

CABARET

Written by

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TEASER

EXT. THE BOWERY - NIGHT

A bustling New York City street. People dance and stumble their way down the sidewalks and across the street. Jazz music blares from every open establishment and window. It is vibrant and thrumming with life.

LILY (V.O.)
Come, seeling night, scarf up the
tender eye of pitiful day.

A girl calls out to men as they pass by, hoping to get extra customers. Her flapper dress dazzles and refracts off the lights on the street. Suddenly, a police car pulls up to the front of the establishment. The crowds begin to quickly disperse.

LILY (V.O.)
And thy bloody and invisible hand,
cancel and tear to pieces that
great bond which keeps me pale.

The police make their way inside, shoving patrons out of their way.

LILY (V.O.)
Light thickens, and the crow makes
wing to the rooky wood;

INT. CLOTHING STORE - NIGHT

The clothing store is packed with patrons. They funnel into a door in the back. The police continue to shove and make their way back. They are cracking down on a speakeasy. Once they are in, one man in particular looks horrified. He tries to run; an officer cocks his gun...

LILY
Good things of day begin to droop
and drowse, Whiles night's black
agents to their preys do rouse.

BAM. A gunshot.

CUT TO BLACK.

END TEASER

ACT I

INT. JAMES THEATRE (LILY'S ROOM) - AFTERNOON

A small and quaint room full of fabric. The best description for the room is organized chaos. Fabrics and mannequins lean against the walls.

LILY (mid-20s, simple yet charming) sits at a desk tucked into the corner. She is leaning over a sewing machine as she feeds the deep red fabric through it. She is completely absorbed in her work when--

KNOCK KNOCK.

The door opens to reveal OWEN (30-ish, ruggedly handsome)

OWEN
Meeting is happening.

LILY
Now?

OWEN
(sighing)
Now.

Lily pauses her sewing machine to follow after Owen. As she leaves, we see dozens of extravagant gowns that were previously out of view.

INT. SEATING ROOM - CONTINUOUS

The crew stands and sits in the room. The group is chaotic; everyone yelling or shouting over one another. Owen gives Lily a glance that reads *"Told you so."*

LILY
Let's get started.

Owen nods.

OWEN
Enough! Meeting is in session. Does
someone want to explain to me what
the hell is going on?

The group instantly quiets at his tone. One worker speaks up.

CAST MEMBER

Joseph's costume was sacked; we're going to need a replacement.

LILY

Again?

CAST MEMBER

It's clear that there is a security breach of some kind. Someone has access-

OWEN

Don't be ridiculous. No one has access, and it is most likely being misplaced or someone is playing a cruel joke.

CAST MEMBER #2

So what are we to do? Search around until we find a replacement? The store is on the other side of town and-

LILY

I'll go.

Heads in the room turn towards her, a bit shocked that she spoke.

LILY (CONT'D)

I'll go and get replacement fabric, I was running low anyway. You'll have your replacement by the end of the week. Is this agreeable?

They stare at her for a moment longer before sheepishly nodding. They disperse to their previous activities.

LILY (CONT'D)

(whispering to Owen)

Get this under control before I get back. This nonsense fear-mongering is not good for business.

OWEN

I'll see that it is done.

Lily grabs a cloak and exits the theater.

EXT. NEW YORK STREET - AFTERNOON

The street is gray and tired-looking. Smoke billows out of the tightly packed buildings, casting the street in a haze. Motorcars roll along the paved street riddled with cracks and dips.

Lily walks down the street, weaving her way through the crowds. Most of the passersby are dressed in worn-down clothes or dirtied work uniforms. She passed by several establishments, most with posters plastered over the windows either reading "*Out of Business*" or "*Donations are appreciated*".

Passing by an alley, we see a group of children. Their faces are covered in dirt and soot. They split a small piece of bread between them.

Men stumble out of several buildings; drunk before the sun has even set. Lily avoids them with graceful steps. Among the buildings, we see a brightly colored one standing out among the rest. It looks like a bright flower in a burnt forest.

Lily pushes open the door--

INT. ROMANA'S BOUTIQUE - CONTINUOUS

The interior is quaint and homey. The interior is made of dark mahogany, clearly made of more wealth than is common in this area of the city. A bell softly jingles as Lily steps inside.

ROMANA (50's, dramatic makeup and thick accent) peeks her head around a corner.

ROMANA

Lily! Darling, thank goodness. Now, what do you think? It's missing something, yes?

Lily approaches looking over the dress that Romana is working on. She admires the work for a moment.

LILY

Shorten the hem and trim the sleeves. Add a ruffle here. It is lovely work, Romana.

ROMANA

You are absolutely right! This is why you're my favorite customer. Now, what can I do for you today?

Lily gives her a knowing look.

ROMANA (CONT'D)

Ah, right away. Wait here.

Romana disappears into the back of the store. As Lily waits, the bell jingles again. FINN O'CONNOR (30's, well-manicured) steps inside, removing his hat. Lily does not turn to look at him.

She admires the dresses and fabrics as Finn waits at the front counter. He notices Lily, and gazes at her until-

ROMANA (CONT'D)

Ah, Lily, darling I just received these from-

Romana notices Finn by the counter.

ROMANA (CONT'D)

Mr.O'Connor! You're early.

FINN

Yes, well, the station chief just couldn't take 'it'll be done by the end of the day' as a response.

ROMANA

It is no problem, let me finish this and I will be right with you.

He tips his head in acknowledgement before absentmindedly looking out the window.

Romana puts the fabrics in a large bag before handing them to Lily.

ROMANA (CONT'D)

(quietly)

Everything you need is in here, alright?

LILY

Thank you, these are magnificent, truly.

Lily kisses Romana on the cheek before exiting out of the store, she glances at Finn as she leaves. He notices that she did not pay when she left. Strange.

ROMANA

Now, let me fetch those uniforms for you.

INT. JAMES THEATRE - EVENING

Lily pushes the theater door open; the heavy fabric bag almost too much for her to carry. As soon as she enters, she is approached by ISADORA (late 20s, beautiful in an intimidating kind of way).

ISADORA

Where the hell have you been? Did you know that Joseph's costume has been swiped again? What if my costume is swiped? A leading lady cannot-

Lily looks at her with a tired expression. She holds up the fabric bag in response.

ISADORA (CONT'D)

You can't be serious. You are wonderful Lily, but even you can't remake an entire costume in a few days.

LILY

Are you always so energetic at night? We've been through this before and-

Isadora gently grabs her arm.

ISADORA

I'm worried, that's all. You haven't had a proper night's sleep in days. Your complexion is graying even as we speak.

Lily touches a hand to her own cheek.

LILY

My complex- alright. I don't have time to be worried about my physical appearance. Now, are you going to help me or not?

Isadora gives in, helping her carry the fabric backstage...

INT. BACKSTAGE - CONTINUOUS

The two make their way down narrow hallways. Lily notices an empty table on their way back. It is noticeably empty; where the programmes should be. A look of frustration passes over her as they continue.