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NECRO

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Over black a harsh crescendo of strings rises and falls evoking a sense of dread. As the strings fade...

FADE IN:

INT. LILY'S APARTMENT - LIVING ROOM - DUSK

In a gray, minimalist apartment a tall, dark-haired woman, (Lily, 30s), wearing only sweat pants and a sports bra, squirms and riles on her gray leather couch. She is drenched with sweat and seems to be crying but no sound can be heard. She is quite beautiful but her face is drained and pale as if all the blood has been sucked away. As the strings finally dissipate we hear her cries; desperate and hoarse. She continues to move sporadically occasionally stopping to pull her self together. The light from outside is the only source in the whole room but she can't bare to face it. Suddenly her face melts to a more calming state. She has an idea for something that might help .

CUT TO:

INT. HOSPITAL - TWILIGHT

With a duffel bag over her shoulder Lily struts through the side door of a hospital. She has changed from her sweat drenched clothes to all black garments. She now sports a layer of make up with wet curly hair and a black trench coat. Once inside we see a security guard, (50s), sitting behind a desk. He looks up to see Lily standing in front of him. Without saying anything she hands him a small white envelope. He takes it and goes about his business. This is not the first time this has happened. She walks down the beige concrete hall, her platform shoes echoing as they clack on the floor. Her breathing is audible.

FADE TO:

INT. HOSPITAL - MORGUE - NIGHT

In a dark room the sound of a fan fills the space. The sound of a switch being flipped echoes through the room, and suddenly, the space is bathed in light. The walls are covered from floor to ceiling with small chrome-colored doors aligned in a grid. In the center of the room there are three tables, each about the size of an average person. Lily walks in and switches on one of the lights suspended above the middle table and it casts a warm orange glow. She removes her coat before setting her bag down next to the middle table In the far corner she stands up on a roller chair and takes out a roll of duct-tape from her pocket.

She tears off a long strip and uses it to cover the security camera. From the wall of chrome doors she grabs a clip board and analyzes the numbers of the doors. While reading over the clipboard, she stops upon one of the chrome plated doors and opens it with a key. She pulls out the contents of the door and there, lying lifeless covered with a white sheet, is a human body. She lifts up the sheet to show a white man, presumably in his 40s, with a handle bar mustache, long flowing hair, and a prime physical physique. His cold dead face becomes the object of her eye and she smiles as if the cadaver was a new born child. She studies the man before wheeling over a stretcher to transport him. Once she places the body on the middle table she goes over to the light switch and turns it off. From the bag she pulls out a small 'Sonos' speaker, turns it on, places it in the corner and presses play. 'Kiss' by Prince begins. She shuffles over to the table while moving to the beat of the music.

LILY'S COSMETIC MONTAGE:

Exuding confidence, she removes all her cosmetics and puts them on the table along with a bottle of lube and a dildo.

She removes her shirt to reveal a black Victoria Secret lingerie bra.

She jumps on top of the man to begin the grooming. As she completes her process she quietly sings a long to the tune of the music.

She clips his finger nails, adds make-up to his face, trims his nose hairs, trims his mustache hairs, fixes his eyebrows, seals his lips and eyes, and shaves his chin.

Once she finishes, Lily gets up to look at the newly refurbished corpse. A small grin strings across her face.

She removes her pants and jumps on the corpse.

We focus on the chrome doors as they reflect a warped and distorted reflection of the deeds being done on the table. The music drowns out the noise but a faint squeaking and clanging from the table can be heard.

END OF COSMETIC MONTAGE

When the song ends we see Lily sitting expressionless in the corner of the room. She stares at the corpse on the table. She begins tapping her toes and face palms. Something is off. She stands up and paces in the room muttering to herself. She then sits back down. In the silence her face swells with dread. She notices the clipboard beside her. She grabs it, reads it, and in a fit of rage, chucks it at the wall. It's not enough now, she needs something more.

FADE TO RED:

The swell of strings returns. It crescendos and then fades into silence.

CUT TO:

INT. HOSPITAL - NIGHT

Lily, duffel bag in hand, practically jogs toward the exit of the hospital. On her way she hands the security guard another envelope. He stops her.

SECURITY GUARD
Mind if I count it?

Lily stands there and waits, fidgeting intensely. The guard begins to whistle while he counts. She glances at the man with agitation but her expression quickly alters when she appears to see something. Her eyes grow wider and wider. While the guard counts the money little streams of blood begin to pop up around his neck. With each stream starting we hear a muffled puncture sound. His face is never seen but his actions seem to be unfazed. Lily's expression becomes more frightened with each passing second while the streams of blood pour and pour.

SECURITY GUARD (cont'd)
Alright Ms. Weiss, you're all set.

Slack-jawed and utterly terrified Lily takes the money and rushes out of the hospital. The door slams and we...

CUT TO BLACK:

The strings return this time in a lower tone. They evoke feelings of dread or an impending doom.

INT. LILY'S APARTMENT - BEDROOM - MORNING

Lily sits on the side of the bed, still as a rock. The drapes are closed but the light from outside shines through them and illuminates her slender figure. Her skin is pale and her posture is sunken. She suddenly begins to rub her legs vigorously. The withdrawals are returning.

LILY
Come on... come on!

She slams her hands down violently on the bed and jolts up onto her feet.

LILY
Okay... okay. Here we go.

CUT TO:

INT. HOSPITAL - MORGUE - DAY

QUICK CUT LILY'S WORK MONTAGE:

While going about her day at work we see repeated shots of Lily writing in a notepad. These shots are her process for what she needs to do. "Organ Concerto No. 10 in D Minor" By George Frideric Handel plays on top of the montage.

--Lily signs in to work. On note pad: "Pros and Cons"

--She checks the corpses door by door."Con: Killing is wrong."

--She goes through various medical paperwork. "Pro: I'll actually be able to get off."

--She applies make up to the corpses."Con: I could go to jail"

--She talks with various people that bring bodies to the morgue. "Pro: I could kill someone actually bad like a criminal."

--She confers with another mortician about the work for the day and then leaves to use the toilet. "Con: I could kill an actually good person."

--She talks with people bringing in dead bodies. "Pro: I could *finally. get. off.*"

END MONTAGE

INT. HOSPITAL - CAFETERIA - NIGHT

From what we can see, Lily's angst and frustration is palpable. She is sitting alone in a well lit 70s inspired cafeteria filled with florescent lights and green tiling. While everyone else is sitting at other tables conversing with one another she is centered squarely alone. In the background we can see a short red haired woman wearing thin framed glasses talking to various people with piece of paper and pen.

CUT TO:

EXT. HOSPITAL - PARKING LOT - NIGHT

Lily struts to her car muttering as she does so. The lamps illuminate the the parking lot with a deep orange. She gets to her car and pulls out her keys. Before she can open the door a figure comes up from behind. Standing before her is a very slender, dark haired man wearing a Coca Cola brand t-shirt, tight blue jeans, and socks with slides.

MARCO

Excuse me ma'am. Hi, my name's Marco, my car just broke down, I was wondering If I could maybe borrow 10 dollars just to call a tow truck. I left my phone with my sister and she just drove off. My daughters upstairs and I need to-

As he talks his voice fades into droning strings. Lily looks on with worry in her eyes. She slowly looks down at her keys shining under the light of the street lamps; now a weapon in her hands. She looks back to him with a subtly sinister yet horrified look. We now see that the man has no shirt with blood streaming down his chest from his neck which now has seven distinct slashes. She grips the keys tighter until her hand bleeds. She quickly snaps back to reality.

MARCO (cont'd)

Miss? Could you please help me out?
Please?

She quickly opens her door, hops in, and furiously drives away.

MARCO (cont'd)

Thanks a lot you cunt.

CUT TO:

INT. LILY'S CAR - NIGHT

Lily mutters to herself with rage in her eyes. She then punches the ceiling of her car intensely and lets out a animalist shriek. The roar of the engine swells into the piercing strings.

CUT TO RED:

FADE TO:

INT. HOSPITAL - CAFETERIA - AFTERNOON

From the red of an exit sign we sway over to Lily sitting at another cafeteria table writing in her notebook.

INSERT - NOTEBOOK

1. No immediate family, (we don't need anyone looking too quickly).
2. Very few friends.
3. Easily manipulated.
4. Not well liked.
5. Somewhat good looking.

NEXT STEPS:

1. Get supplies
2. Get out there and find someone

BACK TO SCENE

Lily looks up from her book and scans the busy cafeteria. Doctors of all different specializations are sitting around tables conversing. Her expression turns troubled as she returns to her writing. From across the way a short red haired woman with thinly framed glasses wearing a bright green turtle neck and a white lab coat stands looking around with a clipboard. This is Mackenzie, (30s). She sets her sights on an oblivious Lily and charges toward her. She plops down across from her.

MACKENZIE

Dr. Weiss?

Lily looks up but upon seeing Mackenzie her fight or flight kicks in.

MACKENZIE (cont'd)

Hi. I don't know if you remember me, I'm Mackenzie Graham. You did the cosmetics for my mother a few years back when she passed. I wouldn't be interrupting something, would I?

Lily returns to her book without looking at Mackenzie.

LILY

(softly) Well, no. I mean I was-

MACKENZIE

Great. I'm just rounding up a few people to help out the kind folks over at St. Johns church for a soup kitchen they're running on Saturday night. It's just a chance to give back to those less fortunate and we'd really appreciate the support. Apparently they usually get a hundred something every weekend. You wouldn't happen to be previously engaged would ya?

Lily looks up from her book, laser-focused on Mackenzie. A soft smile starts to form on her face. We see once again the other side of the table but we now Mackenzie has disappeared. In her place the cafeteria has now become filled with a congregation of homeless or otherwise impoverished people looking toward Lily cheerfully. Ordered in rows and columns the group stand completely still as golden hour light fills the space. We do not see their eyes, only their mouths and bodies.

INSERT - NOTEBOOK

1. No immediate family, (we don't need anyone looking too quickly). (CHECK)
2. Very few friends. (CHECK)
3. Easily manipulated. (CHECK)
4. Not well liked. (CHECK)

BACK TO SCENE

We see the group still standing as we return to Lily sitting still at the table. She looks at them all in awe of their size yet she remains calm as a Hindu cow.

MACKENZIE (V.O.)

Dr. Weiss?

Lily sits, staring into space as Mackenzie tries to break her out of the spell.

MACKENZIE

Dr. Weiss can I count you in?

She snaps back.

LILY

You said a hundred people?

MACKENZIE

Typically, yes.

LILY

And we just give them food?

MACKENZIE

We give them food, we talk to them,
and generally just make them feel at
home.

LILY

Hmm. You know I think I am free
Saturday.

Lily grins cheerfully.

FADE TO WHITE:

The strings swell but this time more pleasantly, almost
harmoniously.

FADE TO:

INT. MACKENZIE'S CAR - MID-DAY

Lily and Mackenzie sit silently in Mackenzie's car as she
drives down the road. Lily is wearing a black sweater and
and a flower skirt while Mackenzie wears a very casual
Detroit Lions hoodie and jeans. We can see Lily scratching
her arm and feeling uncomfortable while simultaneously
trying to stay composed.

EXT. CHURCH - PARKING LOT - MID-DAY

They park Mackenzie's yellow Toyota FJ Cruiser in a tiny
little parking lot and walks toward the door. The face of
Jesus painted above the entrance way seems to be looking
Lily right in the eyes.

MACKENZIE

Ugh, It was so nice of you to come
along. I'm sure everyone will
appreciate you being there.

LILY

Oh don't mention it. I'm just pleased
to be here.

INT. CHURCH - COMMUNITY HALL - MID-DAY

The two enter in the main interior of the church's community hall where they are immediately greeted by faces of all different walks of life. The space is massive with tan colored wooden floor tiling and large white walls. Along the hall are rows and rows of plastic tables with red table cloths. A short old man, around 70 years old, comes to greet them, smiling as he does so. This is Franklin

FRANKLIN

Mackenzie, always good to see your face. You ready to work?

MACKENZIE

Well Frank, I'm here to help so just tell us what to do and we're on it. Oh, this is Lily Weiss, she's a colleague of mine at Beaumont and she was nice enough to give us a hand tonight.

FRANKLIN

Oh, welcome Lily, thank you so much for being here. I'm sure we'll have a lot of hungry mouths to feed but as they say many hands make light work.

LILY

Hm? Oh yeah, right.

Lily chuckles awkwardly.

CUT TO:

MEETING MONTAGE:

Set to the tune of "Solomon, HWV67: Arrival of the Queen of Sheba" By Handel

--We see Lily handing out bags of bread to guests. She looks at them intently but does not take any attraction to any of them.

--We see Lily pushing a cart of juice down the aisles asking guests if they would like any juice. She pictures them with no shirts on but she finds no attraction to them.

--In the kitchen Lily is washing plates but repeatedly looking out through the door to see if she can spot anyone that catches her eye.

--While talking to Franklin a few of the guests come over to talk. We see all of them with blood running from their necks but she becomes repulsed and slithers away.

--In a corner she sits nervously talking to a relatively attractive guy wearing a camo sweater and a trucker hat. She might have found the one but all of a sudden a blonde woman holding a young boy interjects and wraps her arm around him. Lily deflates and becomes annoyed.

END MONTAGE

In a dark hallway off to the side of the main hall, we see Lily head down taking a moment for herself. Mackenzie comes over to speak to her.

MACKENZIE

Hey, is everything alright?

Lily quickly straightens herself out.

LILY

Oh yeah, everything's fine. I'm good.

MACKENZIE

You sure?

LILY

Yep, just a long day you know?

MACKENZIE

Oh yeah, I get it. Why don't you come get yourself a plate of left overs.

LILY

Oh no I'm good.

MACKENZIE

I'd feel a lot better if you did.

LILY

(Beat.)
Okay.

MACKENZIE

Alright.

The two walk over to the steamy kitchen. On the way something catches her eye. She stops and stares. A grand awakening has occurred. In the crowded hall Lily, zeros in on Father McCallister, a 6 foot tall brown haired man with a handlebar mustache and a clean crew cut. He's wearing a black button down shirt with a white collar which hugs his prime physique quite nicely.

We see him talking to two very conventionally attractive young women. It's unclear what he says but he says something which causes the two women to shyly chuckle. We can tell there's something more than meets the eye. The checks marks return.

LILY

Who's that?

MACKENZIE

The minister you mean? Oh, that's Father McCallister. Why do you ask?

LILY

Well, I don't know. I just didn't know who he was.

MACKENZIE

We don't need to waste too much time talking to him. He's somewhat of a loose canon if you know what I mean. Bites off more than he can chew. I'm certainly not a fan.

LILY

Right... right.

CUT TO:

Once again in the dark hall-way we see Lily, apparently psyching herself up for something. She shakes all about and does some deep exhalations. She practices smiling and does some very fake laughs. She thinks for a moment and straightens herself up before returning to the hall. She slithers through the crowd and gets up toward Father McCallister. All dolled up and sporting a more conventional facade, Lily interjects.

LILY

Excuse me... excuse me, Father McCallister? Hi. Sorry I don't mean to interrupt you but I'm new here and I thought I'd introduce myself.

McCallister smiles foxily. He reaches out his hand for a handshake. It's almost like he'd be the lead in a bad cop show.

FATHER MCCALLISTER

Sherman McCallister, it's a pleasure to meet you.

From Lily's point of view, we see him shirtless, dripping with blood.

CUT TO:

SUPER: A FEW WEEKS LATER

INT. LILY'S APARTMENT - BEDROOM - DAY

Sometime a couple weeks later, Lily is in her room putting together an inventory of special items. On her bed she places a black body bag, a large plastic bin, and some duct tape. In a close up we see her filling up a vile full of clear liquid presumed to be poison. Once she fills the vile she puts it in her right sleeve. We then see Lily, pacing in her room shivering, twitching, and muttering to her self. We see her laying on her bed with nothing behind her eyes. She is cold, lifeless, and pale as a sheet. We then see her curled up in a chair sobbing to herself, we only see her from behind but she continues to ball up and sob louder. The strings return, this time more subdued.

FADE TO RED AND
BLACK STROBING:

CUT TO:

INT. FATHER MCCALLISTER'S HOUSE - LIVING ROOM - LATE
AFTERNOON

In a mid-century modern living room, Father McCallister stands solemnly with a look of inner anguish on his face. Never has there been a more melodramatic setting. He stands above the mini bar next to his record player wearing his short sleeve black shirt and white collar. The song playing on the record player is "Summer Madness" by Kool & The Gang. Lily is lounging on the lush brown couch.

FATHER MCCALLISTER
(over dramatically)
Oh Lily, my sweet Lily, it just won't
work. I just can't give in to
temptation this way.

LILY
Father, aren't priests allowed to
have female friends?

FATHER MCCALLISTER
You're not far off my dear but...
ugh, it just seems so wrong. But oh
how it feels so right.

LILY

Yeah... right. I need a drink, can I get you something.

FATHER MCCALLISTER

Oh yes, help yourself, please. I'll have whatever you're having I suppose.

Lily gets up and walks over to the bar. She opens up the gin and the tonic water and pours them both in two different glasses. From her sleeve she takes out the vile and pours it into one of the glasses. She hands the minister his glass.

LILY

Cheers...

FATHER MCCALLISTER

Cheers.

The two sip the drink. Father McCallister sits down.

FATHER MCCALLISTER (cont'd)

You know, to hell with all these rules and expectations. If we think it was meant to be then who's to say it isn't. Why would god want us to feel this way if it was against his will?

LILY

(Unengaged)

Yeah, exactly.

FATHER MCCALLISTER

We care for each other and there shouldn't be anything wrong-

Father McCallister freezes. He seizes his drink in his hand and begins to struggle for movement. His eyes begin to droop and his movements become more uncontrollable. He attempts to stand up and walk around but he falls over on the floor face first. The drink spills everywhere as he flails his arms and kicks his legs. He wiggles and riles around on the floor while Lily looks away sipping her drink trying not to realize the gravity of the situation. He wiggles around on the floor for a little longer and then finally he seizes and lays there lifeless. Once finished Lily grabs the glass off the floor and takes it to the kitchen to clean. She sets them down puts on some black gloves and continues to clean. Once finished she walks toward the door goes outside and pulls out the supplies from before from her car.

She brings it in the house and attempts to put the body in the body bag. While trying to fit him in the sound of the front door opens. Lily's face turns snow white and her eyes grow wide.

MYSTERY FIGURE

Hello?! Anybody home? Father
McCallister I see your car in the
driveway I know you're home.

The sound of the voice is familiar but she has no time to waste, she panics and stands up in sheer fright trying to drag the body.

MYSTERY FIGURE (cont'd)

I just wanted to apologize. I know
things haven't been great between us
but I was wondering if you maybe
wanted to-

Mackenzie enters to see Lily holding a lifeless Father McCallister in her hands. Without realizing what she is seeing she looks down towards the floor. Sprawled out on the carpet is a large wet spot from a spilled drink, a large plastic container, a body bag, and some duct tape. Her face swells with worry. What has she stumbled onto? She begins to get panicked. The two have a silent moment of tension. Before Mackenzie can move, Lily lunges toward her, dropping father McCallister on the floor. Mackenzie tries to escape but Lily tackles her to the ground and pins her to the floor. They wrestle as Mackenzie tries to get her hands around Lily's neck. She resists and they flip over toward a shelf by the wall. They bump into the shelf and a pencil holder topples down on to the floor. In the struggle, Lily, (who is on top), notices a red ball point pen and grabs it to use as a weapon. The struggle continues until Lily raises the pen above her head to strike down. Mackenzie wails for help. She smashes down her hand with the pen going right into Mackenzie's throat. She attempts to scream but the blood in her throat won't let her. Lily lifts the pen once again and stabs the same spot. When she is done there are 7 tiny holes in Mackenzie's neck. Lily is now covered in blood and she pants heavily exhausted from the stabbings. She lays on Mackenzie's chest and tries to catch her breath. Mackenzie chokes and chortles until all the life inside her disintegrates and she is just a lifeless corpse. While laying on top of Mackenzie, once she catches her breath, Lily begins to kiss her neck. She begins to feel up Mackenzie's lifeless body, her blood now surging with adrenaline. She begins to grind on top of her and eventually removes her pants. We are treated to a quick cut montage of various rooms inside the house with only the sounds of the actions taking place being heard.

The house is pristine and well decorated. It seems as though it was built in the 1970s and has remained frozen in time. When we return to Lily she is completely still on top of the corpse, almost eerily so. We then hear a faint whimper, as Lily begins to shake the cries get progressively and progressively louder. She begins to wail, now realizing the true depth of her actions, but in time eventually settles down. She got what she wanted, but at what price?

CUT TO:

EXT. FATHER MCCALLISTER'S HOUSE - DRIVE WAY - DUSK

The song, "No One Is There" by Nico begins to play. From inside we see Father McCalister still laying on the floor lifeless and untouched. In slow motion, we track outside to see Lily dragging out a body bag to her car. Her face is covered in blood and her expression is blank, there is nothing behind her eyes. She puts the bag in the back seat and gets in her car.

CUT TO:

INT. HOSPITAL - ENTRANCE - NIGHT

Through a window We see Lily's car pull up to the side entrance of the hospital. The guard is behind his desk going through some paper work. Through the window we see Lily dragging the bag across the pavement with various people being startled by what they see and running away. She comes through the door and drags the bag with her the security guard sees her and all the blood and immediately jumps up to call for back up on the phone. Lily drags the body down the hallway with various people screaming and running away yet no noise is heard. It is all muted. Lily's expression stays blank. She comes upon the morgue and opens the door.

INT. HOSPITAL - MORGUE - NIGHT

In the morgue she unzips the bag and places Mackenzie's body on the stand. She turns on all the lights and grabs her cosmetic kit from a shelf on the side wall. She places it all on the table and begins her routine. The door then flings open and in slow motion a cavalcade of police officers and security personal surround her. As they are about to grab her she closes her eyes and accepts what is yet to come. We then slowly...

FADE TO RED

Roll credits.