

REVERSE TIME
YOUR EYES WILL LIE

INT. CAB - AIRPORT - COLOGNE, GERMANY -DAY

Eloise is in her mid-thirties driving from the airport. She is dressed in a fitted Armani suit, her hair, face, and nails neatly manicured. Her skin is immaculate, since she began using anti-aging products in her mid-twenties.

ELOISE

(to her phone)

...Bobby's the one who booked it.
I always book the same hotel every
time, the one with hand-picked,
antique furniture. Now they're sold out.
Plus, I have to fly him out here
with my files because he "forgot" to pack
them in my bag. I swear if I could just
find one intern who isn't completely
asinine, then I would have it made.

Driver looks in the rearview mirror at his passenger and refocuses the mirror on her legs. Eloise snaps her fingers at the driver.

ELOISE

(to the driver)

Would you mind keeping your eyes
on the road?

(back to the phone)

...nothing. I'm doing negotiations
with Möller for a new exhibit.

(listens)

He's the one who does the sculptures
of giant hands. No getting jealous,
you have nothing to worry about,
your work is night and day.

Eloise looks at the driver before turning to the window for
"privacy."

(CONTINUED)

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ELOISE
(to the phone)
I love you too, baby.

Eloise makes three kissing noises into the phone before hanging up.

EXT. BOUTIQUE HOTEL - DAY

Eloise walks up the stairs with a very sophisticated walk. Purse hanging off her arm. She waits for the two doormen to open both doors simultaneously before she walks through.

INT. BOUTIQUE HOTEL - RECEPTION AREA - DAY

We see Eloise from the point of view of the young concierge. The camera pans slowly from shoes, all the way up her body to her face just as she is taking off her sunglasses. POV switches to over Eloise's shoulder as she walks up to the desk, where the young concierge looks as though he's about to be eaten alive.

ELOISE

I'm checking in. Chandler, Eloise.

The young concierge wipes a bead of sweat from his forehead.

YOUNG CONCIERGE
Welcome to--

ELOISE
--I have a meeting to get to. So
if you could just...
(gives a little, "get
on with it" motion)

(CONTINUED)

CONTINUED:

YOUNG CONCIERGE

Yes, of course.

Our Young Concierge fumbles with the keyboard. Eloise shifts her weight impatiently which only makes him more nervous.

YOUNG CONCIERGE

What was your name again?

ELOISE

(sharp but with a
tight smile)

Chandler, Eloise.

The Camera goes to a shot of the computer screen where: "Chandler, Eloise Room 11" is brightly displayed.

He moves from the computer to get her key but knocks over a container full of pens. The pens go scattering across the counter and a few to the floor. He grabs at the pens. Eloise rolls her eyes and exhales loudly. Finally, the young man abandons the pens. He quickly turns to the key cubbies.

Close up on his hand grabbing the key from Box 21.

YOUNG CONCIERGE

Sorry.

Eloise gives a pained smile. takes the key, and turns. Camera stays on Eloise's face as she walks toward the elevator.

YOUNG CONCIERGE (CONT'D)

(in a defeated voice)

Have a nice stay.

She does not turn around. Walks off camera.

INT. HOTEL - IN FRONT OF ELEVATOR

There is elevator music playing throughout this scene. Shot from a high angle almost like a security camera. Eloise stands waiting for the elevator with a huge aluminum suitcase at her side.

Close-up on her finger tapping the raised handle of the suitcase.

We see the ticker on the elevator light up on "2", the light goes off as if it is about to move then lights up again on "2".

Eloise punches the UP button sharply three times in a row. She looks at the ticker to see it go dark then back to "2". She lets out a throaty growl and walks to the stairs.

CUT TO:

INT. HOTEL - 2ND FLOOR

We watch the stairway door whip open with gusto. Eloise is breathing hard her body positioned to pull the suitcase upstairs.

The door slams behind her and she hears a DING. She turns to show a teenage boy playing with the elevator. The doors begin to close, he puts his hand in the way, they DING and open again.

ELOISE
(yells)

What the fuck are you doing?
The boy doesn't react at all.

ELOISE (CONT'D)
Do you realize I had to walk up two
flights of stairs with this thing,

(CONTINUED)

CONTINUED:

(gestures to suitcase)
in three-inch heels?

Eloise stares at him. He makes the elevator doors open one more time then turns to look at Eloise.

BOY

Here, let me take that for you.

He rather stiffly takes Eloise's suitcase without her saying yes or no. He walks down the hall with it and Eloise follows behind, a bit suspicious and put out.

The boy goes directly to Room 21. She pulls the key out of her pocket and gives a confused look, as she never told him her room number.

They both stand in front of Room 21.

BOY

You can't carry a heavy suitcase on your own but coming out of the water you're always wet. Every one is going to work but not me.

Eloise looks at the boy like he is crazy. She waits for him to walk away then lets out a breath of relief when he disappears down the hall. She opens the door.

The door swings open on a dark room and Eloise stands in front of the open door.

ELOISE

(as if she is remembering
something from a dream)
Youth's like diamonds in the sun
--and diamonds are forever
--wouldn't mind being forever young.

(CONTINUED)

CONTINUED:

She walks into the room and reaches for the light switch. She flips the switch. Immediately the room surges with light before all of the bulbs blow out and the door slams closed at the same time.

We see her foot tripping over her suitcase. The camera is on the floor and Eloise's head falls into frame as it hits the floor.

EXT. BUS STATION RAFTERS – DAY

We watch a parrot fly off the chrome bike stand down over the passengers and buses. The bird flies over the streets, over two cabbies fighting, a woman's skirt is blown up by a breeze from a subway grate, a little girl lets go of a balloon, the balloon goes past our parrot and the little girl points. The mother pulls her child. The parrot flies directly into the open window at reception of our hotel. The parrot goes into the cage and closes the cage behind itself with his beak.

INT. HOTEL - ROOM 21

From a wide shot we see Eloise trip over her suitcase in the dark and fall, hitting her head. A cloud moves outside and a new light streams through a crack in the curtains. The screen coloring changes. The colors are now full and vibrant, everything pops. We see Eloise sit up, a hand to her head.

With a close up on her face we notice her skin is young and tight and she looks different, young.

ELOISE
(in the soft voice of
a girl)

Damn it!

(CONTINUED)

CONTINUED:

Eloise looks down at herself and frowns. She gets on all fours and awkwardly gets up, staggering in her heels. She opens the curtains all the way.

She looks the same but much younger, with smaller breasts, no grown-up curve. Her clothes look large on her. She is a peculiar mix of sassy woman and a youthful innocence. Her facial expression and mannerisms remain the same.

She looks into the mirror with a quizzical face then spins back into the room. She feels her stomach and hips. She plops on the bed in shock.

ELOISE

(Grown-up and commanding
tone in her light and airy voice,
slaps herself a few times
on the face)
Pull yourself together.

Eloise thinks about something then feels her breasts before looking down at them.

ELOISE

No...

Gets up and tries to make cleavage in the mirror but there is none to be had.

ELOISE (CONT'D)

You have got to be kidding me...

There is a loud knock on the door and Eloise freezes. She walks quietly to the door and looks out the peephole. Then steps back from the door, thinking of what to do. She steps forward and cracks the door. We see the small sliver of Eloise from Bobby's perspective.

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ELOISE (CONT'D)
(compensating for the young voice
she deepens her speech oddly)
Bobby?

BOBBY
Ms. Chandler?

ELOISE
Uh, yes. I'll be out in just a
moment. Maybe you should wait
downstairs.

Door closes soundly in his face.

BOBBY
(to himself)
Sure.

Eloise looks around the room with her back to the door. A stream of young pop music begins. She trips in her heels to a Kleenex box and begins to stuff her bra. She finishes with a very false looking set, frowns, pulls all the tissues out.

ELOISE
(young voice)
Shit.

Eloise looks at herself in the mirror. She leans forward and studies her skin, runs her fingers across it. She smiles.

ELOISE (CONT'D)
Hmm.
She takes off her blazer looks herself over then puts it back on.

CUT TO:

INT. HOTEL LOBBY – DAY

First we have a shot of our young concierge and Bobby, we see their reactions of confused jaw-dropping interest, before we see Eloise, who is now younger than them. Shot on Eloise coming into the lobby. She walks with that pretty confidence of a popular high school girl, instead of the strut of her previous siren self. This time she is swimming in the once fitted Armani suit. The upbeat pop music is still playing and she is moving slowly just as the camera focuses her coming into the hotel. She comes in front of them, and trips over her heels, which makes the music stop with a scratch. She makes an “oops” face.

ELOISE (in deep voice)
Hello Bobby.

Bobby just stares at her confused. No one says anything for a moment.

ELOISE (CONT'D)
(indicating files in
Bobby's hand)
I take it those for me?

Bobby shakes himself out of his reverie. Hands Eloise the files.

BOBBY
Good afternoon Ms. Chandler. I'm
so sorry about all the mix-ups. I've
ordered the car and booked a table for
you and Mr. Möller.

(CONTINUED)

CONTINUED:

ELOISE
(looks over the files
quickly)
Good, very good.

Bobby continues to look at her confused.

BOBBY
If you don't mind my saying, Ms.
Chandler. There seems to be
-something different about you.

ELOISE
(Eyes large forgets
her deep voice)
No, no, I don't think so.

BOBBY
It's just that you... perhaps you
look different?

ELOISE
Oh... A cleanse. Sugar detox. I
guess it worked.

BOBBY & CONCIERGE
(faces widen in understanding)
Ohhh.

Bobby gives the concierge a strange look as he notices the young man is listening in. Bobby moves away from the front desk. We get a close up on the concierge as he considers Eloise's explanation, and looks perplexed all over again.

BOBBY
I thought since I botched the
hotel booking and had to fly out with all
your files...

(CONTINUED)

CONTINUED:

ELOISE
(cutting him off)
You can tell me on the way to
lunch ...

She begins walking to the door Bobby looks to the concierge who'd been staring oddly at Eloise, he quickly and looks back at his computer.

They are exiting the hotel and the doormen open the doors for her.

DOORMAN #1
Have a lovely afternoon, young
lady.

ELOISE
(looks back and
realizes he's
talking to her)
Oh, thank you, but I'm not "young."
I'm thirty-four.

Doorman #1 doesn't believe it for a second. He looks to Doorman #2 before looking back at Eloise.

DOORMAN #1
Certainly Miss.

Eloise trips over her heels again and falls onto Bobby's arm. Bobby holds her steady and they have an almost romantic moment of looking at each other. Eloise frowns and straightens up.

ELOISE
Sorry.

BOBBY
No, I'm sorry.

(CONTINUED)

CONTINUED:

ELOISE

For what?

He has nothing to say to this, and shrugs halfheartedly.

Eloise walks down the steps to the waiting car and Bobby hurries to catch up to her. Bobby gets in the car behind her. The windows are tinted so we can no longer see them. The driver stands waiting.

ELOISE (O.S.)

(from inside the car)

Is there a reason we're waiting?

DRIVER

I'm sorry Miss, I thought we might be waiting for your parents?

Eloise lets out a loud exhale.

BOBBY

(quietly to the driver)

It's just going to be us.

Beginning fade out.

Driver looks to Doorman #1 who shrugs.

DRIVER

The young miss and young gentleman
it is then...

Driver closes the door and walks around the car. The car pulls away and is at almost a complete fade.

ELOISE (O.S.)

(to the driver)

Do you have any cognac in here?

(CONTINUED)

CONTINUED:

DRIVER

(reprimanding tone)

Perhaps a soda or lemonade would do
just as well?

Eloise lets out another loud exhale as the camera goes to
complete fade.