

ACT II

1 EXT. FRONT ENTRANCE OF THE SHERIDAN APARTMENT BUILDING -  
EVENING

ELLIOT circles a man's name from a newspaper headline.

ELLIOT (V.O)

(reading the newspaper headline)

New York City Fashion Designer, Andrew  
Thompson, Strikes Gold

(skimming the beginning of the  
article)

Yada, yada, yada...

(excitedly)

Ah, here we go.

(reading the article)

Thompson, 48, has just increased his  
net-worth upon finalizing the merger.  
With over \$100 million to his name,  
Thompson has become one of the  
wealthiest designers to call New York  
City home. His new apartment, the  
luxurious penthouse within the world-  
renowned Sheridan Building, is his  
latest investment.

ELLIOT begins to nervously pace back and forth along the  
sidewalk.

ELLIOT (V.O) (CONT'D)

(thinking to himself)

I bet a guy like that keeps hundred  
dollar bills in his wallet. So what if  
I steal a couple of 'em. He's got  
millions, I've got nothing. It's basic  
socialism, right?

(he pauses)

Who knows if he even moved in yet. For  
all I know he's sipping margaritas off  
the coast of Italy.

ELLIOT (CONT'D)

(speaking aloud)

Who am I kidding, this is never gonna  
work!

MR. GREEN (an elderly besuited man) walks out of the  
building.

MR. GREEN  
(to Elliot)  
Hey you! Why are you loitering there?  
Can't you read?

MR. GREEN points to the "No Loitering" sign conveniently placed above ELLIOT'S head.

ELLIOT  
I, uh, well...

MR. GREEN  
Ah, wait. You're here for the  
interview, aren't you? Why didn't you  
just say so? Come on in...

MR. GREEN walks into the building, followed by ELLIOT.

ELLIOT  
Actually, I-

MR. GREEN  
You're a little early.

He checks his watch.

MR. GREEN (CONT'D)  
Actually, you're a lot early. That's  
alright though. Better to be early  
than late- that's what I always say.  
Anyway, the head manager hates waiting  
for people.

He ushers Elliot into an interviewing room.

MR. GREEN (CONT'D)  
Just sit down right here and wait for  
him to come in. He should be here  
pretty soon.

ELLIOT  
Hold on, I-

MR. GREEN  
Good luck!

MR. GREEN exits and closes the door behind him, leaving  
ELLIOT alone in the room.

ELLIOT  
(to himself)  
What just happened?

2 INT. MRS. POTTER'S KITCHEN TABLE - EVENING

MRS. POTTER licks the final envelope and places it on a large stack.

MRS. POTTER  
(to herself)  
Yuck, I just despise that taste!

CHARLOTTE enters the kitchen and walks over to the refrigerator.

CHARLOTTE  
Before you say anything, I don't wanna talk. I just came down to get some food and then I'm going straight back to my room.

She looks at the stack of envelopes.

CHARLOTTE (CONT'D)  
What are those for? Are you doing taxes or something?

MRS. POTTER  
(with a friendly grim on her face)  
I thought you didn't want to talk, sweetheart.

CHARLOTTE  
Fine, don't tell me. See if I care.

MRS. POTTER  
Honey, I was only kidding. These are the invitations for your birthday party.

CHARLOTTE sits across from her grandmother at the table.

CHARLOTTE  
But my birthdays not for another month and I don't even wanna have a party this year. What's the point? One year older, one year closer to death.

MRS. POTTER  
Oh stop that, you're only fourteen...

and you're going to have a party.  
That's final.

CHARLOTTE  
Fine, but that still doesn't answer  
why you're sending out the invitations  
today. It's still a month away.

MRS. POTTER  
Well, I figured that it would be best  
to throw you an early birthday party.  
It might help you get over Peter.

CHARLOTTE  
(in an angry tone)  
I don't care about Peter anymore. He's  
dead to me! D-E-A-D, dead. There's  
nothing to get over, I never even  
liked him anyway.

MRS. POTTER  
Be that as it may, I'm still going to  
mail these invitations and you're  
still going to have your party sooner  
rather than later.

CHARLOTTE  
Will there at least be presents?

MRS. POTTER  
Of course, only the best for my little  
Charlotte.

CHARLOTTE  
Alright, fine.

MRS. POTTER leaves the kitchen table in order to go to the  
post office so that she can mail the invitations. CHARLOTTE  
waits for her grandmother to leave, ensuring that the door is  
fully closed before she speaks.

CHARLOTTE  
(pulling a picture of Peter from  
her pocket)  
I'm sorry Peter. You're not dead to m-

CHARLOTTE gently kisses the picture and and stares at it  
while MRS. POTTER reenters the kitchen.

MRS. POTTER  
Silly me, I forgot my keys.

MRS. POTTER looks at CHARLOTTE, who is now fumbling the picture of PETER, attempting to hide it in her pocket.

MRS. POTTER (CONT'D)  
What is that, sweetheart?

CHARLOTTE  
Um, nothing.

MRS. POTTER officially leaves the apartment.

MRS. POTTER  
(to herself)  
I'll never truly understand that girl...

3 INT. GUARD'S OFFICE OF THE MEN'S HOMELESS SHELTER - NIGHT

THE *PINK PANTHER* THEME SONG PLAYS OVER A MONTAGE OF SHOTS WITHIN A DARK OFFICE. THE SHOTS INCLUDE PAPERWORK, KEYS, A COMPUTER, A HALF-EATEN DOUGHNUT, AND A HEAVY GUARD ASLEEP IN HIS CHAIR. WHILE ON THE SHOT OF THE HEAVY GUARD, A BEAM OF LIGHT APPEARS AND GROWS LARGER (SUGGESTING THAT THE DOOR HAS BEEN OPENED).

WILL sneaks into the office as the on-duty guard is asleep.

WILL  
(whispering to himself)  
Perfect. He's out like a light.

WILL walks over to the computer.

CLOSE-UP OF THE COMPUTER KEYS

WILL types "Lucinda Lopez" into the homeless shelter database.

CLOSE-UP OF THE COMPUTER SCREEN

WILL (CONT'D)  
(reading the screen)  
"St. Mary's Homeless Shelter for Women". Awesome, that's just down the street from here. We'll be back together in no time.

WILL exits the page from the computer screen and sneaks away while the GUARD, now snoring, continues to sleep.

4 EXT. PICNIC AREA IN CENTRAL PARK - NIGHT

ELLIOT walks up to two broken lounge chairs, occupied by DEREK and ISAAC.

ELLIOT

Don't you two have anything better to do?

ISAAC

I sure as hell don't.  
(nudging Derek)  
You got anything better to do?

DEREK

Nope.

ELLIOT

Forget I asked.

ISAAC pulls off his sleeping mask.

ISAAC

Yo Elliot, pull up a chair.

ELLIOT

Don't you mean, Mr. Park?

ELLIOT pulls a name tag out of his pocket and shows it to ISAAC.

ISAAC

Nah, I meant Elliot. And for your information, Mr. Park, the name tags upside-down.

ELLIOT properly readjusts the name tag.

ISAAC (CONT'D)

Anyway, what's that for? It looks pretty snazzy.

ELLIOT

Well, it's a pretty long story. So-

ISAAC

(sing-songy)  
Booooooring.

ELLIOT

Fine, do you want the abridged

version.

ISAAC

If that means shortened, yes.

ELLIOT

Well, instead of mugging that multimillionaire I was telling you guys about, I got a job.

DEREK AND ISAAC

(in unison)

A WHAT?!

ELLIOT

You heard me right: a job.

ISAAC

Now why would you go and get yourself one of those. Look at us...

(gesturing to himself and Derek)

We don't have jobs and we're doing just fine.

ELLIOT

I just thought it was time for me to settle down. You know, get a job, an apartment-

ISAAC

(sarcastically)

A white picket fence... Are you done living in your fantasy world? What's the real reason you got that job?

ELLIOT

Well, they hired me by accident. I mean, they purposely hired me, but they thought I was somebody else. They thought I was waiting for an interview.

ISAAC

They thought YOU were there for an interview. Look at the way your dressed.

SHOT OF ELLIOT'S DIRTY AND TATTERED CLOTHES.

ISAAC (CONT'D)

I'm no Einstein, but even I know that

you don't show up to an interview wearing that sort of thing. How'd you explain that one, Mr. Big Shot?

5 FLASHBACK - INT. INTERVIEWING ROOM IN THE SHERIDAN BUILDING - EVENING

INTERVIEWER

Just one last question: why are you dressed like you just went through a paper shredder.

ELLIOT

It's the new style... street-wear.

INTERVIEWER

Ah, say no more.

6 BACK TO SCENE

ELLIOT

That, uh, didn't come up.

ISAAC

Sure... So what's the job anyway? Doesn't look like you'll be flipping burgers with that fancy name tag.

ELLIOT

It's for the position of  
(pretending to be reading off of a script)  
Elevator Operator.

ISAAC

They still have those? What is this, the 20th century.

ELLIOT

Apparently. I guess it's some retro chic type of thing. I'm not actually gonna keep the job, I just thought it would be funny to play along for the sake of the interview. Not to mention, getting offered a fancy job like that did boost my self-confidence a bit.

DEREK

Hold on. Keep it.

ELLIOT

Now why would I do that?

DEREK

Keep it and use the money you make to pay off those guys you robbed. Give them the money you make from your first paycheck and that way the guy won't call the cops on you.

ISAAC

Ayy, now your thinkin'.

ELLIOT

Actually, that's not a bad idea.

ISAAC

Plus, you could use the extra money to buy us some real lounge chairs. These things are stiffer than a bag of rocks.

ELLIOT

Keep dreaming.

7 INT. MRS. POTTER'S LIVING ROOM COUCH - 1:00 PM

MONTAGE OF SHOTS: PARTY INVITATION FOR 12:00 PM, ANALOG CLOCK SET AT 1:00 PM, DECORATED LIVING ROOM, AND MRS. POTTER AND CHARLOTTE SITTING AWKWARDLY WHILE WEARING PARTY HATS.

CHARLOTTE

I knew nobody would show up. Before Peter and Catherine decided to ruin my life, they were my only real friends. And now look at me, I'm gonna die alone. This might as well be my funeral. I doubt anybody would even show up to that either...

MRS. POTTER

Oh sweetheart, nobody likes a sad hostess. Just put a smile on that pretty little face.

CHARLOTTE

Maybe I'd smile if there was anybody here to see me.

MRS. POTTER

For what its worth, I'm here.

CHARLOTTE

Not helping.

(she pauses)

Hold on. If you sent out the invitations last night, then nobody would've gotten them yet. That's probably why nobody's here, right? That has to be the reason.

MRS. POTTER

Well, I thought of that too. That's why when I had arrived to the post office, I called the butler and told him to hand deliver every last invitation. I had him running around the city until the early hours of the morning.

CHARLOTTE

Oh, so then I guess it really is true. Nobody likes me.

MRS. POTTER

Oh stop that. Be patient. Perhaps everybody's just running a little late.

The doorbell rings and MRS. POTTER excitedly walks to open the door.

MRS. POTTER (CONT'D)

See what I told you, good things come to those who wait. Some of your guests are here already.

MRS. POTTER opens the front door.

MRS. POTTER (CONT'D)

Hello, and welcome! I'll take your jackets. Charlotte is waiting right over...

As the door fully opens, MRS. POTTER is surprised to see a group of JEHOVAH'S WITNESSES.

MRS. POTTER (CONT'D)

...there.

JEHOVAH WITNESS

Hello ma'am. Are you familiar with our Lord and Sav-

MRS. POTTER slams the door in their faces and turns around to CHARLOTTE.

MRS. POTTER  
Perhaps those weren't your guests.

CHARLOTTE  
You think?!

8 EXT. WOMEN'S HOMELESS SHELTER COURTYARD - 2:00 PM

WILL runs over to the chain-link fence enclosing the women's homeless shelter courtyard.

WILL  
(yelling to the crowd of women)  
Lucinda? Lucinda? Are you over here,  
Lucinda?

A CROWD OF WOMEN appear by the fence.

WILL (CONT'D)  
Lucinda, I don't know if you can hear me, but I have to tell you something. I'm sorry for the way I treated you! I'm sorry if I was a bad boyfriend! I was the luckiest man alive when I was with you, and now that you're gone, I have nothing left! I need you in my life, Lucinda! I'll be better man than I ever was! Please, Lucinda, just take me back!

FEMALE OCCUPANT  
You lookin' for a woman named Lucinda?

WILL  
Yes, do you know her?

FEMALE OCCUPANT  
Yeah, she wouldn't stop cryin' all night. Kept half the shelter awake. Anyway, she's over there.

The FEMALE OCCUPANT points down the fence about a hundred feet.

WILL runs down the fence and sees LUCINDA.

WILL  
Lucinda?!

LUCINDA

Will, what are you doing here?

WILL

I couldn't bare being away from you. I need you in my life. I'm sorry if I treated you wrong. I'm sorry if I was a bad boyfriend. I'll change, I just need you to take me back.

LUCINDA

Under one condition.

WILL

Of course, what is it? I'll do anything!

LUCINDA

Get me out of here!

SHOT OF A FIGHT OCCURRING BEHIND LUCINDA.

WILL and LUCINDA kiss through the fence.

FEMALE GUARD

Hey, Romeo and Juliet. If you wanna cause a scene, you gotta do it outside of the shelter. I can't have every girl in here thinking it's okay for her boyfriend to run over and break her out like it's some sort of prison break. Either you stay

(pointing to Lucinda)

and you leave

(pointing to Will)

or I'm gonna have to kick the both of you out of here.

9 INT. MRS. POTTER'S LIVING ROOM - 3:00 PM

MONTAGE OF SHOTS: PARTY INVITATION FOR 12:00 PM, ANALOG CLOCK SET AT 3:00 PM, AND A DECORATED BUT EMPTY LIVING ROOM.

The doorbell rings again.

MRS. POTTER

Coming!

(to herself)

Please let this be party guests,  
please let this be party guests,  
please let this be...

MRS. POTTER opens the door to a group of GIRL SCOUTS selling cookies.

MRS. POTTER (CONT'D)  
... girl scouts?

GIRL SCOUT  
Hello ma'am. Would you like to support the Girl Scouts of America by purchasing cookies from us?

MRS. POTTER  
I have an even better idea. Do you girls like cake?

All of the young GIRL SCOUTS nod their heads in unison.

10 INT. MRS. POTTER'S LIVING ROOM COUCH - 3:05 PM

MRS. POTTER walks over to the staircase.

MRS. POTTER  
Charlotte, sweetheart, some of your guests have arrived.

MRS. POTTER walks back over to the couch, where the group of four GIRL SCOUTS are sitting nervously.

MRS. POTTER  
So how old are you young ladies?

GIRL SCOUT  
Nine.

MRS. POTTER  
Very nice, very nice. Have some cake.

MRS. POTTER passes out slices of cake.

GIRL SCOUT  
My mommy says never to take food from strangers.

MRS. POTTER  
Oh I'm not a stranger, I'm your new friend...

CHARLOTTE enters the living room and sees her grandmother giving cake to a random group of nine year old girls.

MRS. POTTER  
 (whispering to the girl scouts)  
 Just like we practiced girls. One,  
 two, three...  
 (to Charlotte)  
 Happy birthday!!!

CHARLOTTE  
 What's going on?

MRS. POTTER  
 They came just for your birthday  
 celebration.

CHARLOTTE  
 (annoyed)  
 No, it looks like they came to sell  
 cookies and now your holding them  
 hostage.

MRS. POTTER  
 I'm being honest. They wanted to  
 celebrate with you, sweetheart.  
 (to the girl scouts)  
 Isn't that right?

GIRL SCOUT  
 (crying)  
 I miss my mommy!

CHARLOTTE  
 Grandma, let it go. Nobody cares about  
 me and nobody wants to come to my lame  
 birthday party. I'm a loner now and I  
 have to get used to that.

CHARLOTTE walks back towards her room.

GIRL SCOUT  
 (still crying)  
 Can we leave now?

MRS. POTTER signals towards the door and the group of girl  
 scouts run away.

11 INT. ELEVATOR AT THE SHERIDAN APARTMENT BUILDING - EVENING

MRS. POTTER, carrying bags of groceries, gets onto the  
 elevator (with ELLIOT now working).

MRS. POTTER

Oh I'm sorry, dear. I don't have any money.

ELLIOT

Huh? Oh no, I'm actually-

MRS. POTTER

This is actually a private building. I don't know how you got past the front desk, but I can assure you that you are trespassing and should you remain here, I can call the police on you.

ELLIOT

No, ma'am, I'm the new elevator operator.

MRS. POTTER

Oh. What ever happened to the former gentleman. Oh, what was his name?

ELLIOT

He passed away... unexpectedly.

MRS. POTTER

Oh dear, I should probably have my butler send flowers to his wife. Anyway, take me to the penthouse please.

ELLIOT

Alrighty, going up.

Awkward silence ensues throughout the elevator ride.

ELLIOT opens the elevator door as they arrive at the top floor.

ELLIOT (CONT'D)

I believe this is your stop, Mrs.-

MRS. POTTER

Mrs. Potter.

ELLIOT

Pleasure to meet you Mrs. Potter. See you around.

MRS. POTTER

Indeed.

MRS. POTTER exits the elevator and enters her apartment. As she exits, ELLIOT notices that she walks past an old, dusty door. The door seems to be abandoned. Elliot waits for Mrs. Potter to enter her apartment and then he walks over to the door. Elliot open the door.

SHOT OF ELLIOT'S EXPRESSION AS HE OPENS THE DOOR.

ELLIOT  
HOLY SH-

AUDIO: ELLIOT IS CUT OFF BY A CELL PHONE RINGING. THE RINGING BRIDGES SCENES 11 AND 12.

12 EXT. SIDEWALK OUTSIDE OF THE WOMEN'S HOMELESS SHELTER -  
EVENING

AUDIO: LUCINDA'S CELL PHONE RINGS.

LUCINDA rummages through her bags until she finally finds her cell phone.

LUCINDA  
Hello. Hello, who is this?

SPLIT SCREEN DURING THE PHONE CONVERSATION

ELLIOT  
Lucinda? Lucinda, is this you?

LUCINDA  
Yes this is Lucinda. Who am I speaking with?

ELLIOT  
It's me, Elliot. Ya know, the guy who tried to rob you.

LUCINDA  
Oh Elliot, how's it going?

WILL  
(nudging Lucinda)  
Tell him he better have an apartment line up or else...

LUCINDA  
(to Will)  
Shhhhhhhh!

ELLIOT

All is good. I had some trouble reading your phone number actually. Most of the digits faded from my skin, I guess that's what happens when you wash your hands. I must've called at least a hundred wrong numbers before I finally reached you.

WILL

(grabbing the phone from Lucinda)  
Listen here punk, your time is up! I'm about to call the police on your sorry ass and no amount of begging or pleading is gonna get you out of it this time. You couldn't even hold up your end of the bargain you worthless piece of-

ELLIOT

(interrupting Will)  
That's actually why I'm calling. Meet me at the Sheridan Building as soon as possible.

WILL

The Sheridan Building? **The Sheridan Building?** This better not be some sort of sick joke.

ELLIOT

It's not, just come.

WILL hangs up.

ELLIOT'S SIDE OF THE SPLIT SCREEN GROWS UNTIL IT ENCOMPASSES THE ENTIRE SCREEN.

ELLIOT

(to himself)  
Boy are those two in for a surprise.

13 INT. CHARLOTTE'S BEDROOM - NIGHT

MONTAGE OF SHOTS: CLOTHES DANGLING FROM CHARLOTTE'S DRESSER, CHARLOTTE'S CLOSET OVERFLOWING WITH CLOTHES, AND THE SHATTERED PICTURE OF PETER IN THE CORNER OF THE ROOM.

CHARLOTTE lays in her bed, staring out her window.

MRS. POTTER (O.S)  
(from the other side of  
Charlotte's bedroom door)  
I know you're upset, sweetheart, but  
that doesn't mean you should lock  
yourself away in your room.

CHARLOTTE  
Why? I just need some time alone.

MRS. POTTER (O.S)  
Fine, then at least do something  
productive in there. Perhaps you  
should clean your room.

CHARLOTTE  
I don't see how cleaning my room is  
gonna solve my eternal loneliness.

MRS. POTTER (O.S)  
(she sighs)  
If you clean your room, you would at  
least be focusing on something else  
other than Peter and Catherine. It's  
important that you do something other  
than wallowing in your own misery.

CHARLOTTE  
Remember how well that worked with the  
party?

MRS. POTTER (O.S)  
I'll admit, that may not have been my  
best idea.

CHARLOTTE  
(sarcastically)  
Oh really?

MRS. POTTER (O.S)  
Nonetheless, trust me. Clean your room  
and you'll feel like a brand new  
woman.

CHARLOTTE  
If I clean my room, will you at least  
leave me alone?

MRS. POTTER (O.S)  
Yes.

CHARLOTTE

Fine.

CHARLOTTE begins by organizing her closet. She pulls the many dirty clothes out of the pile on her closet floor and throws them into a laundry basket.

CHARLOTTE

(to herself)

Hey, I didn't know the floor was carpeted in here.

CHARLOTTE continues organizing her closet until she finds a small doorway that has always been covered by a pile of dirty clothes. She looks through a small keyhole and notices three figures on the other side of the door.

14 INT. LIVING ROOM OF THE FORMERLY ABANDONED APARTMENT - NIGHT

ELLIOT shows WILL and LUCINDA the bedroom.

ELLIOT

And here we have the beautiful master bedroom.

From the bedroom, ELLIOT leads them to the empty living room. He swats cobwebs out of the way while walking.

ELLIOT

And now we're back to the living room.

LUCINDA

Elliot, how on earth did you find this place? it must've cost you a fortune.

ELLIOT

Don't worry about it, it was a perfect find.

WILL

Well how much is the rent?

ELLIOT

Don't worry about that either.

WILL AND LUCINDA

(in unison)

Huh?

ELLIOT

The rent is covered, free of charge.

WILL

You did good, Elliot. You did good.

CHARLOTTE, accidentally leaning against the door, pushes it open and stumbles out onto the floor of her new neighbor's apartment.

WILL

So, do you care to explain why there's  
a little girl in our new apartment,  
Elliot?

ELLIOT, WILL, and LUCINDA stare at CHARLOTTE in a confused manner.