How can  
I help you today?

MARY

I need this to be in St. John's,  
Newfoundland for Tuesday morning.

INT. KITCHEN - LENNY'S BACHELOR APARTMENT - LATER

Lenny returns to the door. Chew is gone.

LENNY

Fuck!

Lenny grabs her open bag, spilling contents. She scurries to pick these up. She grabs a box of Captain Crunch from the counter.

EXT. LENNY'S STREET - CONTINUOUS

Cars are parked bumper-to-bumper leaving only a single lane open on a quiet street. Lenny looks down both sides for Chew. He is running toward the cemetery half a block away.

EXT. CEMETERY - CONTINUOUS

Chew is wildly chasing a squirrel around a statue of the Virgin Mary. Lenny stops at the gates as if she has hit a wall. Mourners gather a short distance away around a freshly dug grave.

LENNY

(harsh whisper)

Chew. Get over here.

Chew stops chasing the squirrel. The squirrel runs up a tree. Chew sits at the foot of the statue wagging his tail.

LENNY

Let's go, dog. We're late.

Chew whines and turns circles.

LENNY

Fine. Have it your way.

EXT. LENNY'S STREET - CONTINUOUS

Lenny marches to her car, a rusted late model Honda parked in front of her apartment.

INT. LENNY'S CAR - CONTINUOUS

Lenny starts the car. She watches in the rearview mirror. Chew bounds down the street toward her.

LENNY

Thought so.

She leans across to open the passenger side door. Chew jumps in, licking Lenny's face.

INT. FATHER'S HOUSE - MONTREAL - LATE MORNING

The silence inside the dated bungalow is oppressive against drawn curtains and shadowy corners. A dead PETER MAHONEY is lying on a faded retro couch, blanket pulled up to his ears. He is a slight man, body ravaged by alcoholism. A wooden rosary is intertwined between his fingers. Mary moves about the room straightening anything. Her usually controlled movements are jerky and uneasy. Several photographs cover the faded wallpaper: Mary and Lenny as children, a wedding photo of Peter and Agnes Mahoney, Mary's many graduations. Recent photos of Lenny are absent.

INT. LENNY'S CAR - LATE MORNING

Lenny is driving east on the 401 toward Montreal. The sun is high on a cloudless summer day. Lenny bellows rock and roll music from the radio. She is eating Captain Crunch from the box and feeding fistfuls to Chew.

EXT. FATHER'S HOUSE - FRONT PORCH - EARLY AFTERNOON

Mary closes the front door. The rows of identical houses are quiet. Mary takes a deep breath and leans against the door. A low moaning sob escapes her lips. She swallows it. Mary collapses on the stoop.

INT. LENNY'S CAR - MID AFTERNOON

Lenny attempts to read a tattered map while driving. She throws the map in Chew's direction.

LENNY

Here, you give it a try.

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