

BOXING HELENA

Revised Second Draft : Submitted : June 15th 1990

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BLACK SCREEN :

Over this we HEAR sounds of WIND as it passes over our heads...it is as if we are deep inside a sort of chasm : All continues in DARKNESS :

Soon we HEAR the sounds of HUSHED VOICES and the slow drone of AUTOMOBILES as they arrive and stop, somewhere nearby. If we were to take in a deep breath here, the SMELL would be one of moist and 'virginal' soil.

START BEGINNING CREDITS

*Note : all sounds and voices continue as credits roll until we:

CAMERA PAN UPWARDS (into light of day) disclosing the fact that we are inside a fresh grave. Above us we see many MOURNERS (non-descript) standing just alongside the opening to the grave. Directly in front of us, at the edge of the site, is a PASTOR, who prepares for the eulogy. Next to him stands, NICK CLANOS, a fairly handsome, stoic man in appearance. He is dressed in the appropriate dark suit, and appears 40 - 43 years of age. He is the son of the deceased, MARION CLANOS. He shows NO EMOTION.

Now, the PALLBEARERS APPROACH: They begin to lower the COFFIN into the grave, and over us. This action once again sets us in DARKNESS. Over this we HEAR: EULOGY: (specifics to follow)

CONTINUE & END BEGINNING CREDITS

As the COFFIN passes down and below us, we look upwards, once again (into light) to see NICK stand silently for a moment as the PASTOR continues with the eulogy : He now sprinkles HOLY WATER onto the COFFIN. NICK bends slightly and tosses a single RED ROSE into the grave. It lands in frame, and we watch as NICK walks silently away....the services not even completed.

FADE - TO: EXT. RESIDENTIAL STREET - ELLIS ROAD - LATE MORNING

Nick drives slowly down the quiet street in his BMW. Soon, he pulls over and comes to a STOP across the street from a very beautiful APARTMENT COMPLEX. He looks out his car window and up to the front window of one apartment in particular. There appears to be no one home. We think Nick may step out and cross the street but his BEEPER GOES OFF before he can. He immediately checks it, and pulls out and away at a high speed.

CUT TO: INT. ST. MATHEWS HOSPITAL - LATE MORNING

3

The swinging DOUBLE DOORS blow open as Nick enters THE SCRUB ROOM in a complete state of emergency. NURSES, RESIDENTS, ETC. move about quickly as if ants encountering honey.

The very moment Nick enters the room, the staff begins to literally dress him. He steps into his "garb" quickly and is then immediately at the WASH BASIN scrubbing up to his elbows.

A RESIDENT stands beside him, briefing him on the patient's condition.

RESIDENT (MATT)
(slides his finger down the notes
on his clipboard)
Patient is eleven year old, male, sustained
almost complete DETACHMENT of left hand just
proximal to the wrist....intercarpal
ligaments still intact....the radial artery and
median nerve are completely severed....

*As Nick continues being briefed, ANOTHER SURGEON ENTERS fully dressed for surgery: DR. ALAN PALMER, a balding, stout man of about 45 years. He and Nick are quite competitive with one another, although Alan is always the instigator. A NURSE approaches Alan immediately.

NURSE KELLY
Dr. Clanos has arrived and
will be taking over.
(off Alan's look)
Dr. Pollin's orders.

Alan had obviously intended on
performing this surgery.

He watches Nick with
jealousy and distaste.

CAMERA HOLD ON ALAN AS
HE WATCHES AND THEN:

*Briefing continues/soft

NICK
Allergies?

MATT
Penicillin.

NICK
Continue.

MATT
Blood Pressure is 115
over 80...Pulse is 78
and regular....

As Nick is just about to enter the OPERATING ROOM, Alan pipes up.

ALAN
(as if to stab at him)
I thought the funeral was today.

NICK
(as he pushes the doors open
fast and hard: busy)
What's dead is dead.

NICK ENTERS O.R. and the doors swing back, and settle closed.

CUT TO: CLOSE - UP: ALAN :

He stares bitterly in the direction of the O.R.. After a beat, he removes his gloves, with an audible, SNAP.

CUT TO: INT. HOSPITAL CORRIDORS - DAY

4

Nick exits the O.R., with several OTHERS (Nurses and Residents). All of them simultaneously administer compliments to Nick on his performance.

NURSE KELLY
(honest)
That was truly amazing, Doctor....
I'll bet you he'll even play the piano.

Nick nods (aloof but accepting), and excuses himself. He walks immediately to the NURSES' DESK. A young NURSE, DIANE, is seated and is going over files as Nick approaches.

NICK
Any Messages or boards, Diane?

DIANE
(pulling his clipboards)
No messages, but here's a board.

NICK
(concerned)
What's this on Mrs. Levacy....
(he looks at her now)
She's not taking her meals?

DIANE
(shakes her head)
Won't touch a bite.

NICK

And the results of the psychological evaluation.....?

DIANE

Dr. Corsini has been in to see her on several occasions, but there doesn't appear to be much headway.

NICK

Uh Huh.

(looks at watch)

You want to hand me that phone?

She lifts it onto the counter, and turns it towards him.
HOLD on the PHONE as Nick picks up the receiver and dials.

Now, from down the corridor comes a very attractive young NURSE of about 29 to 32 years old. ANNE GARRETT. Nick's girlfriend of eighteen months. She approaches the desk smiling sweetly. As soon as she sets her files onto the counter Nick TURNS HIS BACK TO HER AND presses his finger over his free ear, as if he cannot hear the person to whom he is speaking.

Anne finishes her business, and walks around Nick, smiling. She comes too close and Nick, without any hesitation:

CUT TO: ANNE'S P.O.V.

Without looking at her/us, Nick holds a stern finger out to her face, as if to say: "Not now, I'm much too busy". She steps back, and is now approached herself by a RESIDENT needing her assistance. She looks at Nick for a moment, and then has to run off. NICK LOWERS HIS FINGER, AND SHAKES OFF WHAT APPEARS TO BE TENSION.

CUT TO: INT. HOSPITAL ROOM - DAY

5

As Nick enters the room, we see MRS. LEVACY : A woman in her late fifties, with dark brown hair, which she touches quite frequently as if to insure that the AQUA-NET has not failed her. The curtains have been drawn, and she lies in grey darkness.

Nick enters, and briskly walks to the windows and opens the curtains. Sunlight finds it's way inside and the entire mood of the room is transformed.

MRS. LEVACY

(suspicious, almost frightened)

What's happening...? Why are you doing that?

Nick goes to her bedside, and holds a finger to his own mouth, as if to "shhhhhhhhhh" her. At this point, she is curious and she sits up a bit in bed.

Nick returns to the door of the room, and after looking in both directions down the hallway, wheels a cart and tray inside, and closes the door. He removes the white cloth concealing the tray's contents. This action reveals to us, as well as to Mrs. Levacy, that Nick has ordered PIZZA. He carries the box to her bedside and pulls up a chair.

NICK
 (setting the box on her lap
 and opening it: grabs a piece)
 :in almost a whisper:
 I hate hospital food.

Mrs. Levacy smiles.

NICK
 (he switches on the television
 and sits next to her with
 his feet on the bed.)
 I hope you don't mind.....
 (nods his head in the direction
 of the television)
 I haven't seen 'General Hospital' in
 ages.

Mrs. Levacy is stunned, but is thoroughly enjoying every second of this. After a moment of just watching Nick CHOMP away, she carefully reaches for a piece of her own.

MRS. LEVACY
 (softly)
 Mmmmmmm.

NICK
 (lifts his slice as if in toast,
 and smiles.)
 Double cheese.

CUT TO: INT. HOSPITAL CORRIDORS - DAY

6

DR, LAWRENCE CORSINI, staff psychologist, and good friend of Nick's, is walking briskly down the corridor towards Mrs. Levacy's room. Just as he is about to reach it, Nick EXITS the doorway, and closes it behind him.

NICK
(spotting him)
Hey, Lawrence.

They shake hands.

DR. CORSINI
(referring to Mrs. Levacy)
I guess you heard she's not taking meals.

NICK
(smiling)
Is that right...?

He takes a step backwards and opens the door to her room. He
peeks in, as does Corsini.

NICK
(cheerful)
Lunch okay, Mrs. Levacy?

Mrs. Levacy is seated upright in bed, with her mouth completely
stuffed with pizza and a fresh piece in her hand. She stops
chewing, and freezes for a moment when the door opens.

MRS. LEVACY
(her mouth stuffed, but nodding
her head)
Ummm Hmmm.

NICK
(looks back to the awestruck
Corsini, and then to her)
I'll see you tomorrow then...
(he gives her the thumbs up
and closes the door)

The two men begin walking down the corridor together.

DR. CORSINI
(he laughs)
I owe you, for this one.

NICK
 (matter-a-fact, as he pulls the pizza bill
 from his coat pocket)
 Seventeen-forty-six, to be exact....
 (he hands him the bill)
 And a cup of coffee would be great.

DR. CORSINI
 (slaps him on the back
 in gesture of friendship:still amazed)
 Done deal.

The two disappear down the hall, towards the CAFETERIA.

CUT TO: INT. HOSPITAL CAFETERIA - DAY

7

Nick and Dr. Corsini are seated at one of the tables in the large, fluorescent lit room. The walls of the room are lined with children's drawings of big yellow sunshines and little stick figures in nurses outfits. The majority of the OTHERS in the room, are seated alone, wearing SAD AND CONCERNED FACES.

DR. CORSINI
 (off Nick's pensive look)
 You alright?

NICK
 (slow)
 Yeah. It's just...I don't know.
 You know how I felt about her....
 Now that it's over, I don't know...
 I'm feeling....

DR. CORSINI
 (leans forward a bit)
 What?

NICK
 I don't know. I'm getting older,
 maybe it's time I made some changes....

DR. CORSINI
 (laughs a little)
 Sensing your own mortality, eh?
 (smiles)
 I think it's healthy. If you're thinking
 of settling down, I know a great
 woman....
 (honest)
 I know Anne loves you.

NICK

Yeah. I don't know....

(he sips his coffee)

Uh, Don't bring this up to anyone
okay? I mean, I'm probably
going to sit on it for awhile...

DR. CORSINI

(charmed by his nervousness)

I won't say anything. Nothing
carved in stone here.

NICK

(distracted by the depressed characters
around him)

Jesus, this place needs a pick-me-up.

DR. CORSINI

(looking at someone approaching
behind Nick)

I believe that pick-me-up just walked in.
(he stands and then in a whisper
to Nick)

Slap me if I hum the wedding March.

(he turns towards the approacher)

Hello, Anne.

As Nick turns around, we see what he sees: ANNE GARRETT, (Nick's girlfriend) the same woman we watched attempt an approach to Nick earlier.

ANNE

(big smile)

Hi Lawrence,...sit down, please.

(she bends down to kiss Nick
on the cheek)

So how are you....how was it...?

She takes a seat, and Corsini stands again.

DR. CORSINI

If you'll excuse me, I've got
some work to take care of.

(picks up his empty coffee mug)

Cheers, you love birds.

They exchange goodbye's, and Anne scoots her chair a bit closer to Nick's, and reaches for his hand. HE WITHDRAWS IT AND PATS HER HAND GENTLY, GIVES IT A SQUEEZE, AND THEN PUTS BOTH HANDS AROUND HIS COFFEE CUP. HE IS GENTLE, BUT SLIGHTLY UNABLE TO EXPRESS AFFECTIONATE FEELINGS.

ANNE

(understanding)

I left you a message....I thought you'd want company this morning....

NICK

You really didn't miss much.

ANNE

I only asked in case you wanted support....

(she leans her head down to
make eye contact with him)

Do you want to make some plans for tonight?

NICK

Well...

ANNE

I understand if you'd rather be alone.

NICK

It's not that. I guess I'd like to get Mother's house taken care of first. I might just sell the place. I should get over there soon. Sort through things... I'll call you when I've finished, Okay?

ANNE

(she smiles in dreamy understanding, nods)

I love you.....

NICK

(looks at her somewhat nervously)

Me too.

They kiss, sweetly. (this kiss is a loving one, although more passionate on Anne's part)

8

CUT TO: EXT. ELLIS ROAD APARTMENT BUILDING - MID-AFTERNOON

Nick's RED BMW, turns a corner and moves down the small street towards us. We slowly pan around him and watch as he slows to an almost complete STOP, by pulling over to the curb. He rolls down his car window and looks upwards and across the street.

CUT TO: INT. NICK'S BMW - NICK'S P.O.V.

9

We look up as he does, at a large front apartment window. The blinds are closed, and the driveway below it, is empty. Nick holds his stare for a moment and then looks forward out the front window. THIS IS THE SAME APARTMENT WINDOW HE LOOKED UP AT EARLIER. He clears his throat, pulls out again into the street, and drives on.

CUT TO:EXT. NEWLAND HILLS - RESIDENTIAL AREA - LATE AFTERNOON
10

The ROOFTOPS of several homes, and the gardens and pools that surround them. Between each row of houses we see perfectly paved roads, jet black and smooth. A small DOG runs quietly down the street and up to one house in particular, at which it stops to sniff at the lawn. The NAME TAGS around it's neck JINGLE. Only this 'jingling' can be heard.

CUT TO: INT. HOUSE

11

A beautiful LAWN and FLOWERS. Our view is such that it is as if we are inside the house. A small dog on the front lawn sniffs around the flowers and nearby bushes. Everything is QUIET.

We can now see Nick pull up in front of the house in his red BMW. After a moment of sitting silently, staring at the house, he steps out of the car and goes to pet the dog as he reaches the front lawn. Still there is silence. We watch as Nick looks up at the house, almost as if he had forgotten it's beauty.

CUT TO: INT. CLANOS' HOME - LATE AFTERNOON

12

Nick stands quietly in the front doorway, his hand still wrapped tightly around the DOORKNOB of the open door. As he looks around the main room of the house, he notices framed PHOTOS OF HIS MOTHER : the backgrounds, evidence of her many trips around the world.

As the door slams shut, Nick experiences a FLASHBACK. (* Our Perspective is that of the young Nick) His Mother, MARION CLANOS, a strangely attractive, seductive woman, stands by the door. Through the front window, behind her, we can see a MAN walking down the front steps away from the house.

Marion is dressed in a silk kimono, that falls open around her breasts. She adjusts the fabric only slightly, and takes a drag off of her long cigarette. She approaches the young Nick/us. We look up at her.

MARION

(a deep breath through her nose
and strangely bitter)

You were watching me, weren't you?

END FLASHBACK:

Nick puts his hand to his face and rubs his chin. He tries to forget this.

We notice now that there are small trinkets lined up in perfect form on bookshelves and windowsills: a KLEENEX BOX on every counter and coffee table: next to which are ashtrays and several elaborate table lighters.

Nick picks up one of the lighters and is unable to get a flame. He sets it down and begins walking around the room.

CUT TO: MONTAGE OF NICK / INT. HOUSE

13

Several shots of Nick as he goes through the entire house. The only sounds we HEAR are that of Nick's breathing, soft comments and shufflings. We watch as he begins to become quite charmed with the house.

CUT TO: STAIRCASE

14

Nick on the staircase, looking upwards, and as he begins taking the steps slowly, he caresses the oak railings on both sides of him.

CUT TO: OFFICE

15

Nick approaches the door to a small, office-type room. The opening of this door, once again, sends Nick into a FLASHBACK:

*We are the young Nick, once again, only as tall as the waist-lines of the many GUESTS we see in the living room. Some sort of family/friends dinner is taking place and Marion Clanos can be seen making her 'Hostess Rounds'. She turns a moment and looks to us/Nick.

MARION

(jovial but stern)

Nicholas, tell your Father to come out of that room and join us!

We turn as Nick does and move towards the office door which we see is slightly ajar. As we approach it, we can see Gregory Clanos, hard at work on medical research and studies. His desk is lit by a small lamp that causes the open doorway to glow.

YOUNG NICK

(peeking inside the door)

Dad.....?

GREGORY CLANOS

(looking quickly at his son;

*holding a familiar FINGER out to him: as Nick did to Anne.)

Not now Nicholas, your Father is working.

He closes the door, not hard, but definitely in young Nick's face.

We now turn back to the living room, as if to move towards Marion. We are small, and so the large, tipsy bodies of those around us, appear threatening. We can see a man's legs approaching us and then watch as the MAN, UNCLE CHARLIE, stout and a bit drunk, crouches down into frame and speaks to us/Nick.

UNCLE CHARLIE
(as if little Nick were an adult)
Good Evening, Nick. Haven't seen you for awhile.

We move with Nicholas as he looks over Uncle Charlie's shoulder as if to ask help from Marion, but we cannot spot her. We look back to Uncle Charlie.

YOUNG NICHOLAS
No Sir.

UNCLE CHARLIE
Your Father's pretty busy in there, eh?
You know he works awfully hard for you
and your Mother...So that you can have
this nice house...you can follow in
his footsteps at the hospital, right?
You remember the family motto?
Hard work and PERSISTENCE will get you
anything you want in the world.
(pause)
What's the motto?

YOUNG NICHOLAS
(softly)
Hard work.

UNCLE CHARLIE
(standing up so that we stare
at his fly)
That's right, my boy, hard work.

END FLASHBACK:

Nick turns and moves slowly down the hallway, rubbing the back of his neck as he goes.

CUT TO: SLIDING GLASS DOORS - POOL AREA VIEW

16

As it begins to get darker outside, Nick finds the light switches behind the sliding glass doors leading out to the POOL area. He flips them on and off several times, learning them all over again.

CUT TO: LAB

17

Nick comes to a door beneath the staircase, and remembering something, reaches into his breast pocket. He withdraws an envelope containing a single gold key on a chain and TAG marked, LAB.

CUT TO: INT. GREGORY CLANOS' LAB - EARLY EVENING

18

PLAQUES line the walls of the laboratory, interspersed between graphs and diagrams. Each plaque bears the name, GREGORY CLANOS. Nick carefully studies the room and smiles slightly. *ALL ALONG ONE FAR WALL OF THE LAB SIT AT LEAST 8 TO 10 EMPTY CRATES AND BOXES.

CUT TO: INT. CLANOS' LAB - EARLY EVENING

19

Nick leaves the lab, shutting the door behind him

Our view is one of the lab itself. Stacks of research books, and everywhere we look, SURGICAL EQUIPMENT. There are no windows. The only sound we hear is that of Nick's distant voice coming from somewhere in the house.

CUT TO: INT: CLANOS' HOUSE - LIVING ROOM - EVENING

20

Nick is speaking on the phone with Anne at the Hospital. As he talks, he moves slowly around the room, admiring the high-ceilings, and the angles and shapes they create above him.

NICK

Well, Anne, I think I'm going to keep the house...yeah...it is. uh huh. Let's have it here... Chicken sounds great....I've got to go to my apartment and change for my jog....yeah. If I'm not back yet when you get here, the key will be under the mat....okay..... Me too.

Nick hangs up the phone, which he holds in his hand. We see the receiver meet it's base with a loud CLICK.

21

DISSOLVE TO: EXT. NEIGHBORING RESIDENTIAL STREETS - LATE EVENING

Nick is jogging. He is the only person out tonight. As we watch Nick, we see more and more as the run progresses that his route is an irregular one. He takes ALLEYS and small SIDE STREETS and at one point even runs behind a private home and through it's yard.

CUT TO: STREET / NICK

22

Nick from behind as he runs. Slowing a bit, we watch him turn his head upwards, and glance at a DARKENED WINDOW on the second floor of an apartment building.

We recognize this apartment building from Nick's drive earlier. We see that no one is home. Nick has no real reaction to this, and continues running.

CUT TO: STREET / NICK

The SOUND of Nick's running. His steps and breathing are tired now. Out of a darkened area of the street we see Nick come towards us. We are street level in front of the same apartment building.

CUT TO: NICK'S FACE:

As he looks up once again to the window above us. His expression is one of COMPLETE SHOCK. We see that there is a light on in the window now and that the shadowed figures of two people can be seen moving in the square of light. Nick can barely move, frozen suddenly in his tracks. He begins to hyperventilate, and runs around to the side of the building as if hiding.

A moment later, Nick climbs a low dividing wall, and after pulling himself up by the branch of a tree, he can see fairly well into the apartment. It appears he has done this before.

CUT TO: EXT. APARTMENT WINDOW - LATE EVENING

23

Over the sound of Nick's harried breathing, we can see from his P.O.V. inside as an absolutely beautiful WOMAN moves in a type of sexual dance before a MAN who is seated at the edge of her bed with his back to us. The faint rhythm of music can be heard coming from inside the apartment.

As Nick's breathing becomes even more sporadic, we move in closer and closer until it is as if we have broken through the glass window and are now inside. We watch as the WOMAN, dressed only in a man's blazer and hat, moves seductively around the room. She caresses herself as if no other two hands could satisfy her. She continues running her fingers down along the curve of her breasts, lightly slipping around her nipples, down into the warmth between her legs. The MAN at the edge of the bed sits in absolute awe of her....his mouth open slightly, his lips, dry.

CUT TO: EXT. HELENA'S APARTMENT WINDOW

24

Nick, as he leaps down from the wall, and begins running away from the apartment building, like a madman. It seems his legs can barely hold him upright:

CUT TO: INT. THE APARTMENT:

25

The woman continues to dance, yet now, a bit less oblivious to her single-man audience. We watch as she lifts his willing hand up to the soft skin between her breasts, and guides his fingers slowly down to her navel. Then, her hand still controlling his, she sets it down palm upwards in his lap, lightly touching the flesh around his thumb.

We close in for a moment as the man's hand, flares, his fingers outstretched and yet, helpless.

CUT TO: EXT. ELLIS ROAD

26

Nick as he continues running, frightened, panicked. He is chased a good fifty-feet by a DOG who barks ravenously at him from behind a fence.

CUT TO: INT. THE APARTMENT:

27

The woman turns and continues to caress herself. The music in the room is reaching it's point of climax, and it appears both of them are feeling it.

CUT TO: EXT. STREETS / CONVENIENCE STORE

28

Nick as he spots a convenience store PHONE BOOTH on a street corner. He runs towards the yellow glow inside the booth.

CUT TO: INT. THE APARTMENT:

29

The woman now bends down slowly in front of the man, and without actually ever touching his lips, teases him with kisses...her mouth opens and closes, almost in slow motion bites.

CUT TO: EXT. AND INT. PHONE BOOTH

30

Nick as he reaches the PHONE BOOTH and enters it, shaking. Just as he slides the folding doors closed and we expect to hear them, SLAM, we instead:

CUT TO: INT. THE APARTMENT:

31

the sound of the PHONE BOOTH door closing tight is heard in a strange echo as the MAN at the edge of the bed, STANDS UP. The two of them stare at each other, strangely aroused. They do not touch.

CUT TO: INT. PHONE BOOTH - LATE EVENING

32

Nick has dialed and is waiting for someone on the other end to pick up. He somehow manages to pace, in the small cubicle type booth, until finally someone picks up the phone.

DR. CORSINI (V.O.)

Hello?

Nick immediately slides down the glass wall of the booth until he is crouched down in an almost fetal position.

NICK
(panicked)

Lawrence....are you there?

DR. CORSINI (V.O.)

Nick? What's up?....I can barely hear you.

NICK

Lawrence, she's back. Helena's back.

Dr. Corsini is silent.

NICK

Help me, damn it! What should I do?

DR. CORSINI

Nick....don't do this. Tell me where you are.

NICK

Never mind where I am! Haven't you been listening? I just saw her!

(panicked)

She's so beautiful...

DR. CORSINI

I'll come pick you up....we'll get a drink somewhere and talk about it.

NICK

Lawrence...tell me how to get her back. I had forgotten how much I love her...

DR. CORSINI

(authoritative)

Don't see Helena again, Nick! You slept with the woman ONE TIME, and it took you years to get over it! Don't send her flowers, Don't call her! Think about Anne!

NICK
 (realizing Corsini won't help)
 Okay, Okay. You're right. I'll stay
 away. You're right.

He hangs up on him.

NICK
 (to himself, dreamily)
 So beautiful.....

CUT TO: INT. HELENA'S APARTMENT - NIGHT

33

She and THE MAN - BILL O'MALLEY, a fairly handsome man, similar in build to Nick, are having sex.

Helena is more than beautiful and she moves in such a way that we can almost feel her sensations of being filled. Bill is inside of her and all over her: He is not clumsy, but appears so involved with the idea of being there, that it is necessary for him to take her lead.

As Helena turns him over with her body, and slowly settles on top of him, she takes in a breath, and raises both of his arms up above his head. She leans down and slowly strokes his nipples and underarms with her tongue. Bill's eyes close, and his body shudders as we :

CUT TO: INT. CLANOS' HOUSE - LIVING ROOM - LATE EVENING 34

Nick enters the front door quickly: Nothing but Helena on his mind. We see as he does, that Anne has arrived and is in the middle of cooking their dinner. The dining room table has been set, beautifully, and Anne emerges from the kitchen area in a lovely dress and flats. Her cheeks are flushed after a glass of wine, and as she hands a full glass to Nick, she smiles.

NICK
 (as if she were a stranger)
 Oh...thanks.

Anne walks back towards the kitchen.

ANNE
 I hope you don't mind, but I basically helped myself to the table-settings... the pots and pans....I knew you'd be hungry when you got back.

NICK
 I have to make a phone call.

Anne looks at him, as he stands there, tense.

ANNE
(laughing)
Well go on...I can keep busy.

NICK
(still not moving)
Right.

NICK (CONT'D)
(he looks at his glass
of wine, and then drinks
it down completely)
I'll be back....in a minute.

After he disappears down the hallway:

ANNE
(leaning over the counter and
yelling in his direction)
Is it alright if I put on some music?

CUT TO: INT. BACK OFFICE - CLANOS' HOUSE - LATE EVENING 35

Nick sets the empty wine glass by the phone and as he picks up the receiver:

NICK
Of course....play whatever
you like.

He closes the door, and takes a seat at the desk. The receiver still in his hand, he squeezes it tightly, and dials a number by heart.

After a moment, he hangs up. He takes a breath and re-dials. We can hear it begin to ring.

CUT TO: INT. HELENA'S APARTMENT - LATE EVENING 36

She and Bill are still going at it, although Helena's attention is suddenly distracted when the phone by the bedside begins to RING.

One Two.....Three times, before she literally pushes Bill off of her, and reaches to pick it up.

HELENA
(out of breath)

Hello..?

There is nothing.

HELENA

Hello?

CUT TO:INT. CLANOS' LIVING ROOM - LATE EVENING

37

We move through the living room FAST and watch as Anne dances a bit in the kitchen by herself. She appears more than happy to be there.

We move silently past her and directly towards the door of the office. We STOP. Through the closed door we can HEAR Nick, HANG - UP the phone.

CUT TO: INT. HELENA'S APARTMENT - LATE EVENING

38

HELENA
(pissed as hell)
Damn it....Hello!?

She hangs up, and then gets completely out of bed.

BILL
Baby, come back...let me hold
you some more...

HELENA
No.
(she walks into the bathroom)
Christ, I hate being hung-up on.
(she exits the bathroom robed)
It's so fucking rude.

She stops and looks at him.

HELENA
(looking a bit repulsed)
I hope you're not planning on lying
there all night.

BILL
(confused)
What in the hell is that supposed to mean?

HELENA

(as she enters the kitchen:
sarcastically)

Gee, Bill....what could I possibly mean
by that....

(she comes out again into the room
with a glass of water)

I believe I meant, get out of my bed,
you bore me.

Bill is stunned.

BILL

I bore you...!? (he sits up)
You didn't appear bored a few minutes ago!

HELENA

You need to pay closer attention.

BILL

(angry as hell)

I'll keep that in mind.

He gets out of bed and slips into his pants. While buttoning them up, he stops and looks at her. Her back is to him, and he goes to her.

CUT TO: HELENA:

As Bill approaches from behind her. She stares straight on.

BILL (CONT'D)

Helena, listen to me...I don't
know what just happened here, but
I don't like it.

(he steps a bit closer to her)

I'm going to go out for a while.
I need to pick a few things up anyway.

HELENA

(still staring straight ahead)

Good. You can get me some groceries then.

She EXITS FRAME and enters the kitchen. Bill stands there in disbelief.

BILL

I'm not your God damned errand boy.

HELENA
 (as she enters frame again)
 Fine. I'll go myself.
 (she lowers her head)
 They're just little things anyway.

Bill watches her for a moment, he's no dope...he's just in love.

BILL
 (giving in)
 Give me the list, I'll go.

HELENA
 No....I don't have any cash and...

BILL
 (trying so hard to make her happy)
 Would you stop....!?
 (he bends down a bit to make
 eye contact)
 I've got plenty of money on me.

He snatches the list from her hand and begins heading off in B.G. towards her front door. Picking up his shirt and shoes as he goes. Then he stops, and reads the list.

Helena still stares almost directly at us/camera as Bill moves in B.G.

BILL (CONT'D)
 (reading aloud)
Scotch, Aloe Vera Juice, and 2 fresh limes?

HELENA
 (deadpan)
 You drank it earlier.

BILL
 Did I?

He shakes his head, and finishes getting dressed, quickly.
Helena EXITS FRAME again, and enters kitchen O.S.

Bill goes to the front door to leave.

BILL (CONT'D)
I'm going....I'll bring all this
over in a while...

He opens the door.

HELENA (V.O.)
Bring it tomorrow.

CUT TO: INT. CLANOS' HOUSE - LIVING ROOM - LATE EVENING 39

Nick enters the living room after leaving the office. He sets
the empty wine glass onto the counter in front of Anne.

NICK
I have to run out for a few minutes.

ANNE
Right now?

NICK
Right now. It won't take me long.

He begins walking away from her.

ANNE
Dinner will be ready in five minutes....
maybe I should just leave, and we can do
this another time....

NICK
(feeling immediate guilt)
I swear it will only be a few minutes.
Don't go, Please.

ANNE
(disappointed but understanding)
Alright.

NICK
(as he reaches the door he quickly utters)
You look beautiful tonight.

She blushes and he closes the door.

CUT TO: EXT. FLOWER SHOP - NIGHT

40

We watch as Nick speaks with the woman behind the counter, and
she hands him a pen and a card on which to write. We move in
slow until we are inside the shop. We see that Nick has already
written three notes, which are torn in half next to him. We
watch him write the last.

Dear Helena,

Welcome Back. I'm having a house warming party this Saturday night. I'd love for you to be there. (hesitates before signing)

Nick.

He jots down the address, and then inserts the card into it's envelope. On his way out, he looks around, as if a child about to be caught with his hand in the cookie jar.

CUT TO: INT. CLANOS' HOUSE - NIGHT

41

When Nick walks into the living room, he sees that Anne has fallen fast asleep on the couch. The television is on, and it appears she's out for the night.

Nick stands at the end of the couch and watches her for a moment. Everything coming at him at once. It has been a long day.

He leaves for a moment and we HOLD on Anne: Nick soon returns with a BLANKET. He covers her with it gently and switches off the television.

CUT TO: INT. CLANOS' KITCHEN - NIGHT

42

In the darkness of the kitchen, Nick can see that Anne has already cleaned everything, and wrapped the meal up....as leftovers.

CUT TO: INT. MASTER BEDROOM - LATE NIGHT

43

Nick is on his back, eyes closed. His nerves cause him to wring the bed covers with his fists. This continues until it slows to an a complete stop.

CUT TO: INT. CLANOS' KITCHEN - MORNING

44

Coffee is brewing, and we can HEAR Nick in the living room (O.S.) speaking on the phone with a moving company. As we listen to Nick, we move through the house, watching the light it holds in the morning. Anne has left--her blanket folded neatly on the couch.

NICK (V.O.)

It's got to be today. The money doesn't matter as long as I can be completely moved in by this evening. Great. Let me give you the address...

CUT TO: INT. CLANOS HOUSE

45

A series of shots as the MOVERS haul heavy oak desks, file cabinets, boxes, lamps etc., into the house as Nick points, and shakes his head, until satisfied. We see the movers roll their eyes a bit, and Nick apologetically offers each a cold drink.

CUT TO: INT. LIVING ROOM - CLANOS HOUSE

Nick follows two of the movers (carrying large boxes) into the back OFFICE, and although we cannot hear what he is saying, we can tell that the papers that have begun to hang out of the box flaps are important documents and he is a bit concerned about them.

A PACKAGE OF PHOTOGRAPHS falls to the ground and spills out over the floor. We see that they are ALL photos of HELENA. Nick picks them up quickly, almost hiding them from himself as much as he hides them from the movers.

CUT TO: LAB DOOR

46

Equipment from the hospital arrives, and Nick opens the door to the LAB, allowing the machinery, etc. to be set up correctly.

CUT TO: EXT. HOUSE

47

Nick stands in the front doorway, as six or seven very tired movers make their way down the front lawn and into their truck. As they drive away, Nick takes a look around and then turns inside, closing the door behind him.

HOLD ON THE HOUSE:

DISSOLVE TO: LIVING ROOM.

48

We can see only Nick's HAND holding tight to a BALLPOINT PEN with which he is crossing names off a list. He is on his last call:

NICK (V.O.)

Yes. 24245 Lawndale. Yes. Uh huh.

Left at Newton. No, but thanks.

There will be plenty. You're welcome.

Thank you.

Nick hangs up the phone. Almost immediately, it begins to RING.

CUT TO: INT. LIVING ROOM

We SLOWLY move around Nick during this call, and do not stop until our point of view is that of someone crouched down in the far corner of the room...almost as if hiding.

NICK
(picks it up)

Hello?

RUSSELL (V.O.)
Uncle Nick?

NICK
Russell...?
(he looks ready to get
off the phone suddenly)
I....I'm pretty busy, is there something
you need?

RUSSELL (V.O.)
Heck, I just wanted to let you know
I was in town...I missed the funeral
so I thought I'd stop by and see you....

NICK
(isn't paying attention)
Sure....stop by....whenever you like.

RUSSELL (V.O.)
I was thinking Saturday....

NICK
(short with him)
Saturday is fine....we'll have coffee.
I've got to run, Russell, I'll see you.

Nick stands up and leaves FRAME. We hold on the scene, and :

CUT TO: INT. HELENA'S APARTMENT - LATE MORNING 49

Helena is speaking on the phone, making flight reservations with
an airline.

HELENA
Yes. Smoking please. I don't know,
so let's make it one-way for now.
Yes. Okay. I'll pick the ticket up
this afternoon. Good-bye.

She hangs up, and goes to sit down on her bed. She is still
robed, and damp-haired from the shower. She lights a cigarette
and sips at her coffee, silently. Music plays quietly in the
room and the light coming in through the windows, makes Helena
all the more beautiful.

WE SEE THAT NICK'S FLOWERS HAVE ARRIVED: An invitation to his Party. They are a beautiful assortment, and Helena picks them up from where they sit by the front door. She carries them a few feet to a shelf on which there is an empty VASE identical to the one in her hands already. She replaces the old with the new, and carries the empty vase into the kitchen.

CUT TO: INT. HELENA'S KITCHEN

50

She opens a top cupboard and exposes four more of the same vases. There's no room for one more, so she moans, annoyed, and tosses the one she holds into the garbage.

HELENA

Jesus, Nick.

She re-enters her living room. CONTINUOUS SHOT. And lies down on the bed. A moment later, there is a knock at the door, and Helena wraps herself tightly in her robe and leans forward to check that the door is unlocked and then hollers for the visitor to come in. It is Bill. He is carrying her groceries.

BILL

(still a bit irritated about
the previous night)

You shouldn't leave your door unlocked,
it isn't safe....

(he sees the flowers)

Who knows who may stop by.

HELENA

I can take care of myself, Bill.

(she gets up)

Thanks for the groceries.

Helena takes the bag from him and enters the kitchen alone.

BILL

(he stands, looking at the card
on the flowers)

I thought we could go get a bite to eat
later on....but...

HELENA (V.O.)

But I'm busy. And besides....

(she comes out of the kitchen)

I'm going away for awhile to Mexico.
I leave tomorrow.

BILL
Tomorrow? You just got back from a trip.

HELENA
(sarcastic)
See, that's what I like about you Bill,
you're quick. Nothing gets past you.

BILL
(missing her already)
Can I take you to this party tonight?

HELENA
No. I'm going alone.

BILL
But you're leaving tomorrow, I won't
see you....

HELENA
(she stops and looks at him)
Don't whine. I hate that.

BILL
(hurt)
Jesus Christ, I can't say or do anything
lately that doesn't piss you off! What's
with you?!

HELENA
I want to be alone right now.
Plain and simple.

BILL
(fed up)
I'll see you later then, this is just too
much for me. I love you, and try to...

HELENA
What was that?

BILL
I said, I love you.

HELENA

(she goes to the door and
opens it for him to leave)

Well, you said it to the wrong woman.

CUT TO: INT. CLANOS' KITCHEN - NIGHT

51

The front DOORBELL rings and Nick, dressed in an apron on which the words, "I LOVE TO COOK", are printed, wipes his hands and goes hesitantly to the door. As it opens, we see Anne, all smiles, carrying a BIRD CAGE in which a beautiful PARROT flutters about. It's colorings are spectacular. Nick clears his throat, somewhat in shock.

NICK

Oh...a bird.

ANNE

(walking into the room as if
she owned it)

It's a parrot. I haven't thought of a
name for it yet....

NICK

(closing the door)

I appreciate it, but what's the occasion.

ANNE

(she walks to the dining room table
and sets the cage down. With her
back to him she speaks)

I missed you at work...I thought you
might be lonely....

(she turns to him)

Last night wasn't as successful as I
wanted it to be...

(she pauses, looks down)

I guess I was just concerned. I hope you
don't mind...

NICK

(coming back to the kitchen)

No. I think it's beautiful, really.

(he kisses her)

Thanks.

ANNE
 (scanning the kitchen)
 This food looks amazing!

It does. Nick has created an exquisite array of stuffed shrimp, mushrooms, snow peas, caviar, sour-cream puffs, etc. There are pasta salads, et al, in the works.

Anne reaches for one of the shrimp, and as she is about to bite into it, we see that Nick had not wanted anyone to touch the food until the party. He winces (he's spent hours on all of this). Anne does not catch his look.

ANNE
 Mmmmmmmmm!

Nick looks at her and forces a smile. Quickly he goes back to peeling his carrots.

CUT TO: EXT. CLANOS' HOUSE - EVENING

52

The street is lined with parked cars and live jazz music can be heard playing from the back of the house. Several people are milling around on the front lawn with drinks and cigarettes. Everyone looks quite happy.

It's 7:45 p.m. when Nick looks at his wristwatch. Although things seem to be going beautifully, we can tell that he is nervously awaiting Helena's arrival.

The heart of the party is taking place out by the pool. Anne and another of the hospital Nurses, PATRICIA, a fairly heavy-set blonde are making their way up and down the table of hors d'oeuvres.

ANNE
 (hopeful)
 Everything is coming together, Patricia.
 The house, the party....I really think
 he may....propose...

PATRICIA
 He'd be crazy not to...the two of you
 are so perfect together!

CUT TO: POOL

53

On the opposite side of the pool we see Dr. Corsini making friends at the bar. Corsini seems to be enjoying himself slugging the drinks like a real professional. He makes small talk with the bartender, and then upon spotting Nick across the yard, goes to him.

DR. CORSINI

I'm pretty damned impressed, Nick.
This was a good idea. See, things are fine.

NICK

People are having fun.

DR. CORSINI

Sure they are, it's a great party.

Suddenly, a truly striking young man approaches Nick from behind and slaps him hard on the shoulder. Nick and Dr. Corsini are startled.

RUSSELL

Uncle Nick! Didn't know you were such a party animal. This is great.

(he turns and extends a hand
to Corsini)

I'm Russell. Nick's nephew.

(they shake hands.)

I walked out here, and couldn't believe it.
Had to ask someone who my Uncle Nick was...
This really is great...I didn't expect
a party.

(he peers across the yard)

Hey, is that a full bar?

NICK

Yes.

RUSSELL

Well, Great. Hey. I'll catch you
guys in a few minutes. Nice meeting
you, Dr. Corsini.

Russell makes his way around the pool and heads for the bar. Nick once again checks his watch. We can see that he has begun to sweat. He turns and looks through the sliding glass doors towards the front door of the house. He checks his watch again. No Helena. Alan Shapiro passes the two of them and gives a discreet, "Hello". The two of them nod.

NICK
(referring to Corsini's drink)
What have you got there?

DR. CORSINI
Vodka Tonic....you want one...?

NICK
(takes Corsini's drink)
Just a sip of yours....

He drinks almost the entire contents of the glass.

NICK
(it was pretty potent)
Thanks.

Dr Corsini takes the glass back and stares at it, with a bit of disbelief, concern. He watches Nick who checks his watch again, and without a word, excuses himself to go inside the house.

He enters the bathroom and begins washing his hands feverishly. he combs his hair and checks his eyes for bags and sleep. Checks his teeth for food...and basically demonstrates an anal-retentive personality.

CUT TO: EXT. CLANOS HOUSE - EVENING

54

Helena drives up in her white, convertible JEEP. The engine purrs.

CUT TO: INT. CLANOS' HOUSE - BATHROOM

55

Nick exits the bathroom just in time to see Helena step through the front doorway.

CUT TO: INT. CLANOS' HOUSE DOORWAY

56

Nick runs to greet her.

NICK

Helena....

HELENA

(unimpressed)

Yes.

(she looks around)

Nice house.

(she hands him her purse
without looking at him,
and walks outside)

NICK

Yes....let me take your purse....

For you....yes....outside...

(he motions to the doors
uselessly)

Right. Go on over.

CUT TO: EXT. CLANOS' HOUSE - POOL AREA

57

Everyone is staring at Helena. Not simply because she is so striking, but because she so obviously does not fit in. She is dressed in what could quite possibly be one of the nicest, most well designed dresses we have ever seen. It is short, however, and leaves not much to the imagination. Dr. Corsini puts two and two together and goes immediately to the bar for a "double".

Anne looks confused, and feels even worse when she looks towards Nick and sees that he is practically drooling. Patricia watches Anne, a bit amused by the tension. Alan makes a feeble attempt at picking his jaw up off the ground.

Nick catches up with Helena at the bar, and hands her purse to Dr. Corsini, who is too surprised not to take it. Nick begins babbling to Helena.

NICK

I'm glad you could come on such
short notice. I....

HELENA

(expertly disinterested)

So you live here, huh?

NICK

Yes. It's my new home. I mean. I grew up in this house. My mother passed away this week. But it's okay...I'm fine about it.

Helena isn't even interested. She wasn't about to offer her condolences. She has begun to take off her shoes, and is eyeing the pool. Russell has spotted Helena and looks incredibly excited.

NICK (CONT'D)

(totally naive)

Are those shoes uncomfortable?

HELENA

No....I'm going to take a swim.
That pool looks delicious.

Helena, determined, picks up her shoes, and struts barefoot to an empty lawn chair, and begins removing her clothes. She has everyone's attention. Anne's jaw drops, and Patricia mumbles something about "legs". Anne goes to Nick's side, but by now, Helena has expertly and with ease has stripped down to a black bikini. Nothing is left to the imagination.

Russell makes a bee-line for Nick, who is completely freaked out.

RUSSELL

Uncle Nick, who is that?

Nick cannot speak. Anne waits, along with Russell for a response.

RUSSELL (CONT'D)

(urgently)

What's her name?

NICK

(snapping out of it, and seeing
Anne at his side)

Helena...

RUSSELL

(as he follows her to the
diving board: to himself)

Great. Helena. Helena....

Once there, the two of them obviously introduce themselves. Helena begins to bounce up and down...up and down on the board. She is still the object of everyone's attention. Anne pipes up.

ANNE

Who is that?

NICK

(dreamily, although nervous due to Russell)

....That's Helena.

ANNE

(she's perturbed)

I heard. How do you know someone like that?

(when Nick doesn't answer her)

Nick!....Did you hear me?

NICK

(finally looking at her)

Yes. I heard you.

A SPLASH is heard as Helena dives deep into the pool. Everyone is silent for a moment, until her head comes up out of the water, glistening.

Nick grabs one of the empty table trays and walks inside, leaving Anne there alone and embarrassed. Corsini sees him and follows him inside with Helena's purse.

CUT TO: INT. CLANOS' HOUSE - EVENING

58

On his way inside, Corsini stops Nick before he can go to the kitchen and the two go into the office together.

CUT TO: INT. BACK OFFICE - EVENING

59

Dr. Corsini tosses Helena's purse onto the desk, and shuts the door. Nick immediately goes to the closet, and proceeds to change. Corsini watches him, taking mental note.

DR. CORSINI

What in the hell made you do that?

NICK

Do what?

DR. CORSINI

Invite her.

Outside the open window we can hear her laughter, Nick's ears perk.

NICK

She's laughing...she's here in my home.
I love to hear her laugh.

He stands and goes to the window, his back to Corsini.

DR. CORSINI

You haven't answered my question, Nick.

NICK

(turning to him)
Is this shirt okay?

DR. CORSINI

When are you going to give this up?
(watching him)
Do you realize you've created a problem?

NICK

(turns and looks out window again)
Isn't this a wonderful party?

Dr. Corsini stands there a moment, absorbing the futility of it all. After a deep breath, he leaves.

CUT TO: EXT. CLANOS' HOUSE - POOL AREA

60

Helena and Russell are at the food table together. Because Helena is WET, Russell feeds her. Anne reacts to Helena's behavior.

HELENA

Russell, be a doll and go get my clothes...
I want to take you somewhere where we can
really eat.

RUSSELL

Yeah.....uh.....okay.

Russell does as he is asked, happily. Anne takes advantage of the moment and introduces herself to Helena.

ANNE
(to get her to turn around)
Excuse me, I don't believe we've met.
I'm Anne. Anne Garrett. Nick's girlfriend.

They shake hands, Helena with an "aren't you cute" smile, and as this happens we :

CUT TO: INT. BACK OFFICE - NIGHT

61

Nick sees Anne and Helena through the office window, and panics.

NICK
(under his breath)
Damn it, Anne!

Just as he is about to step outside, Russell and Helena approach. She plays with her car keys, jingling them ANNOYINGLY.

CUT TO: INT. HALLWAY - NIGHT

61A

NICK
Are you going somewhere?

HELENA
(coy)
Yes. I'm taking this nephew of your's
out for a bite.
(grinning)
....to eat.

Anne meets up with them, looking for Nick. She goes to his side.

NICK
But you've only been here at the party a short time...
There's food outside, and more in the kitchen...

HELENA

(as if he were kidding)

Party? Well Russell and I are going out.
You understand....

(too sweet)

I had a nice swim, and now I'm ready to
go...

(pause)

Tell me where your restroom is?

Russell looks uncomfortable, as Anne directs Helena through the office. Russell speaks to Nick for a few seconds. They are without Anne or Helena.

RUSSELL

She isn't your girlfriend or anything
is she?

Anne comes back.

RUSSELL

I mean, she came on so strong, if she's
someone special....

Nick looks at Anne and then at Russell.

NICK

(panicked)

Of course not....

(looks to Anne)

Don't be silly...go have fun.

Helena returns, and takes Russell's arm. He smiles triumphantly.

HELENA

C'mon Russell, let's go.

(one last dig)

Oh, and Nick...? No more flowers,
okay? It's getting a little pathetic.

She smiles at Anne, the way we imagine Satan would smile upon the damned. Anne waits until Helena has turned away to leave before kicking the back of Nick's knee so that he literally drops to his knees on the floor. Russell, Helena, and just about anyone around, chuckles...not realizing the situation. Russell turns back and speaks:

RUSSELL

(looking directly at him, and
smiling)

You're quite a talent, Nick.

Everyone, Helena included, laughs.

ANNE
(under her breath)
You Bastard.

She leaves him there, alone.

DISSOLVE TO: INT. CLANOS' HOUSE KITCHEN - LATE NIGHT

62

Everyone has gone, save Anne, who silently helps Nick clean up the mess. They pass each other several times, both carrying glasses and napkins, which they toss into a large garbage can in the kitchen. The tension is incredible. Anne finally speaks.

ANNE
Are you sleeping with her?

NICK
(rude)
What?

ANNE
Damn it! You heard me!

NICK
Are you referring to Helena?

Anne shoots him a "who in the fuck do you think I mean" look.

NICK (CONT'D)
I don't think it's really any of
your business.

ANNE
(finally had it, but still
patient enough to try)
Okay, I know you've been through a lot
with your Mother's death, the move here,
and I've tried...but this is ridiculous.
I don't deserve this kind of treatment,
and I think you know it.

She heads for the office. Nick waits for her to come back out.
He looks terribly confused.

NICK

(when she returns)

Anne, don't go now...not like this,
you're upset...you've had a lot to
drink....I don't think it's safe.

ANNE

I don't want to hear your patronizing
BULLSHIT.

NICK

(slipping completely)

Helena, don't go, c'mon it's....

ANNE

(ruined emotionally now)

It's ANNE, Nick.

She walks backwards, tears in her eyes, to the door and leaves without slamming it, making the room seem that much emptier. Nick picks up a few more empty glasses and takes them into the kitchen. From there he stops and stares at the door, waiting. She does not come back.

NICK

Damn it.

CUT TO: INT. CLANOS' HOUSE - MASTER BEDROOM - NIGHT

63

Nick is asleep in bed when the phone begins to ring.

NICK

(groggily just before he picks it up)

Anne...

(he catches the call on the third ring,
and answers casually)

Hi....

It is Helena, not Anne. This throws Nick for a complete loop.

HELENA (V.O.)

I didn't realize you became so informal after
midnight, Nicholas. Did I wake you?

NICK

Helena. No....No...I'm up. Are you alright?

HELENA (V.O.)

Well, I should have looked myself, but I had my car keys...

NICK

What is it?

HELENA (V.O.)

I left my purse at your house.
I can't go anywhere really without it.
I need you to bring it to me.

NICK

(anxious to see her again)
I'll bring it right over.
(he starts to get out of bed)

HELENA (V.O.)

Not tonight. It's not a good time...
Tomorrow. In the morning. I need you
to be at the airport no later than 9:45 a.m.
flight #147, to Mexico. Now it's a deep
burgundy leather bag. Show me you can come
through, okay? I'll see you in the morning.

Nick stares at the phone and then after rolling it in his palm, he appears to have thought of something. He sets the receiver down with a clean CLICK.

CUT TO: INT. CLANOS' HOUSE - LATE NIGHT

64

A low creeping shot through the hallway and into the bedroom. Nick sits atop the bed wide awake now. In front of him he has carefully dispersed the entire contents of Helena's purse. Make-up, receipts, empty cigarette packs, etc. And her PLANE TICKET. He picks it up and reaches for the phone.

CUT TO: INT. NICK'S BMW - MORNING

65

The digital clock on the dashboard reads 10:19 a.m. Nick looks pleased with himself and pulls out of the space in which he had been parked and begins driving slowly along the "WHITE ZONE" at the airport, looking for Helena's airline. It is obvious that he planned on being "tardy".

CUT TO: EXT. AIRPORT TERMINAL - MORNING

66

Helena bursts out of the electronic doors in a huff. She has missed her flight and carries her one carry-on piece of luggage with her. She tries to find a cab.

CUT TO: INT. NICK'S BMW - MORNING

67

As Nick drives along the series of entrances, he spots Helena flagging down a cab. He screeches to a halt and leaps out of the car hollering her name.

CUT TO: EXT. AIRPORT TERMINAL - MORNING

68

Helena hears her name being called and turns around. When she sees that it is Nick she becomes even more furious and continues walking quickly down the walkway towards several parked cabs.

CUT TO: INT. NICK'S BMW - MORNING

69

Nick jumps back inside quickly and follows her. As soon as he has passed her up, he pulls over again and jumps out.

CUT TO: EXT. AIRPORT TERMINAL - MORNING

70

Nick approaches Helena on foot, and when she spots him she stops.

HELENA

(furious)

Give me my purse.

NICK

I know I'm late, I'm sorry....

HELENA

I'm less than impressed with you right now. Just give me my purse and let me go home.

NICK

Can't we get you on another flight later today? I'll pay the difference if there is any, this whole thing is my fault, I know.

HELENA

(laying it on thick)

Do you realize that all of my luggage is on it's way to Mexico without me? Do you realize that I sat there at that fucking gate waiting over an hour for you? You can't make that up to me. I asked you to do me a simple favor, and you blew it.

NICK

C'mon Helena, I tried to be here, really. let's go see about another flight...

HELENA

The next flight isn't until 4:00.

NICK

Then let me take you back to the house for some lunch...I'll upgrade your ticket to first class and I promise you will be on that plane. Just please let me make it up to you.

HELENA

(she looks at him hard, studies him)

I'll come....but don't forget that I'm upset with you...I'm not coming along for the company...remember that.

NICK

That's great...You'll see it will be worth it. You can still watch the sun set tonight in Mexico.

The two of them walk off, Helena always four steps ahead of Nick. We watch the car pull away.

CUT TO: INT. CLANOS HOUSE - EARLY AFTERNOON -

WIDE SHOT KITCHEN AND LIVING ROOM

71

As the two of them enter, Nick sets Helena's bag by the door and darts into the kitchen. Helena walks slowly through the living room, picking small trinkets up, putting them down. She is bored stiff.

Nick manages to put lunch together very quickly. Champagne on ice, a tray of caviar, diced eggs, sour creme and water crackers. Some of the larger portions of food left over from the previous day's party: Stuffed chicken wings and breasts, a bit of pasta salad, etc.

The table settings are beautiful. All china, silver and crystal.

HELENA

(she sticks her finger into
the caviar and tastes it)

Your Mother didn't die inside the house
did she?

NICK

Oh no...she was at the hospital....
when she ...passed on.

(he sits down)

Now I have the house, though...and
I want you to spend as much time here
as you like....you just light this place
up, I can't tell you.

HELENA

Don't hold your breath for me to
come knocking.

NICK

I just wanted you to know you're
welcome here....I've been so excited
since you came back...I saw the light in
your window and I...

HELENA

(stands up, pissed at herself
for coming to the house)

You can forget lunch. I'm leaving.

She starts for the door.

NICK

(pleading)

I didn't mean to upset you, don't leave....
You can't, you don't have a car...

(he stops as she's just at the door)

The airline said the next flight wasn't
until...4:25....

HELENA
 (with her back to him, she stops)
 What did you say?

NICK
 (realizing he's blown it)
 ...You don't have a car...?

HELENA
 (turning to him now)
 You phoned the airline didn't you?
 You fucking son-of-a-bitch...
 (shakes her head slowly in disbelief)
 You planned this whole thing.

NICK
 No....I...

HELENA
 You did. Now stay away from me.

She leaves through the front door, and Nick proceed to quickly retrieve a bottle of pills from the kitchen. He tosses several of the pills into his mouth and downs his glass of wine....his face shows total sorrow....ache.

CUT TO: EXT. CLANOS HOUSE

72

She hears Nick call to her again from inside the house. She shakes her head, frustrated. At the bottom of the front lawn, she stops, watching three or four cars go by. She listens for Nick. There is nothing. Almost disappointed that he is not pursuing her, she turns towards the house and walks backwards into the street, blindly.

HELENA
 You're pathetic, Nick...

CUT TO: INT. CLANOS HOUSE

73

Nick just inside the doorway, looking at his shoes and shuffling his feet nervously.

CUT TO: EXT. STREET

74

Helena as she backs into the street and we see her begin to trip, one of her legs entangled in her carry-on strap. A car comes down the street much too fast, and as Helena tries to keep her balance, the driver, unable to see her falling, continues speeding.

CUT TO: EXT. STREET

75

SLOW MOTION : three different angles on the accident :

The car as it approaches Helena, at incredible speed. She spots the car and let's out half a scream....she turns slowly towards Nick's doorway in which he is now standing, and her mouth drops open, helplessly. There is a loud, resonant boom as the car slides into her and all goes black.

*This same scene from Nick's P.O.V. and from the driver's P.O.V. as well.

CUT TO: EXT. STREET

76

Nick rushes outside. We see only Helena's legs, which come, twisted, from behind Nick's parked car. Her bag is open in the street and blood is everywhere. Nick watches the car pull away around the corner, hit and run.

CUT TO: HELENA'S P.O.V. :

77

We see Nick, blurred, come around the car next to us/Helena. As he stares at us, we see the horror in his face, and all goes black as Helena becomes unconscious.

DISSOLVE TO: HAZY DARKNESS : Only Nick's voice is audible.

NICK (V.O.)

Helena....! Helena can you hear me, Baby?
It's Nick....I'm here....I'm here!

CUT TO: TOTAL DARKNESS :

78

The clear sound of medical tape being torn from it's roll. We hear MURMURS in a woman's voice.

NICK (V.O.)

It's okay, Baby. You had an accident....
Everything is fine now....I promise you....I'm here.

The tail end of Nick's voice trails off into a haunting type of ECHO that suddenly becomes THE ROAR OF AN AMBULANCE SIREN.... Then fades out.

CUT TO: INT. ST. MATHEWS HOSPITAL - CORRIDORS

79

Alan Shapiro walks with his clipboard in hand down a corridor on which we read a plaque bearing the name CLANOS WING. Alan's walk slows when he begins to overhear a conversation in one of the offices down the hall.

CUT TO: INT. DR. POLLIN'S OFFICE - DAY

80

The door is slightly ajar, and we can see inside. The door itself reads:

DR. JOSHUA POLLIN
HEAD OF ADMINISTRATION

Inside we can see Anne standing in front of Dr. Pollin's desk, her hands clasped nervously behind her back.

DR. POLLIN

I do apologize for coming to you about this, but as I said, I was unable to get him on the phone and thought you might know something....

ANNE

I'm afraid I don't....It's like I said.
(she is wringing her hands tightly)
I haven't spoken to him since shortly after his leave....

DR. POLLIN

Not to worry. I'll handle things from here.
(pause)
I suppose if he insists on not returning, a letter of recommendation from him would be helpful for myself and the committee.

CUT TO: EXT. DR. POLLIN'S OFFICE - HALLWAY

81

Alan listens attentively to this. He wants Nick's job.

CUT TO: INT. DR. POLLIN'S OFFICE :

82

DR. POLLIN (CONT'D)

I don't wish for this as the outcome, you realize, but this leave of absence cannot go on forever.

CUT TO: EXT. DR. POLLIN'S OFFICE - HALLWAY

83

Alan, upon hearing all of this, looks quickly at his watch and goes to a nearby NURSES' DESK.

ALAN

(to nurse)

Diane....I'm going to lunch now.
I shouldn't be longer than an hour,
hour and a half. If there are any problems,
call on Dr. Takamashi.

DIANE

That sounds fine, Doctor. We'll see you
after lunch.

Alan turns and leaves.

CUT TO: INT. NURSES LOUNGE - HOSPITAL - DAY

84

Anne walks in, and when she realizes she is alone, she picks up the phone and dials Nick's number. There is no answer.

ANNE

(to herself after hanging up)

I hope you're alright, Nick.

She looks at the phone, touches it, and leaves.

CUT TO: EXT. CLANOS' HOUSE - DAY

85

It is drizzling when Alan arrives at the door, damp from even the short trip to the door from his car.

CUT TO: INT. CLANOS' HOUSE - AFTERNOON

86

We see what must be the far and top corner of the living room. We HEAR pages turning, somewhere in the room. We begin to drop, slowly down the wall, and turn towards the front windows.

We SEE the back of a man's head. We don't recognize it. Long, and slightly silvered hair drapes itself over shoulders we notice are dressed in a fine fabric. The rain outside runs down the windows, although it is almost inaudible. The man turns another page, and suddenly there is a LOUD AND FAST KNOCK AT THE DOOR.

CUT TO: INT. CLANOS' HOUSE LIVING ROOM - AFTERNOON

We watch as the man stands immediately and almost tip-toes his way into the center of the room. He appears to be listening for noise somewhere in the house. We watch him from above as he hears nothing. He goes to the door.

CUT TO: EXT. CLANOS' FRONT DOOR - AFTERNOON

87

Alan is shaking outside and AS THE DOOR OPENS he suddenly stops and stands very still. We see what he sees. Nick is standing in the doorway, grinning. He is a changed man. He offers Alan a cup of coffee.

ALAN

(whispering now himself)

Yeah...yes. Sure. A cup of hot coffee.

CUT TO: NICK'S KITCHEN

88

Alan watches Nick move gracefully into the kitchen to begin boiling the water. Alan sees that the house has also changed. Things are much more controlled. Minimal. Only a few furniture pieces are ones we recognize as new additions, although the house appears metamorphosed. High on the fireplace mantelpiece, he spots Nick's phone, unplugged and bound together with it's cord.

ALAN (CONT'D)

(mumbling in a whisper)

You've...made some changes....

Nick looks up from his "business" in the kitchen and walks towards Alan.

NICK

(whisper)

Pardon me, Alan?

ALAN

(whisper)

I said, you've made some changes.

NICK

(whisper)

Yes. Here and there. Nice, isn't it.

He states this rather than asks.

ALAN

What happened? I mean, you're different...

(he looks at Nick)

Everything is different.

Nick looks around the room as he responds.

NICK

Yeah. It's nice isn't it.

ALAN

(looking around a bit)

Why are we whispering?

NICK

(quickly, still in a low voice)

I suppose I'm just feeling quiet today.

The water is boiling in the kitchen and Nick goes to turn off the flame. Alan is puzzled, but let's it go.

NICK (CONT'D)

So what can I do for you...besides warm you up?

Alan goes to the dining room and leans against the table.

ALAN

(slightly embarrassed)

I thought you could recommend me
for your position at the hospital...
If you are leaving...

NICK

You'd like that wouldn't you, Alan?
(he looks at him now and holds
his hand up and gestures
marquee)

Alan Shapiro, Chief Surgeon.
(he looks at him again and
then lowers his hand)

ALAN

(defensive now)

Look. I simply thought you could
write a letter to Dr. Pollin...
I'm more than qualified.

Nick looks as if he doesn't agree at all.

NICK

(as he hands Alan his coffee)
Well, if I'm not mistaken I have until this
coming Monday to return. Am I right?

ALAN

Yes.

NICK

Then we'll know Monday. Okay?
(he sips his coffee)

ALAN

(afraid he's said too much)
Okay, Okay, it's no problem...I just
thought...

NICK

I understand, Alan. We'll see on Monday.

Nick begins admiring his house again. Looking over the rim of his coffee mug as he takes small, well mannered sips. He walks into the living room and Alan follows, taking a seat on the couch.

SUDDENLY from one of the back bedrooms comes a series of LOUD BANGS. It sounds as if someone is slamming themselves up against a wall.

ALAN

My God. What was that?!

Nick sits down on the couch, fast. Suddenly extremely attentive.

NICK

(quickly)

Nothing. Probably the television. I may
have left it on...

The bangs come again. Just as loud and equally as urgent as the last.

ALAN

Jesus Christ, Nick. What is that...?
That's no T.V. It's too close...

NICK

The neighbors are doing some construction...

Suddenly, in place of the banging there comes a scream. It is a primal horrific scream. Alan gets up from his seat on the couch.

ALAN

Nick Jesus, that's in the house...What's going on?

He starts heading towards the bedroom. Nick remains seated for a moment.

NICK

(in a whisper to himself)
Don't do this, it's so painful...

CUT TO: INT. CLANOS' HOUSE : BEDROOM DOOR - AFTERNOON 89

The door is shut, and we SEE Alan from behind as he opens it. Nick is following him closely.

NICK

Alan...let me talk to you first...

In the CENTER of the bedroom we see Helena. She is in a large BED. HER LEGS HAVE BEEN COMPLETELY AMPUTATED. She is surrounded by two large windows through which we can see RAIN and BEAUTIFUL RED AND YELLOW FLOWERS. It appears she is in incredible shock. In her hands is a large metal clipboard with which she beat against the wall.

HELENA

(reaching for her missing legs)
...(moans)

Alan takes a step towards her, and then immediately steps back again. He turns to Nick.

ALAN

(absolutely mortified)
What in the fuck is going on here!

Suddenly we can hear the howling of an ambulance siren as if it were right next to us. Nick covers his ears quickly...neither Helena nor Alan can hear the sound. Slowly it fades out. Nick looks incredibly SAD, and stares pleadingly at Helena, who is red-faced, but silent. Alan takes Nick into the living room, shutting the door to the office.

NICK

She was hit by a car outside...
The driver never stopped...
I had to operate here in the Lab.
Both of her femoral arteries
were completely lacerated...she became
hypoxic...Cyanotic....
My God...the surrounding muscle tissue was
destroyed...

(he turns to Alan)

If you could have seen her!
I took her inside and her blood
pressure was life threatening...
50 over doppler...I thought she was going to
die! I had to clamp the arteries...Alan, my God,
Do you understand...! There was no blood
flow...she began turning blue...

ALAN

Nick! This is unheard of!
(he begins pacing nervously)

NICK

It was a hit and run...I took care of it,
and now I'm taking care of her...
I wanted to tell you she was here...
I thought she might have been asleep...

ALAN

Listen to me, I'm going to call the
hospital and have her brought in...
I'm sure you mean well by caring for her
but...

NICK

(urgently)

Don't send anyone here.

ALAN

What? Nick, she needs to be looked at...

NICK

Listen to me. I want to take care of her.
I can do it. You can't tell anyone.
No one will understand.

NICK (CONT'D)

(grabbing his arm)

Take my position Alan. It's yours if you leave me alone here. She's safe, I promise you. I just have to have her here. Take the job, Alan. I'll write you the damn letter.

ALAN

(terribly confused)

It's not that simple.

NICK

It is exactly that simple. I'll call the hospital in a few days. Don't say anything. I'm just leaving. That's all you know.

ALAN

(he looks towards the bedroom door)

I don't know...

(he looks at Nick, and thinks a moment)

You'll write me a good letter...?

NICK

(escorting him to the door)

The job will be yours, Alan...I promise you.

ALAN

(at the door)

I was never here.

NICK

I knew you'd understand.

Nick closes the door and leans up against it, afraid of what is to come.

CUT TO: EXT. CLANOS' HOUSE - DOORWAY

90

Alan too, leans against the door, trying to absorb it all. After a moment he darts down the front lawn and to his car. The rain is now coming down, hard.

CUT TO: INT. BEDROOM - AFTERNOON

91

Nick enters the room slowly, as if he might be jumped by someone at any moment. Helena is seated upright against several pillows. The bed covers in front of her are flat and empty. Her legs are obviously gone. She does not look at Nick....she stares only at the emptiness below her waist.

HELENA

(softly)

My legs are so warm....so sore...

NICK

(he goes to her and lies down across
the bed, looking up at her)

You look beautiful today.

HELENA

(still looking away from him)

It's a dream....

NICK

No...Baby...

HELENA

(looking at him now,
and screaming)

It's a dream!!!!

NICK

No, Baby....you had an accident...
don't you remember?

HELENA

No! I'm dreaming...I don't remember
any accident! This isn't.....real.

NICK

(looking adoringly at her)

You were hit by a car....I saved your life.

(he takes one of her hands, gently)

You'll be fine....you'll remember.

HELENA

(she rips her hand from his)
Stop! Get away from me!! I don't understand
this....I don't remember!!!

(suddenly as if a sharp pain
had shot through her legs)
Ahhhhhhhhh!!!!
(she leans to where they should
be, and pushes Nick away)
My legs are burning!!!!

CUT TO: NICK'S FACE - CLOSE-UP as he watches her weep.

CUT TO: EXT. CLANOS HOUSE - MID MORNING

91A

It is COLD and OVERCAST when Dr. Corsini makes his way up to the
FRONT DOOR.

He turns suddenly towards camera with a shocked look on his face.
HE DUCKS AS SOMETHING IS HURLED AT HIM, FAST.

WITH A LOUD, BANG, WE SEE A ROLLED UP NEWSPAPER SLAM AGAINST THE
FRONT DOOR. IT LANDS ALONG SIDE THREE OTHERS THAT HAVE NOT BEEN
PICKED UP. CORSINI APPROACHES THE DOOR AND PICKS ALL FOUR UP.
HE THEN KNOCKS SEVERAL TIMES.

THERE IS NO RESPONSE.

CUT TO: INT. CLANOS HOUSE - MID MORNING

NICK SLUMPS DOWN IN THE COUCH WIDE EYED AND SILENT.

CUT TO: INT. BACK OFFICE - LATER

92

HELENA IS IN A WHEELCHAIR now and has found the LARGE FILE OF
PHOTOS of herself, taken by Nick and hired photographers. She is
appalled.

HELENA

(still in shock but more coherent)
You followed me...everywhere...
You have pictures of me with all of
them....
(she looks directly at him)
What do you want from me?

NICK

I just want to take care of you.

HELENA
 (staring directly into his eyes)
 You're a fucking pervert!
 Get...Away....From me!!

CUT TO; EXTREME CLOSE UP - : NICK'S FACE

His eyes open wide and then squint in pain as he hears once again the sounds of roaring ambulances, hospital pages and the high-pitched whirl of gurney wheels.

DISSOLVE TO: EXT. CLANOS' PORCH - LATE AFTERNOON

93

POURING RAIN. Nick is holding onto the railing screaming to Helena, calmly. From the porch, through the water, several neighboring houses can be seen, and at least two or three of the windows frame people moving around inside. Nick stares at the yellow glow in these windows as he talks to Helena.

NICK
 You want to scream, Baby, go on and scream.
 (he turns to her)
 Go on and hurt me even more...go on...
Scream for help!

Helena stares at him for a moment.

HELENA
 Fuck you! I want to go inside! Bill
 will find you! He'll miss me...he lives
 near me...he'll kill you!

NICK
 (emphasizing each word)
 Go...On...Baby...Scream!

This time she does. LOUD. She screams for help.

NICK
 No. Baby, louder...So that those people...

He points to a nearby window in which two women are sitting and having coffee.

NICK (CONT'D)
 There in the window...those women...
 (MORE)

NICK (CONT'D)
 Scream so that they can hear you!
Scream Louder!!!

Nick is almost in a fit of tears and rage. He's as amazed with his anger as we are. Helena screams again, LOUD. And then again.

NICK
 (watching the window)
 Louder!

She continues screaming. Her face contorts and she begins trying to hit Nick in the back with her fists.

NICK
 Louder! Louder!

She is almost out of breath. No one in any of the houses has heard her cries. Nick sees this and with his back still turned to her...

NICK
 (screaming)
 LOUDER! YOU'VE GOT TO SCREAM FOR HELP LOUDER!!!!!!

CUT TO: EXT. NEIGHBOR'S WINDOW

94

The two women we watched previously, drinking coffee, stop, and one of them goes to the window to peer out.

CUT TO: EXT. CLANOS' PORCH - LATE AFTERNOON

95

Suddenly Helena is frighteningly calm, though we can see a horror in her eyes. She looks down at herself, and then in a flash she propels herself towards Nick, and half out of the wheelchair grabs him as he catches her. SHE BEGINS WEeping UNCONTROLLABLY.

CUT TO: INT. BACK OFFICE :

96

Nick is bent down, examining Helena's loosened bandages. She looks possessed by a type of strength now, a very distant look on her face. No expression.

HELENA

You know what Nick?

(he doesn't respond, she becomes CALM)

I never had an orgasm with you. Not one.

You shook the entire time...remember...?

(mocking him now)

Shaky, shaky, shaky.

NICK

(barely able to speak at all

he looks up at her)

I was afraid.

HELENA

You still should be.

NICK

I wanted to make you feel good.

HELENA

You haven't the faintest idea of how to make
a woman feel good. Spending your money is the
closest you'll ever get. Ever.

NICK

You're horrible.

HELENA

You're a failure.

Nick stares at her, unable to move.

The howl of sirens, the rush of gurney wheels and the faint cries
of a woman can be heard...but only by Nick. His eyes glaze over.
THE SOUNDS NICK HEARS BECOME LOUDER, AND THEN FADE OUT.

CUT TO: EXT. HELENA'S COMPLEX - BILL'S APARTMENT - EVENING 97

Bill is inside his dark apartment with only the television on, at
low volume. He is sitting, drinking a beer slowly on his couch,
watching Helena's windows. After a few moments he enters his
kitchen for a fresh one.

CUT TO: HELENA'S APARTMENT - DOOR

97A

As he does, we see a woman knock, then ENTER, using a KEY.

CUT TO: EXT. BILL'S APARTMENT

97B

When Bill returns to his couch he sees a light on in Helena's window. He races from his apartment, and we watch from his window as he enters the apartment through the slightly open door.

CUT TO: INT. HELENA'S APARTMENT - EVENING

98

Bill steps anxiously into the doorway and sees an older woman standing, frightened in the middle of the room.

BILL

Where's Helena!

WOMAN

I'm the landlady here...

(she recognizes him)

Mr. O'Malley...I don't know...

She owes rent...usually a gentleman sends a check...

Bill looks at the dried bouquet on the shelf next to him, and when it is safe to, he takes the card.

BILL

(embarrassed, but glad to have the card)

I'm sorry. I've been waiting forever....

(as he is out the door, defeated)

I'm sorry...

CUT TO:INT. CLANOS' HOUSE - EVENING (THREE DAYS LATER) 99

Nick and Helena have just finished a meal together at the dining room table. It appears Helena has been given another PILL for her pain, as she looks a bit "out of it". Nick takes the plates into the kitchen and Helena is silent. As he comes back for the glasses, there is a sudden knock at the front door. Nick immediately covers Helena's mouth with his hand, and her eyes open wide. She begins biting his hand very hard.

NICK

(yelling towards the door)

Just a minute!

He rushes Helena into the back office.

CUT TO: EXT. CLANOS' HOUSE - FRONT DOORWAY

100

Anne is standing outside, looking as awkward as she feels.

CUT TO: INT. CLANOS' HOUSE - LIVING ROOM

101

Nick comes towards the door, but before opening it, takes a breath and checks to make certain that the dinner table holds no clues to Helena's presence there. It does not. He opens the door. Anne stands there for a moment, uncertain as to what she should say. Nick, at first shocked, decides he has, perhaps, a brilliant idea.

NICK

(thinking fast)

Anne...God, please come in...

I've missed you...I hoped you

would come...Angel

(pause)

I've always loved you...you know that.

She is about to say something and he stops her with a soft finger over her lips. He kisses her.

ANNE

I was worried...I missed you too,

...so much. I tried calling all week...

Nick takes Anne awkwardly by the arms and shoulders, and kisses her again. Both of them are so nervous that it is as if they have never been together before. Anne's eyes are glazed over with a hopeful and slightly triumphant look.

ANNE

(grabbing at his shirt)

Make love to me, Nick.

Nick stops for a moment as if he's listening for someone. He looks back at us, and then towards the back of the house. Still holding his stare away from Anne, he leads her down onto the floor and begins to unbutton her uniform while the two of them are on their knees. He turns and looks closely at each of her buttons.

Nick looks ridiculous, and is barely able to do this. He reaches about the third button and Anne is all heated up, she doesn't want to wait. She grabs one of his hands and presses it against her breast, rubbing it in circles over her nipples and then stomach.

Nick bends his head and bites her on the neck a bit too hard. Then again. Anne winces, but is a good sport about it.

ANNE

OOOOH! You come here...oh, come here closer...

NICK

(awkwardly as we see him stare
towards the back hallway)

Right, Baby. I missed you, I was such a
fool...I was wrong to let you go...so, so
wrong.

The two of them collapse on the floor, Anne's hand clumsily reaches for Nick's pants and begins squeezing him, she lets go and hikes up her skirt, continuing to kiss him as feverishly as she knows how. Nick is becoming a bit lost in all the excitement. His face shows desperation. He begins moving too fast.

Anne looks a bit concerned, although she puts forth great effort in this, trying to make Nick feel good. As he flips all over her, we watch Anne's face, her lips. They move along Nick's jawline, his cheeks. We see her eyes. Only Anne's eyes. We can hear Nick's breathing and his small words in a kind of grunted whisper.

NICK

Okay...Yeah...Okay...I'm doing it...
You see...I'm doing it...okay...Baby...

CUT TO: INT. CLANOS' HOUSE - BACK HALLWAY

102

We see the office door cracked open about two inches. We can hear Nick and Anne in the other room, "trying" to go at it.

We follow the open door up from the floor and to about past the doorknob, when we SEE another PAIR OF EYES, WIDE OPEN. They are Helena's eyes.

CUT TO: INT. CLANOS' LIVING ROOM

103

Heavy breathing, and Anne's eyes as they dart around the room as, every so often, she attempts to interrupt Nick's "fit" with a kiss or an embrace. Nick is going crazy.

CUT TO: WIDE SHOT - LIVING ROOM

We watch Nick and Anne across the room, still almost fully dressed. Nick pretends to be good at this, and Anne pretends to like it.

CUT TO: ANNE'S RESPONSES

Anne's eyes. Wide open. Then dropping closed, then open again.

CUT TO: HELENA'S RESPONSES

104

Helena's eyes. Wide open. Unblinking.

CUT TO: LOVE MAKING

105

We watch as Nick pushes Anne's uniform skirt up even higher as she throws her head back. We expect him to rip off her panties and really go at it. Instead he looks suddenly at her abdomen, her thighs, the lace of her underwear and :

CUT TO: ANNE'S RESPONSES

Anne's eyes. Her face. She's waiting. We watch as she grabs for Nick's shoulders and hair, and pulls him to her face.

CUT TO: HELENA'S RESPONSES

106

Helena's eyes. They are all we can see. The rest of her face is as dark as the room and hallway she is surrounded by. We HEAR Nick moan in pleasure, although it doesn't sound very good.

CUT TO: NICK'S P.O.V.

107

Anne's face. Helena's face. Anne's face. He cannot decipher between the two. Suddenly it is Anne again. She is disappointed. Nick is climaxing and she's barely on the road home. She begins to release her hold on his hair, and lies back.

CUT TO: NICK'S RESPONSES

108

Nick's face. His mouth is contorted and continues to let out strange screams and moans, although we see him begin to blush. We watch Nick as he breathlessly moves himself, still in his underwear, off of Anne's still figure. She turns to him, about to speak, and he covers his wet thighs and abdomen with his shirt.

ANNE
 (as she hurries up)
 Hey, Hey, it's okay, Honey, it happens.
 I don't mind.

We don't believe her.

ANNE (CONT'D)
 We can try again in a little while...
 I'd like to...
 (she tries to sit near him on
 the floor by the couch)
 Hey, I want to...it happens this way
 sometimes...remember...? I mean...
 Look, let me get you a drink...

She stands up and plays with the buttons of her blouse as she wanders into the kitchen, attempting to show her "Housewife Abilities".

Nick is becoming sick on the couch. He knows Helena is watching. And he doesn't know how he's going to get Anne out of the house, she's suddenly all talk. Nick looks at his hands as if they are dirty.

CUT TO: HELENA'S RESPONSES

109

Helena's eyes. We see them close, and squint as if she is smiling.

CUT TO: INT. CLANOS' KITCHEN - EVENING

110

Anne takes a long sip from Nick's drink before rejoining him. SHE THEN SPOTS THE PHONE, SITTING ON TOP OF THE COUNTER, NOW, IT'S CORD UNPLUGGED FROM THE WALL. She plugs it back in, unnoticed by Nick. She returns to the living room.

ANNE
 (trying to break the tension)
 Let's just sit together and talk for
 awhile...

NICK
 (MAD)
 I don't want to talk.

ANNE
 We don't need to talk about anything
 that makes you uncomfortable...
 We could even just sit together
 a bit...

NICK
(standing up)
I want to be alone, Anne.

Suddenly, the phone RINGS. Nick is more than upset about this.
He jumps up, and screams at Anne.

NICK (CONT'D)
Did you do that!?

ANNE
(frightened)
Yes, I thought it had come undone....

The phone continues ringing. Nick races to it, screaming at Anne. He rips the cord out of the wall. Anne has gotten up from the couch, and is standing by the sliding glass doors, not more than THREE FEET FROM THE BOUND HELENA. She is looking out the windows, crying softly.

When Nick sees the two women, so close in proximity, he appears excited. He watches for a moment, and then:

NICK
Anne.....

She turns to him hurt, but hopeful.

ANNE
(Taking a step forward)
Uh huh...

NICK
(his arms crossed at his chest
confidently)
I think you should go.

We watch as Anne stands for a second, absorbing everything... she exits frame, and we stare, as does Nick, at Helena's eyes...so clear in the opening of the doorway.

CUT TO: EXT. NEWLAND HILLS ESTATES - EVENING

111

We are across the street, watching Nick show Anne to the front steps. Under the light above the door we see Anne attempt to kiss Nick good-bye. He does not respond.

Bill is across the street watching the house. When he sees Anne leave, he looks disappointed and drives away quickly.

CUT TO: INT. BACK OFFICE - CLANOS' HOUSE

112

Nick unties the scarf that bound Helena's arms together behind her back. She immediately reaches for the scarf around her mouth and pulls it away. She twists the fabric slowly in her hands.

HELENA

(calm)

You must have spent most of your life
feeling ashamed.

Nick says nothing, but seems to feel she understands....

HELENA (CONT'D)

(mocking him)

It's okay, Nick...It happens,
(straight face)

Again and again and again....

CUT TO: NICK'S FACE

Nick's face swells with emotion. But there is NO SOUND. He steps away from her towards the window and then propels himself around to face Helena in a loud SCREAM.

NICK

Damn you!!! I love you!

(he presses his hands to his face)

Damn you Bitch!

We see Nick's face CLOSE UP as he raises a finger to Helena. She is smiling at him.

NICK (CONT'D)

(shaking)

You don't understand...anything!

If you were a real woman...if you were
even close to a real woman you would have
lied to me about our sex...real women lie
all of the time...real men lie all the time!!!

HELENA

(calmly)

I wouldn't waste the breath on you, Nick.
The truth hurts. Real people do a lot of
things. And you bet they lie.
But when they lie about sex...bedroom lies...
It's out of love...and respect for certain
feelings...and I don't give a fucking shit
about your feelings. Why lie?

CUT TO: EXT. HELENA'S APARTMENT DOOR - EVENING

113

Bill cautiously, yet determinedly, inserts Helena's spare key into the lock and the door opens. When he is certain no one has watched him, he enters and closes the door softly behind him.

CUT TO: INT. HELENA'S APARTMENT - EVENING

114

Bill stands in the middle of the room silent for a moment. He stares at Helena's bed, goes into a small daydream...we can tell by his lost look.

He squeezes the keys tightly in his hand and closes his eyes. He then takes in a long, sad and hopeful breath. When he opens his eyes, what he sees first is the dried bouquet of flowers...again. He grabs them and marches into the kitchen to throw them away. We can only HEAR him do this.

When he re-enters the room, he is angered, and begins opening drawers and going through shelves looking for clues to her whereabouts.

DISSOLVE TO:

115

SLOW CREEPING SHOT OF SIX OR SEVEN OPEN DRAWERS WITH THEIR CONTENTS IN GREAT DISSARRAY.

As we approach the seventh drawer we see that Bill has found something that interests him.

CAMERA PAN SLOWLY OVER BILL'S SHOULDER AND DOWN INTO OPEN DRAWER.

Bill's hands sift slowly, through at least three or four thousand dollars worth of foreign currency. Then over two PASSPORTS, one issued in the states and one out of Brazil. There are three GOLD WATCHES, one of them a man's, as well as a diamond ring the size of Catalina Island. The inscription on the inside of the ring is hard to read, so Bill goes to the BEDSIDE LAMP and after switching it on reads aloud:

BILL

(as he turns it slowly to read it)

If ever there were an angel...it is you.

CUT TO: EXT. NEWLAND HILLS RESIDENTIAL AREA - LATE EVENING

116

We move slowly down the street -- only porch lights are on now. The neighborhood is asleep. We hear the WIND and it becomes increasingly louder, until after almost a minute, it becomes the heavy, rapid breathing we heard earlier. We continue moving slowly down the street, until we come to the Clanos' home.

We slide slowly, and then suddenly, into the front window, which is COMPLETELY DARK.

CUT TO: TOTAL DARKNESS -

FAINTLY WE AGAIN CAN HEAR A DOCTOR BEING PAGED...IT IS REPEATED AND THEN BECOMES WARPED AND FADES OFF. Then the sound of surgical instruments and suction devices can be heard faintly.

NICK'S VOICE

(calm, as he is at the hospital)

There we go...Everything is perfect now...

CUT TO: EXT. NEWLAND HILLS ESTATES/RESIDENTIAL AREA - MORNING

117

As we see the area again from above the rooftops. The weather is perfect. The sun is shining, the SOUND OF CHIRPING BIRDS is magical.

As we begin to slowly drop down to street level, we go slowly through a neighborhood we recognize as Nick's. As we approach the house we see that the front garden is blossoming and that small SPARROWS hop around the bright flowers. We see Nick head around to the back of the house wearing gardening gloves and carrying a rake.

CUT TO: INT. CLANOS' HOUSE LIVING ROOM - MORNING

118

Again, the far, top corner of the room is what we see. We drop slowly again, almost to the floor and turn to the front windows. As we fall we hear that the television is on.

We look around the house as this continues, and we see that the sunshine is pouring in through OPEN WINDOWS all over the front room. Patches of yellow light move slightly on the floor as the curtains blow in the breeze. There are vases filled with beautiful bouquets of flowers EVERYWHERE, and they move as well when touched by the breeze.

CUT TO: THE TELEVISION :

119

Playing on the VCR is a home movie Nick took of Helena the times that he followed her. Most of it is shot at strange angles, obviously so that he would not be spotted. Two wine glasses, from the past evening, sit atop the receiver, just under half full.

DM

back, the back of Nick's head moves into
he watches, still and quiet. Then, as if
ns to look directly into the camera and
see the videotape playing behind him. We
Helena.

NICK (CONT'D)
love you. More than anything
be together now, you can be my

o the kitchen. We follow him, but it is
focus on him. Everything is clear, but
off into corners a bit. It is as if we

ice water and begins drinking it. He is
and we drift up to the ceiling, back to
window, and then to Nick again as he
terally everywhere.

NICK
to be with you again...

us, realizes something, and immediately
ena moans again and our view of Nick is

HOUSE - MORNING

120

ceiling. We HEAR Helena continue to moan.
w, as we've lost sight of him.

aby I'm sorry,

he house.

jerking back and forth a
the ceiling for something.

121

they rummage through the

122

, panicked, to get inside.

123

is the master bedroom and

124

the bed, with her back to
chest, and her arms are
she is only a torso and
nd clothing that this is
, and then speaks.

rimanding voice)
ry, very bad thing
very bad...dirty...

longer hear anything.

LIVING ROOM

125

to the living room muting
ning room area, PILLS in

n casually for a glass of

CUT TO: DINING ROOM

126

Helena's face, CLOSE-UP. She looks delirious. We begin to pull away from her as Nick speaks from the kitchen.

WE SEE THAT HER ARMS HAVE BEEN COMPLETELY AMPUTATED, and that she sits on top of the dining room table, in a large wooden box. Literally surrounded in a SHRINE OF FRESH FLOWERS and sunlight. Although the sight itself is a beautiful one, we now begin to understand that Nick was perhaps "hasty" with his decision to amputate after the car accident.

NICK (V.O.)

Okay Baby, here's your medicine and your water...

He reaches over to her and brings her head back to look at him.

NICK (CONT'D)

I'm sorry, Baby...I know it hurts right now.
You sure look beautiful today though, the flowers
are fresh...

Helena closes her eyes as he SLIPS THE PILL INTO HER OPEN MOUTH and has her lean towards the water glass.

HELENA

I...can feel it.

NICK

C'mon Baby, we've been through this.
I'm sorry I forgot. I was distracted,
you know I love you...I love you.

He pulls up a chair at the table, and looks up at her.

CUT TO: NICK'S FACE

While behind him the sunlight comes pouring in through the sliding glass doors and reflects along the top of the oak dining table. A moment or so goes by and Nick helps Helena finish the water. The pill apparently begins to kick in, as she is suddenly much more literate.

HELENA

The accident wasn't really bad Nick, was it?
(we are Helena as she speaks)
I didn't have to lose my legs to live...
You needed me to lose them. Now....
(we stare closely at Nick)
You did this to me...I was starting to
believe, too...I don't understand.

NICK

I can't live without you. Now we are together and I will care for you until the day you die, you don't need to worry about anything, I'll care for you completely... you will be happy.

HELENA

Only if I die today.

Nick immediately places his head against her belly and begins screaming.

NICK

No! NO!!!! NO!!! I told you that's not what I want! I need you near me, you make everything else disappear, you make me feel...strong. I love you so much.

HELENA

(looking down at him, then away)

Get away from me.

CUT TO: INT. CLANOS' HOUSE - MID-MORNING

127

Our view of the scene now is from across the room. We can see Nick's head buried in Helena's belly. He holds one of the hundreds of flowers in his clenched fists. The two of them are surrounded by sunlight, as an enormous halo of it fills the dining room and we can see small particles of dust swim around them in the glow. Helena is looking straight ahead, absorbing all he is saying, and we trust, filing it away. She then bends her head down to look at him. We hear her begin to speak, and Nick looks up at her face.

HELENA

I hate you.

128

CUT TO: EXT. CLANOS' HOUSE / POOL AND GARDEN - EARLY AFTERNOON

The SOUND of neighbors mowing lawns, and birds' CHIRPING is heard. The pool reflects the sky and clouds perfectly, a BUMBLE BEE can be seen SPINNING IN CIRCLES caught in the center of the pool.

CUT TO: EXT. CLANOS' HOUSE - EARLY MORNING

129

The house appears calm. We suddenly see Nick in his jogging suit come up to the sidewalk in front of his house. He begins stretching. After about two minutes of this, he jogs slowly up the steps to the front door and enters.

A small plane goes by overhead, and we can hear the small engine groaning, and then fading as we:

CUT TO: INT. CLANOS' HOUSE - MORNING

130

Helena is in the living room watching the television.

HELENA

Don't ever leave me here alone again.
I'm lonely here. I want you to get some movies
or something...I want to get outside.

Nick takes a seat on the edge of the couch. He clears his throat.

HELENA (CONT'D)

Someone will find out you know.
Bill will kill you.

NICK

I don't know...this...Bill you keep
mentioning. You can't survive without
me. I'm the only man who can love you
as you are now...I will care for you
and you will care for me.

It is obvious to us now that Helena is being weaned off of her drugs and is again, a strong opponent in conversations with Nick.

HELENA

I'll never need you.
(she looks away for a moment)
I want a glass of water.

Nick begins to laugh.

NICK

Don't need me for anything, eh?
(he looks directly at her)
You can't have any water.

HELENA

(bitchy)

Nick...I'm thirsty...and I want a glass of water.

Nick shakes his head just slightly.

NICK

Get it yourself.

CUT TO: HELENA'S POV

Our perspective is that of Helena herself. The two of them begin to argue intensely.

HELENA

Tell me about the accident again, Nick.
What was it...(becoming emotional)
a sprained ankle?

NICK

Look. You don't seriously expect,
Helena, that a woman like you...with your
habits...would ever survive out there now...
(he stands up)

You can't get around, you need me.
You can't have all of those men anymore
either...They wouldn't want you now.
But you see, that's good. You are with
me now and I love you no matter what...

HELENA

(interrupting)

Those men were more than you could ever
become. With one finger they could please
me more than you did! You use me as some
kind of masturbatory tool...you can't get
it up without having me at your side.
It's not that you love me, it's just that
you can't be a man without me!

NICK

But I have you.

CUT TO: MONTAGE

131.

A series of shots over several days:

CUT TO: DINING ROOM

Nick as he carefully arranges new flowers behind Helena. We see her admire them, trying not to let him notice.

CUT TO: LIVING ROOM

Nick as he BRUSHES Helena's hair slowly and carefully so as not to hurt her. They are in the living room watching television. This appears to be a usual event. We see her speak to him but cannot hear her. Nick immediately runs into the bathroom and in a moment returns with a HAIRBAND. He carefully puts her hair into a pony tail and then steps around her and admires her. Helena seems to almost blush.

CUT TO: DINING ROOM

Nick and Helena at the dining room table for a meal. Red wine is poured and Nick offers some to Helena. She sips from the glass as he holds it for her. He feeds her a few more bites of what she has almost completely finished before she shakes her head and puffs her cheeks out a bit as if "stuffed".

CUT TO: LIVING ROOM

132

Helena under a blanket on the couch. SLEEPING. Nick stares at her adoringly. Carefully, still afraid perhaps that she might awaken, furious, he strokes her cheek with his fingertips.

CUT TO: INT. CLANOS' KITCHEN - AFTERNOON

133

Nick is standing at the sink in a white sleeveless t-shirt and beige silk, pleated pants. He is on the phone, although speaks softly, and strokes his arms with his fingertips, while the phone is pinned between his jaw and shoulder. Sunlight is pouring into the kitchen through the window above the sink. Helena is asleep in the living room.

NICK

Yes....You're located at the corner
of Dublin Avenue and Rochester, right?
Yes...I'd like to place a prescription order...
Dr. Nick Clanos....St. Mathews

He leans back and looks into the living room towards what we assume is Helena. Suddenly Nick's face changes.

NICK (CONT'D)

Yes...it is....my other line.
Can you hold?

Nick looks carefully at the phone, and presses the receiver down once, quickly. He hasn't answered his phone in months, and the thought of it frightens him now. He slowly brings the phone to his ear.

NICK (CONT'D)

(clearing his throat)

Hello....?

It is Dr. Corsini. We can suddenly hear Helena in the B.G. She is awake. Nick begins sweating and moves away from the window. Helena is yelling, a frightening interpretation of "HAPPY BIRTHDAY" to him from the living room. Nick slides down the cabinets to the floor and with his knees against his chest, begins speaking.

NICK (CONT'D)

Lawrence....Hi.

(He covers his ear to block
out Helena.)

Can you hold for a second, I've got to
get off the other line.

HELENA (V.O.)

Nick! You're on the phone!!!!
Damn You!!

Nick is wincing and shivering as he tries to hold things together. He covers the receiver, and the moment there is a break in Helena's tantrum, he presses the button and comes back on the line with the pharmacy.

NICK (CONT'D)

I'll have to place the order later today,
yes, thank you...

He begins to scamper towards the porch area off of the dining room. His breathing is evidence of his strange movements. Helena is still singing in the background as Nick makes it outside to the porch and closes the door half-way.

CUT TO: PORCH

133A

He begins rubbing his forehead, hard, and turns his back to the sunlight, leaning his body against the railing along the porch. THE SOUND OF A SIREN FADES INTO NICK'S HEAD LOUD. Nick looks panicked. He takes a long deep breath before going back to Corsini. He's in between a rock and a hard place with this one. Nick covers his eyes and the sounds of sirens fades away.

NICK (CONT'D)

Hey, Lawrence...Sorry I had to have you
wait...

(he pauses, and doubles over
as if he's been hit in the stomach)

Nothing.

(he stands upright again)

Helena's here. We're together.

Oh...Nothing...we were arguing...

no problem.

Nick is calming down, although still sounds frazzled.

NICK (CONT'D)

No. No. Don't come over.

(MORE)

NICK (CONT'D)
 (he's panicked)
 Everything is fine. I told you
 months ago I was fine...she's here.

We can hear Helena screaming. Apparently Dr. Corsini can hear her as well. The door is not completely shut.

NICK
 No. Don't come over here. I can handle this.
 I'm not a patient of yours! It's just an argument.
People argue sometimes.

CUT TO: INT. LIVING ROOM CLANOS' HOUSE - AFTERNOON 134

Helena is on the couch, inside her box, breathing slow, deep breaths. She appears to be conspiring, plotting. Although she is adjusted somewhat, she still wants her freedom.

We watch Helena's face, CLOSE-UP, as we SEE and HEAR Nick in the background.

NICK
 I told you, I'm very happy now.

Helena closes her eyes.

NICK
 I've been busy....

Nick pauses and listens to Corsini. Helena continues her deep breaths, and we see her jaw clench and her eyebrows raise and lower in the almost silence. We can HEAR birds faintly from outside.

NICK
 I think it's better that you don't.

Helena's face contorts. Although what comes from her mouth next is sweet, sugar sweet.

HELENA
 Nick, Darling. Who's on the phone?

Her eyes open slowly, and she waits.

CUT TO: EXT. CLANOS' PORCH - AFTERNOON

135

Nick looks up from the ground and we watch as his jaw drops and he mumbles a bit of babble to Corsini. Nick stares into the living room. Half of his own reflection is in the glass door.

NICK

Sorry. No....It's Helena. She was calling for me.

Nick begins walking inside.

CUT TO: INT. CLANOS' LIVING ROOM - AFTERNOON

136

We can see Nick coming up behind Helena slowly. Helena turns her head to the side, anticipating his approach.

HELENA

Who's on the phone, Darling?

Nick is incredibly confused, and carefully, with the phone still at his ear, bends down at her side.

HELENA (CONT'D)

Who is it, Nick?

He looks at her and then at the phone.

NICK

It's Lawrence...Dr. Corsini...I told you about him, remember...? You met him at the party...

The look on his face is one of disbelief, paranoia, and obsession. Helena leans to him as if she's about to plant a small kiss on his lips...Nick leans to accept it, innocently.

HELENA

(whispering)

That's good....

(screaming suddenly)

Because maybe a fucking shrink would like to hear some of what you've done to me!

Nick leaps up and runs with the phone to the kitchen, and then realizing it isn't safe from Helena's verbal massacre, bolts outside to the porch again into BLAZING SUNLIGHT. He slams the glass door shut.

CUT TO: CLOSE-UP HELENA'S FACE.

She appears to be very much in control right now. Behind her we can see and only faintly hear Nick as he finishes his call with Corsini. He is screaming.

CUT TO: EXT. PORCH

Nick as he hangs up and stares inside in Helena's direction. He slides the door open with a BANG.

CUT TO: INT. CLANOS' LIVING ROOM - AFTERNOON

137

Nick bolts into the room as we watch Helena turn and study him calmly. He crosses the room and rips the phone out of the wall. Wrapping it up in it's cord, as it had been, he begins to scream.

NICK

What in the fuck are you trying to do
to me? Are you trying to destroy all I have?
All I've given you...All...everything we have!!!!
If I lose...you lose too, Helena!

Helena is calm.

HELENA

(looking away from him)

I know you now, Nick. How you think.
What makes you panic.

Nick hurls the phone across the room, Breaking one of the sliding doors to the porch.

NICK

You are so wrong. If you knew me
you would understand how I'm feeling....
how I've felt for years....

He steps towards her, about to speak.

HELENA

I know your little secrets, Nick,
and I can hear you crying, moaning,
and I can hear you jerking off...
or is that someone else you've got
trapped here?!

Nick stands up and backs away, fast.

NICK
You're a sick bitch.

HELENA
Oh.....so maybe yes.....?

NICK
I don't talk about things like that....

HELENA
(smooth)
No?

NICK
That way.

HELENA
Maybe that's why you don't fuck that way.

Nick backs up even further.

NICK
(bumbling like a child)
You're ugly when you talk like that. You
sound like a whore. Don't talk to me like
that...you're always talking about sex....
never love, sex has nothing to do with this.

Helena turns to him with a wise expression on her face.

HELENA
Sex has everything to do with this....
Sex has something to do with everything.

NICK
You're wrong....

HELENA

No...No I'm not wrong. Sex is why we're here. Sex is why this house was built, and the ones that line the street outside. And why there are flowers, birds....why there is money.....

HELENA (CONT'D)

(she turns away from him)

You don't see any of that because you've hidden yourself away. You can't learn how to be a man by reading medical books....you have no idea how relevant sex actually is.

NICK

I know that sex is only a part of other things.... it's not that important....and how can a whore say any different!?

HELENA

I'm no whore to you...I'm a Princess. You don't know the first things about what I'm saying. You don't know about me. Remember I've been with you. And I've watched you. You don't know.

Nick lurches forward and begins yelling.

NICK

I love you. I loved you when we were together years ago....not the act, not the body....but then I didn't know that while I was having sex, you were just fucking me!!!!

He is becoming emotional, and Helena can see it. She takes immediate and calm advantage of the situation. Her expertise has come to the top of the discussion and she plans to make it evident. She is calm.

HELENA

Having sex....fucking....

(she stares directly into his eyes which are watering)

You don't know the first thing about making love to a woman. Your mistake as a man.....my sweet.

Nick collapses backwards onto the couch opposite Helena and covers his face with his hands. Helena continues.

HELENA

I've watched you. Your not feeling the woman, you're not feeling anything. Your eyes are wide open...you see too much, you need to breath, stop, stop thinking.....feel.

Nick speaks slowly and carefully through his hands.

NICK

Leave me alone. Just shut-up, and leave....me...alone. I'm supposed to be in charge here....I....

HELENA

You're really that frightened, aren't you. Of everything. Of women. Of me. Of what I want...don't want...feel. Aren't you?

NICK

No.

HELENA

You are.

We see Helena close-up now. She leans her head back, and takes a deep breath. She continues speaking slowly, authoritatively and yet still delicately. She is more beautiful right now than we have ever seen her.

HELENA

A woman is something soft, something warm, when you feel her. When she is naked. When she is touched...discovered, you see that things happen inside. That she opens up.

(she turns to Nick)

Sometimes the woman is sad.

Nick begins to remove his hands from his face, but still cannot look at Helena. He reaches for the armrest of the couch and begins clenching his fist and scraping his nails against it slowly. He looks down at his legs, the coffee table, the edge of the round glass, as she speaks.

HELENA (CONT'D)

Sometimes she is angry, helpless, beautiful.
Sometimes, she is strong and she is still only
that one woman.

(she closes her eyes)

You have to treat a woman to a type of freedom,
while at the same time....you need to give her
boundaries.

Nick tries to look at her but cannot. When we see Helena, we see
only her face. Lips, eyes, hair.

HELENA

You have to discover a woman, as if you
cannot see her. Feel her skin with your lips,
feel her breasts, feel her skin, the way it
contracts, moves....it has a breath of it's
own, flesh. It does.

(she looks hard at him)

You can't be afraid.

(she waits)

You have to forget that you're even trying to
please yourself....I don't mean....

(she pauses again)

I don't mean forget yourself, but give to
the woman...give to her, touch her,
caress her as you would have her caress you.

Nick looks at her now, and cannot look away. His hand is still
clamping the armrest of the couch.

HELENA

And talk to her. In deep whispers...tell
her what you're doing. What you see.
Tell her things. dreams.

(she looks into Nick's eyes)

Tell her you're inside of her.

Tell her how it feels.

Nick's lip begins to quiver, and his hand slows in it's movements

HELENA

You can't be afraid to tell her. Touch
her...use your tongue, your breath. When
you talk to her, tell her dreams, like I said.
Analogies. Bring her into a dream. When she
is lost in this dream, you are in control.
Move slowly....very, very, slowly. Failure
is impossible here.

Nick's hand slows and almost caresses the armrest.

HELENA (CONT'D)

Because when she's in this dream, and you're moving over her, and inside of her, she is learning the form of her body again with you. She'll look for reality. When she is about to come...she'll look for reality...she'll grab for you, grab your back, your thighs, she'll wrap herself so hard around you...Let her have you as her reality, but don't let her come. Make her wait.

Nick's hand begins rubbing the armrest. It is obvious by his expression that he is unaware that he is even touching the fabric. He cannot look away from Helena. Nor can we.

HELENA

Tease her. Play with her. Make her feel. Don't let her help herself. If she is there for you, she will help you. You take care of her.

(she closes her eyes, and becomes
breathless)

She's so sensitive now.

Low, sensual, "african" music begins to fade into ear shot. Nick's hand moves almost erotically along the armrest, and the cushion next to him. Helena has become incredibly "involved" in her instruction, and it becomes apparent. She takes deeper and deeper breaths, moves her head from side to side, slowly.

HELENA

Mood is everything. Sound. Rhythm. When she is at this point. You are with her, nothing is wrong as long as you are feeling her, keep moving.... move slow...again her breasts, her thighs, her neck, feel them with your breath, tell her things....

(her eyes open and then close
again)

You have to fill her entire body with you....fill it.

The music begins to increase in volume level.

CUT TO: HELENA CLOSE-UP

Helena's face as her mouth continues speaking. We can barely make out her words. Behind her, through the broken glass door, we can see the sun setting.

CUT TO: CLOSE-UP OF NICK'S HAND

Nick's hand as it moves enticingly along the fabric of the couch.

CUT TO: NICK'S FACE CLOSE-UP

Nick's face CLOSE-UP. He stares, unblinking towards Helena.

The music rises as we:

CUT TO: INT. CLANOS' LIVING ROOM - EVENING

138

In slow motion, we fall into the room, turn, float slowly over a phone book opened to "escort services" and pan up to watch Nick remove the final stitch of clothing from a woman we assume is from this service. (We will call her Candy) We see her figure, opaque and full, from behind, as he bends to her feet to help her step out of her underwear.

We hear only the music we recognize from Helena's talk. It's heavy african drum beat is slow and exotic and we watch as Nick and Candy fall slowly to the couch and then to the floor where we see Nick has indeed learned something new.

The rhythm of the two of them together is strange at first. As we close in on the two of them, their faces, we realize that Candy is playing her part as the whore. She's cheapening it by talking too much too him. We watch her mouth move in well-rehearsed manners.

Suddenly Nick's hand reaches up from her abdomen and covers her mouth entirely. Her head shakes as he begins to lick, bite, suckle, every inch of her, starting just below her jawline, and moving downward. We see Nick close his eyes....falling into the rhythm Helena spoke of.

CUT TO: INT. BACK HALLWAY - EVENING

139

Helena's eyes. Her face. This time without a scarf across her mouth. She watches intently, and we wonder if she may scream for help.

CUT TO: LIVING ROOM

140

Nick and Candy. Candy is trying to fight Nick as much as possible, obviously a bit threatened by her loss of control and, by the way she quivers, her composure as well. We are still in slow motion when we see them. Nick then rolls the fingers of his free hand down the length of her body and we watch as his hand disappears between her legs. We see him bend to her ear, and whisper.

CUT TO: CLOSE-UP OF HELENA

141

Helena. Her mouth is open as if she may really scream...as if the entire plan was to entice someone into the house to help her get out. We watch her eyes open wider as she watches the love-making in the next room.

CUT TO: LIVING ROOM

142

Nick and Candy. She is giving in. And we study Nick as he experiences a woman for the first real time.

CUT TO: HELENA - BACK HALLWAY

143

Helena as her mouth closes shut.

CUT TO: CLOSE-UP OF CANDY - LIVING ROOM

144

A close-up, slow pan of Candy's bare side. Nick's face, eyes closed, comes into view as we see him licking and breathing along her breasts, waist, hips, thighs. He lifts her leg into the air and licks the underside of her thigh. The hand over her mouth is no longer necessary. Already, she is at his mercy.

CUT TO: CANDY'S FACE

Candy's face. Her mouth open again, lips shaking. Her head rolls, so that her cheeks brush against an article of clothing under her head. She flicks her tongue at the fabric, in gesture of pleasure.

CUT TO: INT. BACK HALLWAY - EVENING

145

We can see the office door open and can make out the outline of Helena's face, but nothing more. MOONLIGHT from the window behind her in the room, dusts her hair with white/blue light. The music increases in volume.

CUT TO: LOVEMAKING

146

Nick and Candy as they are all over one another, Nick however, following direction to the "T", is completely unselfish, although obviously enjoys what he is feeling.

CUT TO: CLOSE-UP NICK'S FACE :

147

He flashes back: On Russell as he exited the party. We see him alone facing Nick:

RUSSELL
You're quite a talent, Nick.

CUT TO: NICK

148

He takes this line differently now, and really begins to grind himself into Candy....Russell's words, his incentive.

CUT TO: INT. BACK HALLWAY - EVENING

149

We are closer to the open door and can see Helena's eyes, although that is all. They are open, unblinking.

CUT TO: EXTREME CLOSE-UP

150

Of Nick's chest as Candy's belly and ass move closer and closer towards his face.

CUT TO: PARROT IN CAGE

151

The PARROT fluttering wildly in it's cage....feathers floating EVERYWHERE.

CUT TO: INT. BACK HALLWAY - EVENING

152

The music level is still growing as we move now closing in on the doorway.

CUT TO: NICK'S HANDS

153

Nick's hands, tight around Candy's ankles. Slow motion as his fingers press deep into her skin.

CUT TO: OFFICE DOOR

154

The open office door and Helena's face, almost totally visible now. Her eyes are at half-mast.

CUT TO: LOVEMAKING

155

Nick and Candy in an incredible embrace, still in slow motion. Both of them are obviously howling, though we cannot hear their voices. Only the music.

CUT TO: HELENA

156

Helena's eyes as they open WIDE.

CUT TO: THE PARROT

157

THE PARROT: in it's cage (hanging to the side and above Nick and Candy.) In slow motion it flutters, frantically inside the bars. feathers begin to float out of the cage, around it and down.

CUT TO: LOVEMAKING

158

Nick and Candy as they come to what appears a mutual and unbelievable climax. They claw and bite and arch their backs, all the while catching each other's eye.

CUT TO: HELENA

159

Helena. As she throws her head back exposing her entire face to moonlight. Her mouth is open, and her eyes closed. She has climaxed with them.

The music fades to a LOW ECHO as we watch Helena, also in slow motion covered in white/blue light.

FADE TO BLACK AND CUT TO: INT. CLANOS' DINING ROOM - NIGHT

160

Nick and Helena are alone in the house. Nick is holding a glass of red wine to Helena's lips. She sips slowly from the glass twice.

NICK
(slightly shy)
So.....?

HELENA
So what?

She is in no position in her mind to let him know how wonderful he was with Candy, let alone how much she enjoyed it herself.

NICK
How did I do?

HELENA
What do you think?

NICK
I thought it was good....

HELENA
Uh huh.

NICK
Damn it! Why do you do this?
(he puts both wine glasses
down on the table, hard)
It was good, wasn't it?

HELENA
I wasn't paying much attention.

NICK
Fine.

He begins to head for the door. Helena watches him.

NICK (CONT'D)
Weren't paying much fucking attention....
(he opens the front door)
I'm going out.

HELENA (V.O.)

Don't you leave me alone you son-of-a-bitch!

NICK

Oh, I should stay here with your smiling face?
 (he slams the door closed)
 I do everything for you...I give you everything!
 (he begins to get emotional)
 I don't understand you! I tried to do what
 you asked and now that's no good either.
 You're inhuman!!!!

We see Helena CLOSE-UP and watch as her head slowly slumps over, she herself appears to be on the verge of tears.

HELENA

I wish you were dead.
 (she raises her head, sniffles)
 If you're living in hopes of getting love
 from me, I've already told you...you've
 stolen too much, no one could love someone
 who has stolen so much....

Nick takes a step forward and then slowly approaches Helena from behind. He stops half-way and looks frightened to death.

NICK

You are as guilty of thievery as I am....
 I was good with her wasn't I? I finally
 do something right....something you want
 a man to do....but it doesn't matter...
 Robbery. You make me wish I were dead.

HELENA

Do I? Then do it!!! Kill yourself!!!

NICK

You really do want me to die, don't you?
 You want me dead....That would finally make you
 happy.

HELENA

Do it! Do it! Go on, I don't need any man! I just want to fuck them like I fucked you!!! That's what you want to hear isn't it? There's your excuse for all of this....take it and run...she was just a whore, she deserved what came to her....Right?

She is hysterical, and Nick appears locked in a type of depression/trace...he is walking silently to a bureau in the hallway and opening a drawer. He reaches inside as Helena continues.

HELENA (CONT'D)

You say I stole from you...You know nothing of losses!

(she is crying now)

Look at me!!

Nick comes towards us, to the side of Helena with a pistol in his hands, which shake feverishly. He is weeping.

NICK

(looking down at the gun)

I love you.

HELENA

(facing him and screaming)

You're a liar!!

NICK

I love you.

Helena cannot say anything. She only shakes her head in a fit of fear and anger.

NICK (CONT'D)

(weeping uncontrollably as he raises the gun to his face)

I love you, I swear....

Helena continues her silent fit, though now she watches Nick's every move, eyes open wide.

NICK

(as he takes hold of the gun with both hands and is about to put the barrel in his mouth)

For you...

Nick begins to place the gun between his lips, and Helena, watching him, stops shaking her head, and opens her mouth as if entranced suddenly by what Nick is doing. There are tears streaming down both of their faces. Nick sees Helena.

CUT TO: HELENA'S FACE

Helena's face CLOSE-UP as she opens her mouth still wider, and then closes her eyes. She breaks into a scream.

HELENA

No! No!

She does not open her eyes, though continues weeping. Nick slowly takes the gun out of his mouth, and looks at it, and then at Helena.

NICK

Helena.....

(teasing almost)

Helena....look at me....

Helena slowly opens her eyes which are fogged completely by tears. Nick raises the gun to his head and smiles, waiting. Helena takes the bait, and screams.

HELENA

No! Stop it!

Nick lowers the gun and then raises it to his mouth again. Helena follows his every move and screams again for him to stop.

Nick now goes to Helena and begins waving the gun around her face, mocking her.

NICK

(mockingly)

Helena...I could do it...make you
happy...kill myself...kill you...
here's the ticket...right here...

(he steps close to her and touches
her lips with the barrel)

Open wide...it will only take a second
and everything will go away.

Helena is surprisingly calm. She continues crying but it appears she almost enjoys Nick's sudden control over her. She closes her eyes, and then leans into the gun and runs her tongue along the cold barrel. Nick is horrified.

NICK

Stop it! Don't do that...stop!
(he pulls the gun away and
puts it to his own head again)
I'm sorry....

Helena has opened her eyes wide again and speaks to Nick.

HELENA

Don't leave me alone. Put that down.
Put it down, Nick. I don't want to be
alone.

NICK

(as he lowers the gun and
falls to his knees)

You are my princess....
(he throws the gun onto
the floor)
I'm sorry...I...

HELENA

Don't talk now.
(she slowly stops crying)
Be quiet with me.

CUT TO: INT. LIQUOR STORE - NIGHT

161

CLOSE-UP on a six-pack of BEER, a bag of POTATO CHIPS, and a bottle of ASPIRIN. The cash register's charging up items can be heard. The PHONE behind the counter begins to ring. SLOW PAN OF ITEMS on the counter as we hear the conversation on the phone.

CLERK (V.O.)

Uh huh...Uh huh....Uh huh...

I'd love to have the Aloe juice and
limes brought to you, but my delivery
Boy just left.....

(sigh)

I'm sure you WILL pay \$50 bucks.....

CAMERA PANS TO: Reveal BILL at the counter.

BILL

(interrupting)

Sam, I'll take it.

CLOSE IN TIGHT ON BILL'S FACE. HE IS SEETHEING.

SAM/CLERK (V.O.)

Actually, sir, I've found someone,
it will be there shortly....THANK YOU, SIR.

CUT TO: INT. CLANOS' HOUSE - NIGHT

162

Nick sits down and watches Helena for a moment.

NICK

It shouldn't take long...fifty bucks
will make any kid hustle...

(he looks at her more closely)

Helena?

HELENA

That combination...

(she turns to him)

Be very careful with me right now...

(she pauses again)

I need to ask you something.

NICK

What is it?

(he waits)

Helena....?

HELENA

(she looks directly at him)

Do you love me?

(she looks away, waiting)

NICK

My God, you know I love you....I
never stopped...

HELENA

(still turned away from him)

How do you love me?

NICK

I'm not sure I understand the question...

HELENA

(interrupting impatiently)

Do you love me as a woman or as a
possession. Tell me.

NICK

I love you as a woman...of course
as a woman...not your body....you,
you inside, who you are....but you
don't see that because of what I have
done...how I've scarred you...I know.

HELENA

Nick....

(she clears her throat and
lowers her head)

That combination is something I like
to have....when I'm...

NICK

Tell me. Ask me. Whatever.

HELENA

I want to feel like a woman again, physically.
 (she waits, shaking)
 I want you to make love to me.

Nick looks shocked. ALL SORTS OF HOSPITAL RELATED SOUNDS FADE INTO HIS EARS, LOUD AND THEN FADE OUT IN A PIERCING RING. He shakes his head.

NICK

Helena...I..

HELENA

(on the verge of tears again
 and screaming now)
 Don't say no, Damn it!!!
 (pause...more calm)
 Please....give some of what you've taken
 away, back to me.

NICK

(after a long moment)
 Whatever you want.

HELENA

Kiss me.

He does.

HELENA (CONT'D)

Like I taught you, Nick.

Nick kisses her again, this time to Helena's liking, and as the kiss ends, both of them appear shy, excited almost.

CUT TO: INT. BILL'S CAR - NIGHT

162A

Bill is stopped at a light about five minutes away from the Clanos' house. He puts one cigarette out and immediately lights another. THE BAG OF GROCERIES IS IN THE SEAT NEXT TO HIM.

CUT TO: INT. CLANOS' DINING ROOM - NIGHT

163

The two of them are pretty hot and heavy now. Nick has set the box atop a large STAND so that he is face to face with her.

The two of them kiss and Helena begins tracing the features of Nick's face with the tip of her nose, and then with her tongue. Nick plays with one of her nipples and we SEE Helena's eyes, flutter.

Beautiful MUSIC begins to flood the scene, softly although it, along with the shadowed glow of the streetlight outside on their faces, aids in this incredibly strange scene.

As the two of them lose all reservations, and completely give in to one another, WE SEE THAT BILL HAS FOUND HIS WAY INTO THE HOUSE THROUGH THE BACK DOOR AND IS STANDING ONLY FEET AWAY FROM THEM. From where he stands he cannot tell there is anything 'wrong' or different with Helena, he can only see that she is with this other man. He is LIVID.

Bill silently takes the bottle of Scotch out of the bag, and proceeds to pour it onto the floor, with his other hand he hurls the two limes towards the front window. A LOUD SPLAT CAN BE HEARD AS THE FRUIT BREAKS OPEN and Bill hurls himself towards the shocked Nick. Screaming he grabs Nick's shoulders and pushes him to his knees, exposing the 'new' Helena.

BILL

My God, Helena I missed...

(he sees her "condition")

HOLY FUCKING SHIT! What happened?

Helena can't say anything. She sees the look on Bill's face. This, the man she used to control so easily, now finding her so repulsive. She just stares blankly at Bill, and as well at Nick who suddenly rams his HEAD into Bill's GROIN, causing quite a scream. Helena begins to cry.

Bill swings around to Nick who is now standing and absolutely destroys Nick's mouth with a punch. Blood goes everywhere. Nick can barely stand as Bill keeps coming at him with blows all over his body. Nick screams as he is hit.

BILL (CONT'D)

Who did this to her!! You did this, didn't you! She's a horrible, ugly thing now!

Nick is on the floor near death. Just as Bill is about to deliver the punch that kills him, Helena screams. We see incredible desperation in her face, a very defeated look we have never seen in Helena. It is as if she is giving in.

HELENA
(screaming and crying)
Stop it!!! Don't hurt him!! Please...
Oh God Bill...stop it!!!

Bill turns to her, disgusted.

HELENA
Don't hurt him!!! I NEED HIM!!!
I NEED HIM!!!!!! You don't understand...
let me explain...

Bill stops dead in his tracks, and almost everything is silent.

HELENA
(in a whisper)
I...love him.

Nick's face begins to glow even beneath the blood and broken bone. She has admitted to loving him, and that's all that he feels, hears, sees. Bill is outraged and disgusted. He begins looking around for the phone.

He spots it outside the broken glass door, and on his way to get it, spots the GUN. He picks it up and swings around to Nick. He continues backing up for the phone.

BILL
Don't you move!

Bill reaches the phone and carefully moves past the delirious Nick to the phone jack. He gets a dial tone and punches in 9...1...1.

The sound of Bill's dialing echoes through the room until it is almost sing-song in tone.

CUT TO: MONTAGE

A series of SLOW MOTION shots of the PHONE CORDS as it dangles by Bill's thigh.

NICK'S HORRIFIED FACE as he glances from BILL...to the GUN...to HELENA, who is weeping silently.

NICK
(his voice warped)
You love me...

The sing-song tone of Bill's dialing fades in and out of the SOUND OF SIRENS, as POLICE LIGHTS begin to flash from outside the house.

The LOUD SOUND OF FOOTSTEPS approaching the house fade in as CLICKS on the steps outside.

CUT TO: NICK

164

CLOSE-UP on Nick's face as he watches the OFFICERS come up the front steps. Nick begins to cry.

BILL
(screaming to officers)
Look at her, she used to be beautiful...

The POLICE OFFICERS take Bill outside for questioning, and Nick collapses onto his knees, weeping uncontrollably.

SLOW MOTION comes into play here as the officers walk around the room, questioning the two of them. Nick on the floor, Helena high up on the stand inside the box.

We see Nick shake his head, as if he can't explain anymore. We HEAR him screaming Helena's name, although it is slow and warped, creating an even more upsetting cry.

One of the officers approaches Helena, after she calls him over. SLOW MOTION STOPS as Helena begins to explain her car accident, how NICK SAVED HER LIFE.

HELENA

This is my home now. If I were not alright, I would have told you...
I understand Bill's concern...he hasn't seen me in well over a year...It will take him time before he really...
(she clears her throat)
understands...

Several shots now of the Police finalizing their reports, calming Bill down, and apologizing to Nick for the rude intrusion. As Nick shakes hands with the officers, he looks over to Helena who knows he is feeling both relief, and guilt. She seems to be more comfortable than ever now.

CUT TO: INT. CLANOS' HOUSE - LIVING ROOM - NIGHT

165

The police lights can be seen spinning, and then disappearing down the street, slowly so as not to alarm the neighbors.

HELENA

We can stop hiding now...I can sit outside, feel the sun again.

NICK

Yes.

HELENA

Do you feel okay, now?

Nick nods.

HELENA

Bring me a cigarette then?

Nick enters the kitchen, pulls a pack from the drawer, and catches himself, shaking. Helena sees it too.

NICK

I guess I'm not quite okay yet...
I'm not sure you did the right thing...
lying like that for me...

HELENA

The cigarette, Nick, please.

Nick walks to her and carefully sets the tip in between her lips, and as he is about to strike the match, she let's go, and the cigarette falls to the floor.

NICK

I'll get it...
(he bends down)

HELENA

(almost authoritatively)

What I told the police, Nick...
That was for me.

CUT TO: NICK AND HELENA

Nick and Helena from the side. Helena surrounded by flowers as she looks down at Nick who takes the cigarette in his fingers carefully, and looks up at her.

NICK

So that I would stay...here with you.
Care for you...?

HELENA

Yes.

NICK

Forever.

HELENA

You have no choice.

Nick moves, as if he is about to stand, and then kneels directly in front of Helena, who looks down at his face in silence.

NICK

(in a whisper)

It has always been my choice.

He looks at her as if she were an angel, and then nestles his head against her. Helena closes her eyes, still silent.

SLOWLY WE BEGIN TO CLOSE IN ON NICK'S FACE. HIS EYES FLUTTER AS HIS PUPILS SPIN AROUND IN A R.E.M. STATE. WE FADE INTO HIS CLOSED EYES AND:

166

CUT TO: INT. ST. MATHEWS HOSPITAL - WAITING ROOM - LATE NIGHT

STEADY-CAM SHOT - LOW - THE ENTITY RETURNS TO NICK'S BODY as: Alan Shapiro softly nudges him awake. He has been sleeping on several chairs in the hospital waiting room.

We can hear Alan being paged...the same voice Nick heard sporadically after Helena's accident. Nick opens his eyes and looks confused. He sits up.

NICK

(mumbling, still slightly asleep)
God...Oh God....what's happening...?
Where's Helena....?

ALAN

Nick, the operation is over...she's fine.
She's going to be in room #308...give it
about fifteen minutes, then go on in.

(he smiles)

Really...she's going to be fine.. Six hours
on the table due to the internal damage,
but she's going to be just fine. Let me go
check out this page...I'll be right back....

Nick is still confused. Stunned. Alan pats him on the shoulder and heads around the corner to the front desk.

Then, from around the corner, comes Anne. She bends down to Nick and looks a bit sad.

ANNE

I just came to see that you were alright.

NICK

Anne, my God.....

He embraces her, long and hard.

NICK

I need to talk to you....

ANNE

(she stands up)

You come and find me later, then.

She looks at him carefully, and attempts a smile.

We begin to realize that the amputations were an elaborate nightmare, from which Nick is still recovering. He looks down at his hands, and one is clenched tight in a fist.

He opens it and sees a bottle of sedatives he grabbed before the accident. He rubs his face and shakes his head...laughing almost, but nervously, frightened.

He tosses the pills across the floor, under the chairs across from him. A woman near to him spills a bit of her coffee, surprised by the toss.

NICK

Jesus...

(he rubs his face, looks for Alan)

Alan comes around the corner excitedly, clipboard in hand.

ALAN

Let's give it a shot now...

(he helps Nick up)

Boy I wish I could have slept through
all of that...I must say though
that I did a beautiful job.

The two of them walk together to the elevator and disappear behind the doors as they close.

CUT TO: INT. DOORWAY/ROOM #308

167

We see Helena plugged up to all types of monitors and intravenous medications. She appears bruised, but she is not as Nick dreamed. She is in one piece, beaten a bit, but whole. Alan EXITS quietly.

Nick walks slowly to the side of her bed, and carefully strokes her arm...then her leg.....he wipes the tears out of his eyes, and lets out a sigh of utter relief. He bends down and presses his head onto her chest.

The SOUND of her HEARTBEAT fills the room. We begin to slowly pull back away from them and out into the corridor. The heart-beat following us, until we:

FADE TO BLACK