

**"DAMAGES"**

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**REVISED  
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BLACK

We hear a BASEBALL GAME on the radio. Then--

SURGEON (V.O.)  
Berris Retractor.

Next we hear a BEEP as A GREEN LINE suddenly ZIG ZAGS across the screen. And we quickly...

PULL BACK TO REVEAL: AN OPERATING ROOM

A HEART MONITORING MACHINE in immediate f.g. We hear BEEP. BEEP. BEEP as the green line continuously zig zags across the display.

We PAN past a SURGICAL TRAY as the gloved hand of a NURSE reaches in and grabs the called-for instrument; past another weird looking MACHINE -- doesn't really matter what it is -- past the back of the SURGEON...

SURGEON  
Somebody gimme an HT-1 count.  
Anybody.

NURSE #2  
36 point 5. Moving down.

Moving away from the surgeon now... around the table...

SURGEON  
Come on, lady, work with me, huh?  
This thing drops any lower than 30,  
we're baked. We're in the weeds.  
(then)  
Who's got a Red-Sox score?

We QUICKLY TILT UP from a BLOOD SPLATTERED TRANSISTOR RADIO to the ASSISTING SURGEON...

ASSISTANT  
Still five-nothing, but Clemens  
just walked three in a row.

THE HEAD SURGEON

looks up. We see the eyes: Calm.

SURGEON  
Wow. The Red-Sox are actually  
blowing a lead?  
(shakes his head)  
Amazing. Suction...

NURSE

34 point 3.

ASSISTANT

Maybe we should go back.

(beat)

Dr. Hilly?

SURGEON

(doesn't look up)

This is a penicillin reaction.

It'll level off at 32, 32-5.

ASSISTANT

You don't know that.

SURGEON

Sure I do. I know everything.

(nudges the Nurse

next to him)

Know how?

NURSE #1

How?

SURGEON

Because I'm Doctor-Man.

The surgical team chuckles, loosens up a bit. SILENCE.  
BEEP. BEEP. BEEP. Then-

NURSE #2

Down to 33.

BEEP. BEEP. BEEP. The number on the display flashes  
to--

NURSE #2

32 point 5... still moving...

The readout FLICKERS, then BLINKS OFF. NURSE #2  
urgently fiddles with the knob on a machine...

NURSE #2

Shit...

She BANGS the top of the machine. The readout RETURNS.

NURSE #2

32 point 4...

The surgeon eyes the machine, shakes his head.

SURGEON

Nice fucking hospital.

THE WAITING ROOM

An AMBULANCE ATTENDANT talks to an ORDERLY beside the candy machines.

ATTENDANT

It's a miracle she made it at all.  
I mean, if you saw the car...

ORDERLY

(inserts change  
into the  
machine)

Where'd it happen?

ATTENDANT

On the entrance to the Parkway. In  
Brookline.

ORDERLY

Brookline? And they brought her  
here? Jeez, the new guy must be  
good...

INT. OPERATING ROOM - SAME TIME

As the surgeon nods to the tray...

SURGEON

Tanya, sweetheart, hand me that  
uh... y'know, that shiny, flat  
thingie with the pointy edge...

NURSE #1 (TANYA)

Baker clamp.

SURGEON

Baker clamp, Baker clamp... Christ,  
I should know that.

(winks at #1)

Irrigate and give me a Fulson Pin.

NURSE #2

31.

SURGEON

More suction.

NURSE #2

30 point 4.

ASSISTANT

This is dangerous.

SURGEON  
(looks up at the  
assistant)  
Loosen your grip, Louis.

NURSE  
30 even.

SURGEON  
20 cc's of adrenaline, stat.

ASSISTANT  
We're gonna lose her.

SURGEON  
Not today.

NURSE #2  
29 point 5.

NURSE #1  
Adrenaline.

NURSE #2  
29.

A HOME RUN on the radio. The surgeon looks up.

SURGEON  
Hang in there, Clemmons...

NURSE #2  
30 point 2.

Nobody moves. We hear the machines... the baseball  
game... and then-

NURSE #2  
30 point 5. Moving up...

ASSISTANT  
Jesus...

SURGEON  
Ease up on the suction.

NURSE #2  
30 point 8.

SURGEON  
Well well well...

WHOOPS and HOLLERS from the surgical team.

SURGEON

Nice going, everybody. Way to practice medicine.

(to the assistant)

Louis, you were kind've a wussy, but we won't hold that against you.

The surgeon pats the assitant on the back, leaving a BLOODY HANDPRINT...

SURGEON

Whatta you say, you redeem yourself, and close for me?

The surgeon backs through the doors into...

A CORRIDOR

The surgeon, Dr. JED HILLY, walks at a clip, pulling down his mask as he goes.

Yes, he's young and handsome; he's one of our stars, but two other words also come to mind as we see his face for the first time. And they are: "In Control."

Jed stops at a door marked DOCTORS LOUNGE. Opens it, when we hear...

WOMAN'S VOICE

Doctor Man.

Jed looks across the hall at TANYA, the nurse from the operating room. Her mask off, we can see she's pretty in an "available" sort of way. She leans, one leg up, against the opposite wall.

TANYA

Very impressive.

JED

Stick around. At the midnight show, I levitate the next of kin.

She smiles, but neither say anything as they consider each other across the hall a moment. They're both soaked through with sweat. She rubs her neck.

TANYA

Plumbing's out in the nurses locker room again.

JED

Again?

(shakes his head)  
Bummer.

TANYA  
Okay if I borrow your shower?

Making her work for it:

JED  
Gee, Tanya, I don't know. There's only so much hot water around here and... I could use a shower myself.

TANYA  
(crossing to him)  
We put our heads to it, I'm sure we'll think of something...

Jed slips into the doctor's lounge after her. "In Control..."

EXT. UNIVERSITY ADMINISTRATION BUILDING - DAY

Small New England campus set off now by an explosion of fall color.

ANDY (V.O.)  
What astonishes me is how you ever got accepted here in the first place...

INT. ANDY SAFIAN'S OFFICE - DAY

Moving boxes. Books stacked floor to ceiling. On one wall hangs a framed diploma and even that hangs askew.

Sitting at his new desk, almost blending into the clutter, is--

ANDY SAFIAN, decent looking, thirties, rumpled suit and unkempt hair. Unlike Jed, Andy appears more overwhelmed by than in control of his surroundings.

ANDY  
According to your high school transcripts, you took no college preparatory courses whatsoever. Your SAT scores were barely double digit, and your grade point was, what, one?

Andy leans back in his chair and studies PAULA BELL, attractive, long hair, and now very nervous...

ANDY  
You're amazingly stupid, Miss Bell.

Paula sits up, clears her throat.

PAULA  
Mr. Safian, there must be some sort of mistake-

ANDY  
My point exactly.

PAULA  
No. I mean, I got 1400 on my SAT's.

Andy blinks, looks back down at the file. The desk lamp FLICKERS. He taps the bulb; it goes on again.

PAULA  
And my high school gradepoint was three-nine. It would have been four-oh, but I could never learn how to play Badminton. And just so you know: I was also Editor of the yearbook, Junior Class Treasurer, and Senior Class President.

ANDY  
(eying the file)  
So you were...

Andy leans back again, keeps his eyes fixed on her.

ANDY  
All the more puzzling, then, why you're screwing up so badly now that you're here.

He closes the file and smiles. She looks at him, gradually becoming aware of his ruse.

ANDY  
Unless, of course, badminton skills play a bigger role in college prep than I thought.

PAULA  
Maybe I'm just... having trouble.

ANDY  
Maybe. But I don't think so.

Andy studies her a moment. She gets uncomfortable, looks away, anywhere... out the window.

ANDY

It's not often I see transcripts like these. Somehow, I doubt we were your first choice.

(smiles)

Maybe your second or third?

PAULA

Mr. Safian, no offense, but this wasn't even my tenth choice. This wasn't any choice. I wanted to go to Brown. My brothers all went to Brown. But I have to go to this school because my Mom wants me close to home, so she can keep an eye on me. It's bullshit.

She folds her arms across her chest, looks back out the window. Andy sits back.

ANDY

I know how you feel. When I was a kid, I had the mumps, almost died. After that, my mother never let me out've her sight. Walked me to school. Walked me home. I had no life. It was horrible.

PAULA

(interested)

How'd you finally get away from her?

ANDY

She died.

Paula looks at him. He smiles.

ANDY

Look, Paula, I don't wanna deprive you of the chance to mess up your life on purpose. You want to; go right ahead. I just don't want you to deprive me of the fun of hearing about it.

PAULA

Hearing about.... what?

ANDY

About everything. Once a week, I want you to come in here and tell me about every test you flunked. Every paper you didn't turn in on time. Every book you forgot to read. All of it. Understand?

The door opens and MRS. BAXTER, a tall, thin woman with long, gray hair, wraps her neck around the door jamb...

MRS. BAXTER

Excuse me, Mr. Safian, Dean Hughes would like to see you in his office right away.

Kneeling on the floor beside the door, working with stencil and paint brush is MR. LEEMUS, the building maintenance man. He's painting Andy's name on the door.

ANDY

(to Paula)

Until next week then?

Andy smiles at her, gets up from his desk, pats the maintenance man on the shoulder...

ANDY

Mr. Leemus, while you're up here; the desk lamp could use a new bulb.

MR. LEEMUS

Yes, sir.

Andy likes the sound of that. He straightens his tie, heads out of the office.

THE CORRIDOR

Andy walks at a clip, nodding here and there to passing students, administrative personnel.

INT. DEAN'S OFFICE - DAY

More like a hunting lodge than an office: an impressive array of horns, heads, guns, and fishing rods adorn the oak-paneled walls.

GIRL (O.S.)

I think he followed me home...

Seated on the black leather couch is a GIRL, nineteen. She wears shredded blue jeans and a leather jacket. In one ear she wears at least dozen earrings. Even her nose is pierced. A FELT HAT is pulled down tightly over her head.

GIRL

The last few weeks, I've just had this... feeling someone's been, y'know, watching me.

RUSSEL

This feeling. I see.

Seated behind a huge desk is RUSSELL HUGHES, a big man in his fifties. The Dean. He looks up at the door...

RUSSELL

Andy. Get in here.

Andy enters. Russell gestures to the girl on the couch.

RUSSELL

Carole Duncan-

GIRL

Cara.

RUSSELL

Cara Duncan. This is Andy Safian. Our Assistant Dean.

Cara barely glances at Andy, then looks O.S...

CARA

Christ, how many more people I gotta tell this to?

Andy follows Cara's gaze to a WOMAN he hadn't seen when he first came in. In her early thirties, she stands in the far corner of the office. She wears blue jeans, a denim jacket, cowboy boots -- all making her look more masculine.

ANDY

Tell what to?

CARA

(impatient)

A guy raped me. I blacked out. Then he did this...

Cara takes off the hat to reveal HER HAIR HAS BEEN SHEARED ALL THE WAY TO THE SCALP. A large BRUISE darkens most of her cheek.

ANDY

Jesus... Have you been to the hospital?

CARA

This morning. My roommate took me to the emergency room.

RUSSEL

You can put your hat back on.

We hear a RAPID CLICKING SOUND. Andy looks over as the Woman in the denim jacket casually tries out one of the dean's fishing rods.

CARA

(to the woman)

Are you gonna do something?

The woman in the denim jacket has turned to put the rod back. As she REACHES up to the rack, we see a HOLSTER clipped to her waistband.

WOMAN IN DENIM JACKET

I'm going to check into it. The meantime, I'd like you to write down for me everybody you can remember that was at the party that night. Anything else you think I should know about.

(hands her a card)

You can reach me at this number.

Cara gets her things together and heads for the door. We can see that her jeans are ripped in the back for one to see just the right amount of skin.

CARA

(pissed)

Gee. I feel so much better.

She slams the door behind her. Russell shakes his head.

RUSSELL

Girl walks around with her butt cheeks hangin' out her jeans like that, wonders why some guy follows her home.

Andy and the woman exchange a look that says, "What an asshole." Andy extends his hand...

ANDY  
Andy Safian.

RUSSELL  
Christ, I'm sorry. Andy Safian,  
Sergeant Rae Tyler, Lenox County  
Sheriff.

Rae shakes his hand, heads for the door. Says to  
Russel...

RAE  
I'll be in touch.

RUSSELL  
Hey, Sergeant? From now on, you  
need anything, talk to Andy here.

She cuts another look at Andy, then slips out the door.

RUSSEL  
Dirty Harriet.

Andy starts to follow.

ANDY  
I better get back, too.

RUSSELL  
Hold up a minute.

Andy pauses in the doorway. Russell gets up from  
behind his desk.

RUSSELL  
You think I was hard on the girl,  
don't you?

Andy doesn't say anything, but it's clear how he feels.  
Russell moves to the bar, pours himself a drink.

RUSSELL  
Andy, you were a good teacher. One  
of the better ones we've had around  
here. But you're a dean now. And  
from now on, you're gonna hear all  
kinds a things: I was attacked. I  
was robbed. I was harassed. You  
name it; you'll hear about it. But  
as time goes on, you're gonna learn  
something. And that is: things  
aren't always what they seem.

## THE CORRIDOR

Andy steps out of Russell's office, loosens his tie, starts down the corridor. He pauses as he sees...

RAE

leaning against the wall outside Andy's office. She lights a cigarette as Andy walks up to her.

RAE

You okay?

ANDY

Yeah. Sure.

RAE

She took her hat off, I thought you were gonna pass out. Puke, even.

ANDY

I'm fine.

She nods, turns to go. He calls after her.

ANDY

I ask you a question, Sergeant?

RAE

(pauses)

Rae.

ANDY

What do you think he's gonna do with her hair?

RAE

Make pillows. Who knows?

She turns and walks away, jerking a thumb at Andy's office door as she passes...

RAE

Very impressive.

The name on the glass now says "ANDY SAFIAN, ASS-"

Andy shakes his head, opens the door to his office. Mr. Leemus sits at Andy's desk changing the lightbulb in the lamp.

ANDY

Helluva place to stop painting, Earl.

EXT. LENOX HOSPITAL - DAY

Dazzling fall colors surround the not so impressive main building. It's just a small college town.

We hear a cacophony of CHILDREN'S VOICES OVER as Andy maneuvers his battered Toyota into a parking space.

CUT TO: CLOSE-UP OF TRACY SAFIAN - ON A T.V. MONITOR

A beautiful face; made even more so because right now she's smiling at us...

TRACY

Ready?

VOICE (O.S.)

Anytime.

Tracy speaks into CAMERA.

TRACY

Lenox Hospital Music Therapy session. Tape sixty-one.

We TILT UP FROM THE MONITOR TO REVEAL: a dozen KIDS sitting on the floor beside Tracy, poking each other, trying to get Tracy's attention. Dressed in pajamas and hospital robes, they all hold crayons and paper.

TRACY

Kris, you sure you got the right speakers?

A VIDEO CAMERA is set up in front of her. She waits a moment, looks up again...

TRACY

Yooohoo... Kris...?

The kids all begin mimicking Tracy... yelling "yooohoo, Kris!" She fights a smile, pulls one of the kids onto her lap, nuzzles him...

TRACY

Very funny.

KRIS, Tracy's chubby colleague, appears in the doorway with Andy. Tracy waves, gets to her feet...

TRACY

(to Kris)

We can't hear the music in here.

Tracy walks over, kisses Andy. The kids GROAN.

TRACY

The assistant dean coming to see  
me? What an honor.

(to one of the  
kids)

That's very pretty, Maya. But  
let's draw on our paper, not on  
Joshua's IV bottle...

Tracy gathers the girl up in her arms. Andy smiles at  
the two of them.

ANDY

Another awful day?

TRACY

Torture.

(kisses the  
little girl)

What're you doing here?

ANDY

How 'bout a lift home?

TRACY

That's why you came out here? To  
give me a ride home?

ANDY

(shrugs)

It gets dark earlier now.

TRACY

I walk home in the dark every  
night. Sweetie, what's wrong?

ANDY

Nothing's wrong. I just feel like  
giving my wife a lift home, that's  
all.

Tracy looks at Andy, sets the little girl down. He  
realizes that was a little harsh, pulls her into...

THE CORRIDOR

where Andy pulls her close to him.

ANDY

I thought maybe we'd pick up some  
chinese, go home watch the Playboy  
channel.

TRACY  
We did that last night.

ANDY  
(kissing her)  
We did?

TRACY  
(closing her  
eyes)  
M-hm.

ANDY  
We seem to be in a rut...

They're kissing now. We hear the first strains of the  
"THE FOUR SEASONS" OVER.

TRACY  
I gotta go.

She opens the door to the room...

TRACY  
I'll meet you downstairs in fifteen  
minutes.

He nods, watches as she walks back to the kids.

TRACY  
Now anybody not holding their  
crayon when the music starts will  
be immediately sold into slavery.

She smiles, turns and winks at Andy.

INT. LOBBY - NIGHT

Andy steps off the elevator, and crosses to the water  
fountain. He bends to get a drink, presses the button,  
frowns when nothing happens. He looks to the ADMITTING  
NURSE who shrugs...

INT. HOSPITAL CORRIDOR - LATER

Tracy and Kris walk to the elevator.

KRIS  
You hear a girl got raped on campus  
last night?

TRACY  
You're kidding?

KRIS

Friend of mine works in emergency told me. Apparently, he beat her up, gave her some kinda tattoo.

Kris hits the button. Tracy shakes her head.

KRIS

What?

TRACY

Andy. That's why he wanted to give me a ride home tonight. He's such a worry wart sometimes.

KRIS

Yeah. I'd kill to have someone worry about me like that.

TRACY

He overdoes it sometimes.

KRIS

Oh yeah, and you hate it.

THE ELEVATOR DOORS OPEN. Kris and Tracy start to get on, pause: JED stands inside. Freshly showered, he smiles at the two of them...

JED

All aboard.

Tracy smiles politely at Jed, hits the button. Kris stares at Jed and goes to heaven as the doors close.

INT. ELEVATOR - SAME TIME

Kris keeps stealing glances at Jed. Jed keeps stealing glances at Tracy. Tracy watches the numbers above the door. Jed notices Kris staring, smiles at her.

KRIS

You're Doctor Hilly.

JED

Depends.

KRIS

From Boston, right?

JED

Word gets around this place, doesn't it.

KRIS  
It's a small hospital.

He smiles, extends his hand.

JED  
Jed.

KRIS  
Kris.

He looks at Tracy, the one he wanted to meet in the first place. She has no choice. Shakes his hand.

TRACY  
Tracy. Safian.

Jed looks from one to the other.

JED  
From my experience you two are much too attractive to be doctors. And you're not wearing uniforms...

KRIS  
(giggles)  
We're doing Music Therapy. In pediatrics.

JED  
Music Therapy. So that's what all the racket is down there.

KRIS  
You'll have to come down and see us sometime.

JED  
(more to Tracy)  
I just might do that.

Tracy forces a smile, then gives Kris a look like: "Shut the fuck up, would you?"

INT. LOBBY - SAME TIME

Jed holds the elevator doors open for the ladies. Kris gives him a big smile as she gets off.

KRIS  
Nice meeting you, Jed.

JED  
Likewise.

(then to Tracy)  
And I will come down and see you  
sometime.

Tracy forces a smile, is about to answer when we hear:

ANDY (O.S.)  
Jed Hilly?

Andy comes walking over, a grin on his face.

ANDY  
Jed Hilly... it is you.

Jed cuts a look at Tracy and Kris, then...

JED  
We know each other?

ANDY  
(extends his  
hand)  
Andy Safian. Class of '72. We  
went to Adams High together.

JED  
(doesn't remotely  
remember)  
Andy Safian? Huh. Wow. What a  
coincidence. You look just the  
same.

ANDY  
(smiles)  
It's okay, we weren't close or  
anything.  
(then)  
You're living here now?

JED  
Yes. I am.

Jed is eyeing Tracy, as if he's wondering why she's  
still standing there. Andy finally notices...

ANDY  
Oh... my wife, Tracy.

JED  
Your wife...

TRACY  
We've already met. On the  
elevator.

KRIS  
(excited by the possibilities)  
How great you two know each other.

TRACY  
We really should get going,  
sweetie.

Tracy begins leading him towards the door.

ANDY  
Nice to see you again, Jed.  
Welcome back to Lenox.

JED  
Thanks. Maybe one of these days  
I'll come by and we can...  
(eyeing Tracy)  
...talk about old times.

ANDY  
Sure. Anytime.

EXT. ANDY & TRACY'S HOUSE - NIGHT

A three-story Victorian on a tree-lined street full of other Victorians. Except this one's a little more run down than the others.

ANDY (V.O.)  
We used to call him "Jed-the-sled."

INT. HOUSE - SAME TIME

In the midst of a major remodel. Andy and Tracy sit on patio furniture. He eats from a take-out carton while Tracy examines some PAINT CHIPS.

ANDY  
He got the nickname after he ran  
for four touchdowns against Briar  
in two feet of snow.

TRACY  
(could really  
give a shit)  
Hm.  
(holds up the  
paint chips)  
Whatta you think? The Eggshell or  
the Antique for our bedroom?

ANDY  
They both look like white to me.

TRACY  
I like the Antique...

ANDY  
He went with this girl, Janet  
Jeffries.

TRACY  
Who?

ANDY  
Jed. God, she was gorgeous. I'll  
never forget the day in Trig class,  
I cleared my throat and she looked  
at me.

TRACY  
There's a little boy in my group  
named Jeffrey. I like that name,  
don't you? Jeffrey. Jeff Safian.  
It's a strong name.

Andy remembers something, chuckles...

ANDY  
I used to follow him around all the  
time. Kind've embarrassing when I  
think about it now.  
(dwelling)  
God, I hope he doesn't remember  
that...

TRACY  
(enough already)  
It looked to me like he didn't  
remember you, period, sweetie.

He looks at her. She smiles, stands, starts to clear  
the table.

TRACY  
We need a new toilet for our  
bathroom.

ANDY  
Oh.  
(thinks, then)  
Why don't we just take the toilet  
from the third floor, use it in our  
bathroom for a while?

TRACY  
I suppose we could do that. Or...

She pauses on her way out of the room, looks at him.  
Tests the water...

TRACY

We could rent out the third floor  
instead.

ANDY

(looks at her)

Rent it out? Like for money?

She quickly ducks into the kitchen.

TRACY (O.S.)

Why not? I mean, we're not even  
using it right now, and I bet we  
could get a lot--

ANDY

You mean, have some stranger move  
in here? Forget it. No way.

IN THE KITCHEN

As Tracy opens her purse, takes out a vial of pills,  
and dumps two in her palm.

TRACY (O.S.)

Just for a while. You know, until  
we catch up. I was thinking maybe  
some visiting lecturer or somebody.  
I mean, we bit off a lot with this  
house.

She quickly takes the pills. Puts her head under the  
faucet and drinks.

ANDY

We don't need any help. I can take  
care of us without having to rent  
out half my house to some stranger.

She comes up behind him, wraps her arms around him.

TRACY

Sweetie, I know you can take care  
of us. I was just thinking how  
nice it would be to have, say, a  
new sofa to go with that lovely  
ladder you bought me last week.

He turns. She kisses him. They stay locked a moment.

TRACY

Just think about it...

He pulls her onto his lap. She kisses him again.

ANDY  
You don't play fair.

TRACY  
(kissing him)  
I have no idea what you're talking about.  
(reaching)  
And what on earth is that in your pocket?

INT. THEIR BEDROOM - NIGHT

Not much furniture. A chest of drawers. A bed under the window. Andy and Tracy hastily undress, and fall onto the bed. Andy pauses... stares at her...

TRACY  
What?

ANDY  
You sure we should do this?

TRACY  
Why not? We're married.

ANDY  
You know what I'm talking about.

TRACY  
Dr. Lillianfield gave me something.

ANDY  
I saw.

TRACY  
I'm fine. Really.

He just looks at her.

TRACY  
Andy--

ANDY  
I know: I worry to much.

He reaches over to the nightstand, turns on a TAPE PLAYER that sits there. We hear "Purple Haze" over.

TRACY  
Jimmy Hendrix again?

ANDY

Guy on Donahue said he and his wife  
conceived five out five times with  
this music. Besides...

(pointing)

Look how well the plants are doing.

She rolls him on top of her. He puts a hand on either  
side of her head, studies her face a moment.

ANDY

Beauty and the beast.

TRACY

Please.

ANDY

What do you see in me anyway?

TRACY

Can I get back to you?

She smiles, lies back, closes her eyes. He doesn't  
move. She opens her eyes, sees that she's frozen,  
staring out the window.

TRACY :

Now what?

ANDY

(whispers)

He's there again.

Tracy sits up and looks out the window at...

A BOY

Maybe ten. Standing in the WINDOW of the house NEXT  
DOOR; the face is ominous, unearthly almost, as it  
stares right back at them.

ANDY

That is without question the  
creepiest looking kid I have ever  
seen.

TRACY

Be nice.

(watches him a  
moment)

Poor little guy's obviously sick or  
something.

ANDY

I don't know. He likes looking at naked women. What's so sick about that?

TRACY

Andy...

She tries to playfully hit him. He eases her back down to the pillow and they begin making love. He whispers into her ear...

ANDY

Whatta you say we make twins tonight?

She moves on top of him, whispers back...

TRACY

Triplets...

We then PUSH PAST THEM, OUT THE WINDOW and...

DISSOLVE TO:

CLOSE-UP: THE LITTLE BOY

stands there staring at us. As he moves away from the window, we again...

DISSOLVE TO:

EXT. ANDY'S STREET - DAY

We see a BLACK RANGE ROVER slowly cruise up the street. It stops in front of Andy's house. Jed gets out. He wears dark sunglasses. He checks out the house. Then starts up the walk...

INT. ANDY'S HOUSE - THE KITCHEN - DAY

Andy stands on a ladder ineptly trying to hang a piece of wallpaper.

VOICE (O.S.)

Knock knock?

The piece peels away from the wall above, drapes over Andy's head...

ANDY

Oh, no-- Shit...

The sheet peels the rest of the way off the wall until Andy and the ladder are both covered by it...

ANDY

Fuck...

JED

walks in and watches as Andy cuts his way out from under the sheet with a WALLPAPER KNIFE...

ANDY

Fucking shit thing...

He begins attacking the wallpaper with the knife when he notices Jed standing there.

ANDY

Oh... hi...

JED

The door was unlocked, so...

ANDY

Uh, no problem.

JED

I thought I'd take you up on your invitation, stop by.

Jed gestures to the pile of mutilated wallpaper...

JED

Like working with your hands, do you?

ANDY

(eyes the  
wallpaper,  
shakes his head)

Guy on PBS made it look so easy.

Jed takes off his sunglasses. We see that he's got a BRUISE on his cheek, right below the eye.

ANDY

Jesus. What happened to you?

JED

What? Oh...  
(touches his  
cheek)

This.

(shrugs)

I had an emergency surgery late last night. I get home; I'm so tired, I go to take a leak, trip, and hit my head on the damn sink. Unbelievable.

(looks around,  
whistles)

This is quite a set-up you've got here. Really coming along...

ANDY

You should've seen it before.

JED

Doing all the work yourselves?

ANDY

Is it that obvious?

JED

No. Not at all. It looks great.

(walking into the

other room)

Your wife at work?

ANDY

Class.

JED

Teaching?

ANDY

Student. She's getting her

Masters. Developmental Psych.

JED

She likes kids.

ANDY

She loves kids.

JED

From the looks at this place, you must be planning on having a big family.

Andy looks at the floor.

ANDY

We're trying.

Jed casually picks up a photograph of Tracy and Andy.

JED  
Well, you know what they say:  
Practice makes perfect.

Andy forces a smile. Jed replaces the photograph,  
moves to the stairs...

JED  
What is this, three floors?

ANDY  
Yeah. You wanna see the place?

JED  
If you got time...

They start up the stairs... their voices fading as they  
ascend...

ANDY  
Where you living, Jed?

JED  
Right now, a motel.

ANDY  
Really?

JED  
I'm looking for a house. I just  
haven't found anything yet. Why  
don't you sell me this place...

#### THE THIRD FLOOR

Creaky floors. Dusty. The walls need paint. A large  
cracked window looking out across the street. Andy  
leads Jed inside.

JED  
Now, this is great.

ANDY  
We really haven't started up here  
yet...

Jed checks out the room, moves to the window. Looks  
out.

JED  
Jesus, you can see the whole town  
from up here.

ANDY  
That's not saying much.

(then)  
This'll be Tracy's office some day.

JED  
(staring out the  
window)  
How'd you two meet, you and Tracy?

ANDY  
She took my class last year.

Jed turns away from the window. Faces Andy.

JED  
Last year? That was fast.

ANDY  
Tracy said it was fate. I think  
she just wanted a good grade and  
got carried away.

Jed laughs. Eyes Andy.

JED  
You used to follow me around,  
didn't you?

Andy looks away.

JED  
It's okay. I know it wasn't like,  
y'know, a gay thing.  
(then)  
It wasn't a gay thing, was it?

ANDY  
No. I just... you know, looked up  
to you.

JED  
Me?

ANDY  
You know how it is in high school.  
You look up to certain people.  
(shrugs)  
I looked up to you. Hell, I wanted  
to be you. You had everything.

JED  
Yeah, well, look at you now, Andy.  
Nice house. Nice wife. You're the  
one's got everything.

Andy forces a smile, doesn't answer. Jed eyes him a beat, then...

JED

How long have you two been trying to get pregnant?

Andy is stunned. Jed smiles.

JED

That's it, isn't it? That's what you're worried about?

ANDY

Why? Do I look worried?

JED

Downtstairs, when I mentioned the F-word; "family," you went all to mush. I'm a doctor. I can tell about these things.

ANDY

(beat)

We've been trying for six months.

JED

Six months? That's nothing. These days, with women waiting longer, six months, even a year is--

ANDY

She's been getting these pains.

Alert. In Doctor Mode now:

JED

What kind of pains?

ANDY

Like cramps. Only worse.

(touches his

lower abdomen)

Right around here. It's been going on for a few weeks now.

JED

How long do the pains last?

ANDY

Maybe half a minute. Sometimes longer.

JED

She seeing anybody for this?

ANDY  
Lillianfield I think is his name.  
I haven't met him yet.

JED  
David Lillianfield?

ANDY  
I think so. Yeah.

JED  
From Boston, right?

ANDY  
You know him?

JED  
I've heard of him. What's he say?

ANDY  
He doesn't know. He wants to wait  
a little bit and see.

JED  
It's probably nothing, but just the  
same, I strongly suggest you get a  
second opinion. There's gotta be  
several good Doctors right here in  
town.

ANDY  
Lillianfield's an old boyfriend.  
Tracy says she trusts him.

JED  
Well, tell her to keep in mind, God  
forbid, something happens to her,  
it's a two hour ride to Boston.

Andy nods, smiles at Jed.

ANDY  
Thanks.

JED  
(yawns, waves him  
off)  
Forget it.  
(checks his  
watch)  
Well, I should get some sleep. I  
just wanted to come by and say, hi.  
I really don't know anybody around  
here anymore, you know?

Andy nods, is thoughtful as Jed starts for the door.

ANDY

Jed? I was just thinking. We're not using this floor right now...

(gets the courage)

How'd you like to rent it from us? You know, just until you find a place of your own.

JED

You serious?

ANDY

You get your own bathroom, plus a balcony in the back. How's five hundred a month sound?

Jed glances out the window. Back to Andy.

JED

Shouldn't you talk this over with your wife first?

ANDY

It was her idea to rent it out in the first place. For some reason she thinks we need the money. Way she sees it, you'd be doing us a favor.

JED

(looking over the room)

I gotta say, it's very tempting...

(faces Andy)

Are you sure about this? I mean, I don't want to impose or anything.

ANDY

Impose nothing. I'm charging you rent, for Chrissake.

Jed nods. He's got a point.

JED

(shugs)

Okay.

ANDY

Great.

JED  
(looking around,  
getting used to  
the idea)

Okay...

We hear a CAR DOOR CLOSE O.S. Jed turns, looks out the window.

JED  
Have you been a bad boy, Andy?

EXT. ANDY & TRACY'S HOUSE - MINUTE LATER

A POLICE CAR is parked out front. Rae has just started up the walk as Andy emerges from the house.

RAE  
We got a problem.

INT. HOSPITAL ROOM - DAY

Rae stands on the far side of the bed. A girl, JESSE KING, lies in bed. Her face is badly bruised. One eye is swollen shut. Half of her hair has been sheared off.

An uncomfortable-looking Andy remains in the doorway as Jesse tells her story to Rae.

JESSE  
...hands smelled like...  
turpentine... I fought him...  
bastard cut all my hair off...

Rae periodically nods as she takes notes. Though we can't hear all of what's being said, we know Jesse is describing how the man cut off all of her hair.

INT. CORRIDOR - LATER

Andy heads straight for a window at the end, opens it and takes a deep breath. He starts to go back inside when he sees something in the parking lot below...

ANDY'S POV - TRACY

stands by her car talking with a MAN, forties, well-dressed, handsome. They laugh, share some joke. He kisses her on the cheek, then opens the car door for her. She gets in, says something else, backs out of the space. The Man then walks over to a Porsche and gets in.

RAE  
I hate the fall color.

Andy looks over as Rae comes up beside him, looks out at the trees.

RAE  
Reminds me too much of time passing.

She lights a cigarette. Andy watches as the Porsche pulls out of the parking lot.

RAE  
You own a gun, Andy?

Andy turns back to Rae.

RAE  
You might think about getting one.

ANDY  
Far as we know, Seargent, the guy's only raped women.

RAE  
It's Rae. And I was thinking about your wife.

ANDY  
Oh...

RAE  
You want, I'll lend her one. Small one she can keep in her purse. You know, like Angie Dickenson.

ANDY  
Thanks, but Tracy would never carry a gun. She hates them.

RAE  
You change your mind. Let me know.

She looks off, flicks away her cigarette...

RAE  
Uh-oh. Jerk alert.

Andy looks down below as RUSSELL hurries across the parking lot.

EXT. ANDY & TRACY'S HOUSE - NIGHT

Tracy pulls into the driveway. Gets out of the car. She walks to the door, starts to put her key in the lock when she senses something.

A slight wind blows the bushes around her. She looks across the street...

THE HOUSE ACROSS THE WAY

Though the little boy's not in the window, the wind cuffs the curtains in and out of the empty bedroom.

TRACY

feels herself shiver, inserts her key in the lock.

INT. ANDY & TRACY'S HOUSE - SAME TIME

Dark. We hear the SOUND OF TRACY'S KEY IN THE LOCK. The door opens and Tracy steps inside.

We hear her STUMBLE over something in the darkness.

TRACY

Ow--

She suddenly freezes as she sees A FIGURE, silhouetted in a doorway across the room.

TRACY

Who's there?

But as Tracy quickly turns on a light, we see that the "figure" is really...

A SUIT OF CLOTHES hanging in the doorway. Tracy moves to it, pensively runs her hand over the expensive silk. She then looks to where SEVERAL MOVING BOXES have been stacked in the middle of the room. A MOUNTAIN BIKE is leaning against one wall; HUGE STEREO SPEAKERS, against another.

Tracy surveys all the stuff a moment, then angrily reaches for the suit...

TRACY

Dammit.

...and yanks it down off it's hanger, right at CAMERA, so that for a second, we go to...

BLACK

TRACY (V.O.)  
How could you do this without  
telling me?

She then moves away from CAMERA, and WE SEE ANDY now  
standing across the room from her...

ANDY  
I don't know... I just blurted it  
out. I mean, I tried to call you  
at the hospital, but...  
(eyeing her)  
Kris said you were out.

TRACY  
You could've called back.

ANDY  
I didn't wanna take you away from  
Dennis.

Tracy looks at him.

TRACY  
What were you doing at the  
hospital?

ANDY  
Another girl got attacked. What  
was Dennis doing there?

TRACY  
He had some paperwork for me to  
sign. He took me to lunch.

ANDY  
Ambulance chasing must really work  
up an appetite.

TRACY  
Don't change the subject. You were  
wrong to let Jed move in here and  
you know it.

ANDY  
I'm sorry, Tracy. I just didn't  
think you'd care. I mean, after  
what you said last night about how  
we could use the money...

TRACY  
We can use the money. It just  
would've been nice if we'd  
discussed this, that's all.

(then)  
How much did you charge him?

Andy doesn't answer fast enough.

TRACY  
Andy, we are charging the man rent,  
aren't we?

ANDY  
Of course we're charging him rent.  
(then)  
Five hundred a month.

TRACY  
Five hundred? That's it? Don't  
tell me you blurted that out, too.

ANDY  
He knows carpentry. He said he'd  
help out with all the work.

TRACY  
Jesus, Andy... I mean...  
(looks at his  
stuff)  
We don't even know this guy.

ANDY  
I know him.

TRACY  
You knew him twenty years ago.  
People change.

ANDY  
Alright, you want, I'll tell him we  
can't do it. I'll tell him that we  
forgot the third floor's haunted or  
something.

She looks at him a moment, shakes her head. She then  
winces, grabs her purse, rumages through it...

TRACY  
What is it, sweetie? You wanna  
relive high school? Be friends  
with the quarterback this time?

She grabs a vial of pills, opens it...

ANDY  
(watching her)  
Wide receiver.

She eats a pill, looks at Andy.

TRACY

You said he's looking for a place to buy, and we need someone who's going to stay a while...a year at least.

ANDY

So? Look how long it took us to find this place. Tracy, I think you should talk to another doctor.

TRACY

Don't be ridiculous. David's the best. Quit changing the subject.

ANDY

I guess I just don't understand why everyone in your life has to be an old boyfriend. Your doctor, your lawyer...

She looks at him a moment. Gets it.

TRACY

Oh my God. You're jealous. Aren't you?

ANDY

I'm not jealous.

TRACY

Yes, you are. You saw me with Dennis and you got jealous.

ANDY

Well, wouldn't you be if you caught me talking to my old girlfriend?

TRACY

"Caught" you?

ANDY

You know what I mean.

TRACY

Dennis did the legal work when my Mother died. I had to sign some papers, that's all. Period.

ANDY

You had to sign them at lunch? At some restaurant? He couldn't mail you the damn paperwork?

TRACY

Andy, Dennis and I have been over for a long time. And besides, our relationship was purely sexual.

She smiles at him. He shakes his head.

TRACY

That was supposed to be funny.

We hear A KEY in the lock, followed by the FRONT DOOR OPENING. They both turn around as Jed comes into the house. Tracy gives Andy a look...

TRACY

He's already got his own key?

JED

Hi.

ANDY

Jed. Hi.

Tracy smiles the best she can.

TRACY :

Hi.

Jed comes into the room. Looks at the two of them. He plays with the house key as he talks...

JED

Listen, I've been thinking. Maybe Andy got a little ahead of himself this afternoon. I mean, maybe you two would rather talk this over first.

Andy and Tracy get a little uncomfortable.

ANDY

No... Jed... it's fine...

Tracy looks at Andy. Jed sees this.

JED

Look, I would understand completely if you wanted to change your mind.

(more to Tracy,  
smiles)

You wouldn't hurt my feelings.

She eyes him a moment, smiles as pleasantly as she can.

TRACY  
It's fine with us.  
(knowing he wants  
to hear)  
With both of us.

JED  
Okay, then.  
(starts backing  
up)  
Wait right there...

He goes back out the door. Tracy and Andy exchange looks. A moment later, Jed comes back in dragging a brand new BAR-B-QUE, wrapped in a RED RIBBON.

JED  
A gift for my new landlords.

ANDY  
Wow... Thanks, Jed.

TRACY  
Yes. Thank you. Jed. That was  
very... thoughtful of you.

Andy gives her one of those annoying "I-told-you-so" looks. She starts out of the room.

TRACY  
Well... I better start dinner. I  
think we have some chicken. Maybe  
we can try out our new toy...

JED  
Sounds great, Tracy.

Hearing him say her name makes her pause, look back at him a moment just before disappearing into the kitchen.

INT. ANDY'S OFFICE - DAY

Andy sits at his desk. Rae stands by the window smoking a cigarette.

RAE  
Besides Cara Duncan and Jesse King,  
we know he's attacked at least two  
other girls in the past month.

Russel sits atop Andy's desk.

RUSSEL  
And you know this for certain?

41

She looks at him.

RAE  
No, I'm making it up. Fuck you.

RUSSEL  
Hey, I just don't wanna start a  
panic without good reason...

INT. ANDY'S OUTER OFFICE - SAME TIME

Mrs. Baxter does her nails while Mr. Leemus, up on a  
ladder, changes the fluorescent light above her desk.  
Neither says a word as MUFFLED ARGUING continues o.s.

Mrs. Baxter smiles as Paula Bell enters the office,  
steps up to the desk.

PAULA  
I guess I have an appointment with  
Mr. Safian.

Mrs. Baxter cuts an anxious look at the door...

MRS. BAXTER  
He's in a meeting right now. Maybe  
we should reschedule...  
(checks the  
calender)  
How's Friday sound? Same time?

PAULA  
(shrugs)  
Fine. Whatever.

She starts to walk under the ladder when Mr. Leemus  
reaches down and grabs her shoulder...

MR. LEEMUS  
Careful young lady...

She looks up at him. He gives her a pleasant smile,

MR. LEEMUS  
Bad luck.

He then gently leads her around the ladder. She smiles  
back at him.

PAULA  
Thanks.

EXT. ANDY & TRACY'S HOUSE - NIGHT

Tracy pulls into the driveway and gets out. Tracy grabs a bag of groceries out of the back seat, and hurries up the walk to the front door.

INT. HOUSE - SAME TIME

Tracy enters the house, LOCKING THE DEADBOLT behind her. She then turns on a light and freezes:

HER POV - THE DOWNSTAIRS

A mess: a few beer cans are on the floor near the sofa. A mound of dirty laundry sits in a pile at the foot of the stairs.

TRACY

Great.

Fear gives way to fury as Tracy kicks at Jed's laundry and moves into...

THE KITCHEN

Dirty dishes in the sink. Food all over the counter; somebody cooked a meal, then took off. Tracy shakes her head.

TRACY

Just great.

She opens the fridge: It's full of beer. Angry, she yanks the six packs, and starts putting the groceries away.

EXT. BACKYARD - -SUBJECTIVE - SAME TIME

We're peeking in the window as Tracy bends before the refrigerator. We begin to MOVE WITH HER as she then crosses the kitchen... suddenly we BOUNCE... WHIP PAN TO SOME GARBAGE CANS...

INT. KITCHEN - SAME TIME

As Tracy hears the noise, straightens up. She moves to the window and looks out at the backyard. She opens the back door, and steps

OUTSIDE

We hear nothing but crickets. Tracy scans the yard.

TRACY  
Whoever you are. You should know:  
I have a really big gun.

She feels ridiculous. She starts to go back inside,  
when she senses something, and looks up at the HOUSE  
NEXT DOOR... where she sees

THE LITTLE BOY IN THE WINDOW

as he quickly steps away from view.

TRACY

looks up at the window a moment, shivers, quickly goes  
back inside and locks the door.

INT. BATHROOM - NIGHT

As Tracy runs a bath, quickly undresses. Suddenly, she  
doubles over in pain... grabs the counter for support.

TRACY  
Oh... great...

She straightens up, goes into the bedroom and dumps her  
purse onto the bed... grabs a VIAL OF PILLS, grapples  
impatiently with the safety cap.

TRACY  
Come on...

A dozen capsules spill out onto the bed as she finally  
gets the fucking cap off. She hurries back into--

THE BATHROOM

She eats a pill, grabs a glass from the counter...  
fills it with water, starts to drink when we see--

JED

standing in the bedroom doorway. Reflected in the  
mirror above the sink. Watching her.

TRACY

screams.

THE GLASS

hits the sink and SHATTERS.

TRACY

darts behind the door. Shouts at him from there:

TRACY

What the hell are you doing?!  
Sneaking around like that...

JED

I'm sorry...

He's dressed in surgical scrubs. They're soaked and stained through.

JED

You left the front door open.

TRACY

No, I didn't.

He smiles, points... changing the subject...

JED

Your bath is overflowing.

She grabs her robe off the hook, pushes the door closed. She then shuts off the water. He talks through the door...

JED

I was just gonna take one myself.  
(then)  
Showers are out at the hospital again.

She opens the door and faces him.

TRACY

Listen, Jed, I'd appreciate it if you'd try and keep the place a little cleaner. I mean, I know it's hard with the remodeling and all--

JED

I got beeped, had to run out pretty quick. You want, I'll run down and clean it all up now.

TRACY

It's okay. I already did.

He keeps looking her over.

JED  
God, you are so beautiful...

She pulls the robe closed.

TRACY  
Andy should be home soon.

JED  
I'm expecting... company myself.

TRACY  
Here?

JED  
That's okay, isn't it?

TRACY  
(beat)  
Sure.

He takes a step forward. She looks frightened.

JED  
Andy's on his way, huh?

TRACY  
Any minute.

JED  
That case...

Jed nods to the bathroom.

JED  
You better get yourself into the  
tub.

She stands there as he turns and walks out of the room.  
Humming. The humming becomes...

LOUD MUSIC OVER...

EXT. ANDY & TRACY'S HOUSE - NIGHT

The third floor is all lit up. The music blasts from  
Jed's window...

INT. THIRD FLOOR - SAME TIME

A few boxes here. A mattress without a boxspring over  
there. And on top of the mattress: Jed and a WOMAN.  
Nude, sweaty, limbs all tangled up.

As she tosses her hair back, we recognize the woman as KRIS, Tracy's chubby colleague.

They roll off the mattress and onto the hardwood floor. Into a box. Against the fireplace. Back onto the mattress. Kris laughs... cries out...

KRIS  
Doctor-Man!

INT. ANDY & TRACY'S BEDROOM - SAME TIME

Music, bumps and giggles from upstairs. Tracy lies in bed staring up at the ceiling. She doesn't look happy.

Suddenly, she clutches her stomach, curls up in a fetal position. Bites down on the pillow. The pain is back.

EXT. ANDY & TRACY'S HOUSE - SAME TIME

Andy pulls into the driveway and gets out of the car. He starts up the walk, remembers something, goes back for his briefcase.

INT. THIRD FLOOR - SAME TIME

Sweaty, Jed sits up in bed, drinks from a silver flask, watches as Kris gets to her feet, and walks over to a wall covered with various awards and diplomas.

KRIS  
You don't unpack your underwear,  
but you take the time to hang up  
all this stuff.

She turns smiles at him. He takes drink shrugs.

JED  
That's my wall of achievement.  
Reminds me of how great I am.

KRIS  
Somehow I don't think you need  
reminding.

She smiles, leans over and kisses him. He takes a drink.

KRIS  
Hey...  
    (pushes the  
        flask away)  
Don't drink too much...  
    (kissing him)  
I'm not through with you.

A pensive Jed keeps his eyes open, looks off at nothing as she takes a bite out of his ear.

KRIS

Be right back.

He just nods as Kris gets up, walks to the door. She smiles at him from the doorway. He smiles back.

JED

I'll save your place.

But his smile fades as she leaves the room. He takes a long pull from the bottle, sits up and spits a mouthful of bourbon at the "Wall of Achievement."

INT. ANDY & TRACY'S BEDROOM - SAME TIME

LIGHT STREAMS from under the bathroom door as Andy comes in and drops his briefcase on the bed.

ANDY

Sorry, I'm late. I'm supposed to give Russell a budget report in the morning and I hadn't even begun the work, so...

Andy looks at the bathroom door.

ANDY

Trace?

INT. BATHROOM - SAME TIME

Her head turned away, Tracy lies curled up in a ball.

ANDY (O.S.)

Honey, you okay?

As she slowly turns to us, we see that her normally lovely face is covered with beads of perspiration.

ANDY (O.S.)

Tracy?

We hear Andy try the door. It's locked. Tracy struggles to her feet.

TRACY

Be right there!

She leans on the sink, runs the faucet and rinses her face.

## THE HALLWAY

Andy steps back as Tracy comes out the door.

ANDY  
You all right?

TRACY  
I'm fine.

Tracy, looking shaky, starts for the bedroom. She almost falls. Andy grabs her arm, steadies her.

TRACY  
I'm fine.

We hear a TOILET FLUSH O.S. They both look up the stairs as...

KRIS

Nude, darts past the stairwell. We hear a DOOR SHUT O.S. followed by GIGGLING. Then more LOUD MUSIC.

Andy looks at Tracy, shrugs. she shakes her head.

TRACY  
Why do I feel like I'm living in a frat house?

ANDY  
(turns to go)  
I'll ask him to turn it down.

TRACY  
No. Don't make a big thing.

ANDY  
It's not a big thing. It's bothering you. I'll ask him--

THE MUSIC IS TURNED DOWN. Andy looks up at the ceiling.

ANDY  
He must've heard us.

TRACY  
I hope so.

He watches as she slowly climbs into bed. He walks over and sits down beside her.

ANDY  
What did Dr. Lillianfield say?

TRACY

He gave me something new.

ANDY

Well, clearly it isn't working.

TRACY

I just started taking it.

ANDY

I think it's about time I had a talk with this guy.

TRACY

Andy--

ANDY

I know: I worry too much.

(then)

I just don't want anything to happen to you.

She takes his hand, pulls it onto her chest.

TRACY

Nothing's going to happen to me.

ANDY

I just keep thinking... what if you never get pregnant?

TRACY

It's only been six months.

ANDY

But what if you never do? I mean, Tracy you've wanted kids since we met. Hell, you threw away your diaphragm on our wedding night, for Christ's sake...

TRACY

I lost it.

ANDY

Whatever. The point is: You work with kids. All you talk about is kids. Your whole life revolves around kids.

She looks at him a moment, sighs.

TRACY

First of all, there other ways to have a family. But we can cross that bridge when we come to it. Second of all, sweetie, my whole life revolves around you.

She runs her hand along the side of his face. He kisses it.

ANDY

I still think we should get a second opinion.

TRACY

(sighs)

Andy...

ANDY

Tracy, these pains you're having are not normal. I mean, what if you just talked to Jed--

She sits up like a shot:

TRACY

Please tell me you didn't say anything to Jed.

Andy is startled by her tone.

TRACY

Andy, tell me you didn't share my problems with...

(indicates the ceiling)

...that man.

ANDY

He's a good doctor.

TRACY

He's a sleeze, Andy.

ANDY

Come on, Tracy, he's--

TRACY

The guy made a pass at me, for Chrissake.

That stops him.

ANDY

A pass. When? What'd he do? Why didn't you tell me?

TRACY

I'm telling you now. Besides, he really didn't do anything. He just... you know, it's just the way he talks to you... like he's God's gift.

ANDY

(relaxes, smiles)

That's just Jed. He doesn't really mean anything by it; it's just an act.

TRACY

Well, then I don't believe his act. I think underneath all that smooth talk he's really a mess.

ANDY

The shrink talking.

TRACY

Come on, Andy, if the guy's such a bigshot doctor, why would he leave Boston? Kris said he had a huge practice there.

ANDY

(shrugs)

The pace.

TRACY

Is that what he told you? The pace?

(shakes her head)

Go ahead, Andy, look up to Jed if you want to, but I don't trust him.

She looks at Andy, takes his hand...

TRACY

Sweetie, promise you won't say a word to him.

(beat)

Andy, Promise.

ANDY

(beat, nods)

Okay. But I still think we should see another doctor.

She lies back. Shakes her head.

ANDY

What?

TRACY

You...

She pulls him down to her. Whispers in his ear...

TRACY

I love you.

INT. THIRD FLOOR - SAME TIME

Jed's asleep. A breeze tosses the curtains above the bed. Kris quietly frees herself from his arms and sits up. She starts to shut the window, but goes stiff as she sees...

THE LITTLE BOY ACROSS THE WAY

standing sentry in his window, staring back at her.

KRIS

(shivers)

Yuk.

She quickly pulls down the shade.

INT. ANDY'S OFFICE - DAY

Andy sits at his desk staring out the window. He looks out at the trees. There's a soft breeze outside and it literally seems to be raining autumn leaves.

He checks his watch, then calls to his secretary--

ANDY

Did Paula Bell cancel her appointment?

Mrs. Baxter sticks her head in.

MRS. BAXTER

No. In fact, I called her yesterday to remind her. She said she'd be here.

ANDY

Try her at home.

Andy looks at all of the framed pictures of Tracy. He then turns and looks back out the window...

MRS. BAXTER

No answer.

Andy stares at the trees a moment... stares at all that fall color... a thought slowly dawning on him.

He turns away from the window, rummages through the mountain of files that cover his desk. He finds the one he's looking for and opens it...

INSERT - FILE

Paula Bell's transcripts and whatnot. Paperclipped to the top corner is a photograph of Paula. Smiling; her long hair framing her pretty face.

ANDY

looks up. Stares out the window again. Then calls to Mrs. Baxter...

ANDY

Where does she live?

EXT. PAULA BELL'S HOUSE - DAY

A small one story place just off campus. MUSIC comes from inside. Andy knocks. Waits.

RECORD

"Come all without, come all within..."

Andy listens to the refrains of *The Mighty Quinn*, then knocks again. Still no answer. He moves to a window, peers inside.

RECORD

"Come all without, come all within..."

It's the same damn verse. Andy bangs on the door.

ANDY

Paula?

Andy tries the door. It's unlocked. He steps into...

THE HOUSE

Your typical student decor: plants, posters, cinderblock bookcases. The MUSIC GETS LOUDER as Andy moves through the house...

ANDY  
Anybody home?

He starts off down the hall...

#### THE BEDROOM

The MUSIC IS LOUD in here. Andy enters the room, shuts off the stereo. The bed is made. Everything looks okay. Except for maybe the desk chair: it lies tipped back on the floor.

Pensive now, Andy rights the chair and sits down in it.

SOMETHING SMALL CATCHES OUR EYE as it blows past the doorway. Andy looks up, watches as a LEAF blows past. Then another. Andy slowly gets up from the chair, walks out of the room, into...

#### THE HALLWAY

There's a SLIDING GLASS DOOR at the end of the hall. It's open. A half dozen leaves blow past Andy's feet.

He moves down the hall towards the door. The closer he gets to the door, the more leaves there are underfoot.

He steps out into...

#### THE BACKYARD

Small. Fenced in. Trees. The ground is covered with leaves. Andy sinks down in the multi-colored carpet.

ANDY

Paula?

He starts off across the yard and immediately stumbles over something and falls to his knees.

He brushes himself off; freezes when he sees:

An ARM. And then...

A FACE. Half buried in the leaves.

ANDY

Paula?

A rag has been stuffed into her mouth. One eye is swollen shut, while the other stares stupidly into space. Her cheeks are lumps of purple bruises.

ANDY

Oh, God... oh, Jesus... stay calm.  
Jesus Christ... don't panic... do  
not fucking panic...

Andy swallows, reaches for her, and raises her up. As the leaves fall away from her face, we can see that...

All of her hair has been cut off.

Andy opens his mouth as if to speak, but gags instead. Then, letting go of Paula, he quickly stumbles to his feet and vomits into the leaves.

We HOLD ON PAULA, HEAR A POLICE RADIO OVER.

A BRIGHT FLASH and we...

CUT TO: PAULA BELL'S HOUSE - NIGHT

As a police photographer takes a picture of Paula Bell, now lying inside a black body bag.

Neighbors sit on the fence watching as a half dozen cops comb the backyard for evidence. Andy stands in the midst of it all, drinking coffee from a Styrofoam cup.

Inside the house is all lit up. Andy turns and watches as Rae confers with A LAB TECHNICIAN. They both crouch to look at something on the floor.

One of the Lab Tech's drops an object we can't quite see into a ziploc bag.

We hear a ZIPPING SOUND O.S. Andy looks over as a young CORONER'S ASSISTANT zips up the body bag, then drags it several feet to a gurney. He looks up at Andy....

CORONER'S ASSISTANT

Gimme a hand?

Andy looks about, realizes no one else is around. He walks over and gets on the other side of the bag.

CORONER'S ASSISTANT

On three: One. Two...

(they lift)

Three...

Andy and the coroner's assistant swing the bag onto the gurney. Andy quickly wipes his hands on his trousers.

CORONER'S ASSISTANT  
Heavier than they look, aren't  
they?

Andy just looks at the guy. Watches as he wheels the  
body into the house... passing Rae on her way outside.

RAE  
I thought I told you to go home?

ANDY  
I can't... Not yet.

She lights a cigarette, looks at him a moment.

EXT. ANDY & TRACY'S HOUSE - NIGHT

Tracy opens the door as Andy gets out of Rae's car.

TRACY  
Andy, where have you been? I was  
worried sick.

ANDY  
Don't be sick, honeybunch...

He staggers over, gives her a sloppy kiss. Tracy pulls  
away, smiles awkwardly at Rae.

RAE  
Hi.

ANDY  
Oh, Trace, this is Sergeant Rae  
Tyler.

TRACY  
Nice to meet you. Sweetie, are you  
drunk?

RAE  
That's my fault. He was a little  
on edge. I thought a drink might--

TRACY  
Well, I can take it from here.  
Thank you, Sergeant.

RAE  
(beat)  
Sure.  
(to Andy)  
We'll talk some more in the  
morning.

Andy waves bye bye as Tracy leads him into...

# THE HOUSE

Tracy helps him up the stairs.

ANDY  
I can make it.

TRACY  
She's pretty.

He looks back at her.

ANDY  
Jealous?

TRACY  
Russell's called every ten minutes  
for the last three hours.

ANDY  
Fuck him.

TRACY  
Rae's a boy's name, isn't it?

She pushes him into...

# THE BEDROOM

Andy comes in and falls onto the bed.

ANDY  
I've never seen a dead person  
before. I mean, up close like  
that.  
(looks at her)  
They're heavier than you think.

She sits down on the edge of the bed. Runs a hand  
through his hair.

TRACY  
It must've been awful. Finding her  
that way. I came right home when I  
heard. It was all over campus.

ANDY  
She put up a helluva fight.  
(then)  
Shitty badminton player, though.

He lies there, lets her stroke his face a moment.

ANDY  
Mmmm, that feels nice...

He looks up at her. She smiles reassuringly. He reaches for her.

ANDY  
C'mere... make a baby with me...

He draws her down to him. Kisses her. She kisses him, pulls back, winces.

TRACY  
You taste like Jack Daniels.

ANDY  
(looks at her)  
I'm not even gonna touch that comment.

She laughs. He pulls her to him again and their kisses quickly grow more heated. Pretty soon she's moving to get on top of him...

But then suddenly she sits up, and rolls off of him; stands beside the bed pointing at his waist...

TRACY  
What is THAT?!

ANDY  
What?

TRACY  
In your belt...

ANDY  
Oh...

Andy sits up, pulls a small PISTOL from his waistband.

ANDY  
It's Rae's.

TRACY  
Andy, I don't want a gun in my house!

ANDY  
She thought you might carry it with you. You know, in your purse.

TRACY  
Andy, I don't want a gun anywhere. I hate them. You know that.

ANDY  
Tracy, listen, this guy--

TRACY  
Get rid of it!

ANDY  
(beat)  
No. You need it, Tracy.

He gets up and moves to her...

ANDY  
And if you saw what I saw tonight,  
you wouldn't mind having a couple  
guns around the house.

She looks at him, sees how shaken up he is and decides  
not to fight. She moves in, puts her arms around him.

TRACY  
Alright. But put it away. I don't  
want to have to look at it.

Andy opens his eyes, stares out the window at...

THE HOUSE ACROSS THE WAY

The curtains are closed, but we can still see the BOY  
in silhouette, ROCKING IN A CHAIR by the window.

INT. BAR - DAY

Jed and Andy sit at the bar watching the Red Sox game.  
Jed drinks a beer. Jed cheers a run, then turns to  
Andy as he sips a cup of coffee.

JED  
You sure you don't want something  
stronger? Nothing like a little  
hair a the dog to cure a hangover.

ANDY  
No. I'm fine. Thanks.

He looks at Andy a moment, then...

JED

I remember the first time I saw a corpse. Second year of Med school. Gross Anatomy. First day of class, Doc Munsen takes a radial saw to the cadaver's head, you know, so that we can all have a peek under the hood. I take one look, puke all over this girl I'd just got through telling what a brilliant surgeon I was gonna be. To this day, I can't eat a fucking cantaloupe without--

ANDY

That's a great story, Jed. Thanks for sharing it with me.

JED

(smiles)

You'll be fine.

Jed calls to the BARTENDER.

JED

Gabe... who's that at short?

BARTENDER

New guy. Livelle something.

JED

What happened to what's-his-name?

BARTENDER

Flunked the piss test.

The bartender taps his nose. Jed shakes his head.

JED

What an idiot. Guy has a fucking eight million dollar contract and he still can't stay off coke.

Jed takes a long pull off his beer.

ANDY

God, all the bills I got piling up these days, I'd give my right arm for one million dollars.

Jed looks at him.

JED

Would you really, Andy?

ANDY

What?

JED

Give your right arm for a million dollars?

ANDY

You mean, like literally? As in cut it off?

JED

Yeah.

Andy stares at Jed. Is he serious?

JED

Okay, not even your arm. Say just a finger.

ANDY

Which hand?

JED

Your choice.

ANDY

One finger for one million dollars?

JED

I'm talking surgical procedure. Just to the joint.

ANDY

This is a strange conversation.

JED

Would you do it?

ANDY

Would you?

JED

I asked you first.

ANDY

(beat)

No.

JED

Why not?

ANDY

I don't know. I'd just feel... too... weird about it.

JED

Why? It's just a finger. I mean, it's not like cutting your... dick off or anything.

ANDY

I couldn't do it.

JED

I could.

Jed takes a swig of beer.

JED

Easy.

Andy eyes Jed a beat, then checks his watch.

ANDY

I should be getting back.

JED

Yeah. You don't want her to worry.

Andy looks at Jed. Jed smiles, extends his hand.

JED

This was great. Too bad we weren't better friends back when, you know?

Andy doesn't know what to say.

JED

Ah, but what the hell. We're friends now, right?

He claps Andy on the arm. Finishes his beer.

ANDY

See you back at the house.

JED

Don't wait up...

He nods his head to indicate a couple of WOMEN sitting in a back booth. Jed winks at Andy.

INT. HOSPITAL PEDIATRICS WARD - DAY

Tracy stands at the front of the ward, facing a dozen cancer-recuperating KIDS. The kids follow her in a kind of silent "Simon Says." The kids follow Tracy through a series of positions...

TRACY

Eyes on me, everybody... that's it...

(stops)

Okay. Now let's do it with the music.

Kris moves to the tape player. We hear CLASSICAL MUSIC OVER...

Tracy moves through a couple more positions, then stops. She touches her abdomen. Doubles over.

The kids follow. Kris smiles. Then goes serious as Tracy holds the position for a while.

When Tracy looks up at the group, we see that her face is white with pain. She moves to the door, steps into-

THE CORRIDOR

Hugging the wall for support, Tracy makes her way down to a water fountain. Kris sticks her head out the door in the b.g...

KRIS

Trace? You okay?

TRACY

I'm fine. Just some cramps. You take them through the rest, okay?

Kris nods, watches as Tracy wets her face in the water fountain. Tracy looks back at Kris, smiles...

TRACY

I'll be okay.

Kris returns to the ward. Tracy takes a breath, moves off down the hall.

EXT. ANDY'S HOUSE - DAY

Andy pulls into the driveway. He starts up the walk when we hear a CAR DOOR CLOSE o.s. He looks over as Rae crosses the street.

RAE

How you feeling?

ANDY

Better.

She walks over to him. A MANILA ENVELOPE in her hand. Something else on her mind...

RAE  
We have to talk.

INT. ANDY'S HOUSE - DAY

Rae sits down on a ladder, opens her notebook. She sets the ENVELOPE down beside her.

ANDY  
I get you anything?

RAE  
No, thank you. I just need for you to clear up a few things for me.

He sits down in a lawn chair. All ears.

RAE  
Had you met Cara Duncan before the other day in the Dean's office?

ANDY  
No..

RAE  
She said she came to you the first week of school. About a schedule change.

Andy thinks...

RAE  
You probably saw a lot of people. And, of course, her hair would've been longer then.

ANDY  
I don't remember her.

RAE  
What about Jesse King? You ever seen her before the other day at the hospital?

ANDY  
No.

RAE  
She's a clerk in the Financial Aide Office. Right across the hall from you.

ANDY  
I didn't know that.

RAE  
Paula Bell came to see you every Thursday.

ANDY  
She was supposed to come in every Thursday. But she'd only come in twice so far.

RAE  
What about the names Cathy Donahue or Kelly Sutton, they ring a bell?

ANDY  
I think Kelly was a volunteer during registration week. The other one, I don't--

RAE  
Cathy Donahue worked as a hostess at the faculty club the night of your promotion party. Those are the other two girls who came forward last week. Said they were attacked.

Andy looks at Rae. She quickly looks back down at her notebook.

RAE  
Last night, we matched a soil sample from Paula Bell's carpet with a sample taken from your backyard.

ANDY  
I went inside. I told you that.

RAE  
We also matched it to a sample we took from Cara Duncan's dorm room.

ANDY  
What is this? Am I a suspect?

She casually picks up a RAG that sits on top of a can of paint.

RAE  
What's your blood type, Andy?

She sniffs the rag, looks around.

ANDY

O Positive. Rae, Am I--

RAE

Your secretary said you worked late  
the night Jesse King--

She spots a can of TURPENTINE, reaches for it.

ANDY

(incredulous)

I am a suspect, aren't I?

She sets the can down.

RAE

So far, you're the only connection  
we can--

ANDY

I found Paula, for Chrissake. I  
didn't kill her.

RAE

Speaking of which, what was it,  
made you go over to her house?

ANDY

She missed her appointment.

RAE

So what? You said yourself she'd  
only been in twice.

ANDY

I don't know what it was. I just  
had a feeling.

Rae nods, opens the MANILA ENVELOPE...

RAE

Paula had her hair cut off with a  
funny kind of knife...

She reaches inside, pulls out a ZIP-LOCK BAG containing  
a KNIFE with a hooked blade.

RAE

Guy either left it or dropped it on  
the floor.

Andy goes stiff at the sight of it.

RAE

Use these for wallpaper, don't you?

Andy bolts to his feet, rushes over to the ladder, begins searching about for his WALLPAPER KNIFE...

RAE

Trust me: it's yours.

He looks at her horrified.

ANDY

Rae, I have never hurt anyone in my life.

RAE

Then I know you'll have no problem doing...whatever it takes to clear this up.

ANDY

Fine. Anything.

RAE

Keep in mind, I could arrest you, make you do it.

ANDY

Do what?

RAE

I need a sperm sample. To test against the one we got from the rapist.

Andy looks at her stunned.

RAE

Normally, all we'd need is a blood sample, but as luck would have it, you have the same--

ANDY

I can't believe this...

RAE

It's a simple thing. Take maybe an hour.

ANDY

And if I refuse?

RAE

You get to wear my handcuffs.

## EXT. ANDY'S HOUSE - DAY

As Andy backs out of the driveway, and follows Rae's car down the street and around the corner.

A moment later, Tracy rounds the opposite corner and comes up the street... pulls into the driveway. She throws open the door, sits there a moment, mustering the strength to get out...

## INT. ANDY &amp; TRACY'S HOUSE - DAY

The front door bursts open and Tracy staggers inside. She falls onto the couch and picks up the telephone. Her face is soaked with perspiration.

She misdials, tries again. Waits. We hear RINGING on the other end... someone picking up...

VOICE OVER  
Doctor's office.

TRACY  
Doctor Lillianfield please.

VOICE OVER  
This is his service.

TRACY  
I need Dr. Lillianfield.

VOICE OVER  
I'm sorry, but Dr. Lillianfield is out of the office.

TRACY  
Tell him Tracy Safian needs him right away. It's an emergency.

VOICE OVER  
He's not on call...

TRACY  
(screams in the phone)  
I'm fucking dying here!

VOICE OVER  
...but we'll find him.

Tracy clutches the phone to her chest as she gets another pain. She doubles over.

## INT. BAR - NIGHT

The two WOMEN now sit at the bar with Jed, hanging on his every word...

JED

See, the rotater cuff is right here...

(rest a hand on  
the woman's  
shoulder)

Guy fucks that up, he can't comb his hair, let alone pitch...

## INT. SHERIFF'S OFFICE - WAITING ROOM - DAY

A very uncomfortable Rae leans against a wall watching a MAN IN A BLUE LAB COAT explain something to Andy. He hands Andy a small cup...

Andy cuts an awkward look at Rae, then starts down the hall.

## INT. ANDY'S HOUSE - DAY

Tracy grabs her purse, tries to open a vial of pills, collapses. She reaches for the phone again... Dials.

MRS. BAXTER (PHONE)

Mr. Safian's office.

TRACY

I need to speak with Andy.

MRS. BAXTER (PHONE)

Mrs. Safian? Is that you?

TRACY

(in pain)

Andy... please...

MRS. BAXTER (PHONE)

He's not in; he took the day off.

TRACY

I know, but he said he'd be here...

Tracy gets a pain, falls back, accidentally knocks the phone off the table, and finally passes out.

MRS. BAXTER (PHONE)

Hello? Mrs. Safian? Are you there?

INT. SHERIFF'S OFFICE - SAME TIME

Andy sits in a waiting room. He checks his watch, looks down the long corridor...

INT. ANDY'S HOUSE - SAME TIME

Tracy lies face down on the floor; PILLS, spilled on the floor beside her head. The phone, off the hook.

INT. SHERIFF'S OFFICE - SAME TIME

Andy peers down the empty hall again, then stares straight ahead. He doesn't see when, a moment later, Rae exits one of the doors and starts walking up the hall to the waiting room. He looks over as she comes through the glass door and sits down with him on the couch...

RAE

It wasn't you. You can go.

His expression changes as anger gradually replaces humiliation...

ANDY

You sure you don't want some dirt from my fingernails? Maybe a little saliva just to be sure?

(leans over)

Here, have a hair, just to be absolutely positive...

RAE

I know what this must feel like...

ANDY

Oh, you do? Tell me, Rae, have you ever had to jack off into a paper cup?

Heads turn. Rae looks around.

ANDY

Don't tell me you know what this feels like. You have no fucking idea what this feels like!

She just sits there as Andy storms out of the office.

EXT. ANDY'S HOUSE - NIGHT

Andy pulls into the driveway. Gets out of the car. Slams the door.

INT. ANDY AND TRACY'S HOUSE - NIGHT

The house is dark as Andy steps inside. We hear the PHONE OFF THE HOOK sound in the b.g.

ANDY

Tracy?

He turns on a light and FREEZES as he spots Tracy lying on the floor. He runs to her, and rolls her over. Her dress is SOAKED WITH BLOOD.

ANDY

(screams)

TRACY!

The SCREAM turns into a BEEPER SOUND as we...

CUT TO: THE BAR

As Jed reaches down and shuts off his beeper. One of the women smiles at him...

WOMEN

That thing's been beeping all afternoon. You a drug dealer?

JED

Close.

Serious now. He signals the bartender.

JED

Phone?

BARTENDER

Here you go...

THE PHONE

Jed cradles the phone to his ear.

JED

Yeah. This is he.

We PUSH IN as he listens, then...

JED

How long ago?

He slams down the phone as we cut to...

## SCRUB ROOM

Where Louis and a couple of nurses get ready at the sink. Jed bursts through the doors and begins to scrub...

JED  
Somebody talk to me.

LOUIS  
We're looking at heavy internal  
bleeding; hemorrhaging in the  
arterial and major sarcota. We'll  
have numbers in about...  
(looking at his  
watch)  
Two minutes.

JED  
What's running?

LOUIS  
AB negative. She'll need more.

JED  
(to nurse)  
We have it?

NURSE  
Not enough.

LOUIS  
Fuck this hospital.

JED  
Lighten up, Louis.  
(to nurse)  
Cindy, we'll need donors. Mass  
General. Boston Mercy. Hartford  
in that order.  
(calling out)  
I need my numbers...

TECHNICIAN (O.S.)  
In motion!

A TECHNICIAN bursts into the room with several sheets  
of x-rays, laser results and computer print-outs.

BAM! BAM! BAM! as the Technician slams the sheets onto  
a lightboard. Jed, Louis, and now Tanya examine the  
results. Jed points...

JED  
There.

Everybody nods. Jed turns away.

JED

Okay, let's go. Let's play ball!  
Tanya get me some black coffee.

TANYA

Doctor...

Tanya's seen something on one of the printouts. She points to it.

TANYA

You see this?

Jed looks. No. He hadn't seen that. He stares at the printout. He senses Tanya still standing there, looks at her. Uncomfortable now...

JED

How much time before she's prepped?

TANYA

Maybe ten minutes.

JED

I'll be right back.

Jed pulls his gloves off, grabs a cup of coffee and steps through the door into the HALLWAY where he sees...

ANDY

White. Drenched with sweat. Sitting on a couch in the waiting room.

JED

watches Andy a moment. Jed stands there, steeling himself, when Andy spots him and bursts to his feet.

ANDY

What's wrong with her? What's happening?

JED

We found an obstruction in the uterovaginal region. I think it's a cyst, but I'm going to do an exploratory and check it out.

ANDY  
(it hits him)  
You're going to operate.

JED  
Yeah.

ANDY  
But it's just... exploratory.

JED  
That depends. The cyst turns out to be malignant, I'm gonna have to remove the ovary. Right away.

ANDY  
What happens then?

JED  
She'll live a healthy life and you'll be listening to the pitter-patter of a lot of little healthy feet. A woman only needs one ovary.

Andy thinks about this, nods.

ANDY  
Okay.

Jed cuts a look at the clock, then drops the bomb...

JED  
There's just one problem.  
(beat)  
She's pregnant. About four weeks.

Andy stares at him stupidly.

ANDY  
Tracy's pregnant?

JED  
Not for long. The fetus'll abort from the trauma of the procedure.

Andy is doing his best to stay in control. He sits back down on the couch as Louis comes up to Jed.

LOUIS  
You better get in and re-scrub.  
We're all set.

JED  
We have any history at all?

LOUIS

Nada.

Jed nods, turns to Andy.

JED

What about Lillianfield? You get  
ahold of him yet?

Andy shakes his head.

JED

We'll just fly by the instruments.

Andy rests his head in his hands. Jed turns to leave,  
pauses, cuts a look back at Andy.

JED

Hey, Andy?

Andy looks up at him. Huh?

JED

Doctor-Man is here.

#### THE OPERATING ROOM

Everybody sweats under the lights. The procedure has  
been underway for some time now. Everybody's tense.  
Jed is covered with Tracy's blood.

JED

That's what I was afraid of...

(looks up)

The ovary's already ruptured.

Jed steps away, so Louis can get a better look.

JED

All right, people, the game plan is  
as follows: we remove the ovary,  
take the fetus and go home.

Jed looks up at Tanya. Her eyes are tense.

JED

Let's see. I want something. What  
do I want? Suction. Yeah. Let's  
have some of that.

He winks at her. She relaxes.

THE WAITING ROOM - LATER

Andy sits on the couch. He stares off into space.

THE OPERATING ROOM

Jed works a moment, then steps back from the table and shakes out his cramped hands and fingers. He loosens his neck and shoulders. All the while...

JED

So Jesus and Superman bump into each other at this health spa...

LOUIS

Jed.

Jed stops what he's doing. Looks over.

LOUIS

Looks like we got some pathology on the second ovary.

JED

Always gotta piss on my high, don'tcha Louis?

Jed steps back up to the table, pokes around a moment.

JED

More suction, honey. I can't see anything.

Tanya applies suction. Jed again takes a look.

JED

All right, I wanna do a frozen section right away. See whether or not we got another malignancy.

TANYA

We can't.

JED

Why not?

TANYA

We don't have the equipment.

JED

So run a graft down to histology.

TANYA

We can't do that either. The separator's down again.

JED  
What-- since when?

TANYA  
Since this morning.

JED  
But hey, the coke machine's up and running. Nice fucking hospital.

Jed takes a moment to think.

LOUIS  
We can send a graft in an ambulance to Boston Mercy. We could have it back in two hours.

JED  
Gladys?

The anesthesiologist checks a gage, shakes her head.

JED  
No time.

LOUIS  
Then we close her up and go back in tomorrow.

Jed thinks. For a moment, we hear only the machines.

LOUIS  
I think you gotta play it safe here, Jed. We could be taking out a healthy ovary.

JED  
I don't think so.

LOUIS  
But you can't be sure without--

JED  
(firm)  
I've been here before. I'm sure.

Everyone looks at him.

JED  
(icy)  
All right, let's go.  
(nods to Tanya)  
Scalpel.

Tanya picks up a SCALPEL, but then hesitates, looks at Louis. Jed looks over at her. She's frozen. He eyes her a beat, then quickly yanks the knife from her...

TANYA

AH-

She pulls her hand back... a line of BLOOD runs through her now sliced glove at one of the fingers. She holds her hand to her body, looks at Jed...

JED

You better take yourself out,  
Nurse.

Tanya nods, hurries out of the room. The other nurse steps in. Jed goes back to work.

FADE OUT.

FADE IN: EXT. HOSPITAL - DAY

The first moments of dawn. Two PARAMEDICS hose down an ambulance.

INT. HOSPITAL NURSERY - SAME TIME

A dozen newborn babies lie sleeping under the soft lights. Jed stands at the observation window looking in. He watches a moment longer, then moves off down the corridor.

INT. DOCTOR'S LOUNGE - MORNING

Jed, still in his scrubs, sits on the bench staring at his shoes.

LOUIS

Jed.

Jed looks up to see Louis standing in the doorway. He holds a large envelope.

LOUIS

The uh, the histology results came  
back from Boston Mercy.

JED

Leave it.

LOUIS

You took out a healthy--

JED

I said, leave it.

Louis nods, sets the envelope down on the bench. A last look at Jed, he then exits. Jed stares at the envelope a moment, then slowly reaches for it...

INT. CORRIDOR OUTSIDE TRACY'S ROOM - LATER

A frozen Jed stands outside the room as visitors and staff bustle past. Jed takes a breath, goes inside.

INT. TRACY'S HOSPITAL ROOM - DAY

Tracy lies in bed. Andy sits beside her.

ANDY

Jed...

TRACY

What's he doing here? Andy, get him out of here...

Andy gets up, steps in front of Jed.

ANDY

Jed, I think maybe you should--

JED

Tracy, I'm sorry. I--

TRACY

Andy, I don't wanna look at him.

JED

Tracy, I am so sorry...

TRACY

Andy... get him out of here!

Andy guides Jed to the door.

ANDY

Jed, you should leave.

JED

Andy, you gotta believe me. I'm sorry...

TRACY

I'm talking to a lawyer.

Jed stiffens. Looks back at her.

TRACY

You made it so I can never have babies. Well, now I'm gonna make it so you can never practice medicine.

Jed stands there, frozen in the doorway, grasping the exact moment when the lives of three people turned to shit.

FADE OUT.

We hear TRAFFIC NOISES OVER...

FADE IN: EXT. DOWNTOWN BOSTON - DAY

A clear, winter morning. We TILT UP to REVEAL a tall, glass skyscraper.

LESTER (V.O.)

I spoke with her lawyer this morning...

INT. FRANK LESTER'S OFFICE - DAY

A black granite desk. Leather furniture. A killer view. FRANK LESTER, silk suit, silk tie, silk mind, leans back against his desk...

LESTER

They want 30 million in damages from you, the hospital, and your mutual insurance company.

A dazed Jed sits across from him, on the couch.

JED

Thirty--  
(clears his  
throat)  
Can they get that?

LESTER

Yeah. They can.

Jed sits forward, rubs his face with his hands.

LESTER

As it stands now, our strategy will be to show that the decision to remove the second ovary was a judgement call; and that, under the circumstances, you did the right thing.

JED

And how're you gonna do that?

LESTER

For starters, we'll introduce the fact that it was a small hospital without a lot of pathology equipment. That at the time, the hospital had no frozen section capabilities, and that the separator in the histology lab was down that night. The place was a fucking disaster waiting to happen.

JED

Frank, you honestly think a jury's gonna give a shit about separators or frozen section capabilities? Tracy Safian's life was all about one thing: children. And now she can't have any. That's all they're gonna care about.

Lester walks to the window, admires his view.

LESTER

There is another option: We hire someone to do a little digging. Maybe find something she's not so anxious for a jury or even her husband to hear about.

JED

We're not talking about that kinda woman here, Frank. And besides, I hear she's already divorcing Andy. Think of something else.

LESTER

There is nothing else. I mean, the truth is, I'd rather have her case.

JED

Well, hell, Frank, give her a call.

Jed starts to get up.

LESTER

Look, Jed, right now, all I wanna do is keep the damages as low as possible or you're dead as a doctor.

(then)

No hospital will hire you.

EXT. ANDY & TRACY'S HOUSE - NIGHT

A light snow falls. The trees are all barren now. The season has changed from fall to winter.

INT. ANDY & TRACY'S BEDROOM - SAME TIME

Andy stands in the doorway watching as Tracy packs a suitcase.

ANDY

How am I supposed to get in touch with you?

TRACY

That's just it, Andy, I don't want you to get in touch with me. I don't want anyone to get in touch with me. I just want to be alone.

She opens the door, looks back at him.

TRACY

Oh, don't look so sad, sweetie. You don't have to be alone.

(beat)

Maybe Jed'll move back in.

ANDY

Jesus, Tracy. That's a shitty thing to say.

TRACY

Well, I feel shitty right now.

ANDY

I don't understand why we can't work this out. I mean, we can adopt a baby. We don't have to-

TRACY

Andy, you had no right trusting that man with my life. Or my baby's.

She struggles to keep her composure. Speaks flatly.

TRACY

I know you're sorry. I just don't know if I can ever forgive you.

And with that, she picks up her bags and walks out of the room.

INT. CONFERENCE ROOM - DAY

Lester walks the length of a long table.

LESTER

I think everyone here knows each other...

Seated there are Jed, DENNIS RILEY, Tracy's lawyer (the man we saw her with at the hospital), and several other SUITS.

LESTER

Mr. Riley is representing Mrs. Safian. Mr. Larson from First Federal and Mr. Simms from the hospital board. Mrs. Safian prefers to wait in my office.

Lester sits down beside Jed, directly across from Dennis.

LESTER

All right, Dennis, let's dispense with the usual legal niceties and get this over with. Now you and I both know you're not really going for 30 million. That you'll take 5, and let us all go home early.

DENNIS

You're right, Frank, I'm not going for 30. But I won't take 5. I'll take forty-five.

LESTER

What?

DENNIS

I'm afraid there's some new information which causes us to seek additional damages from a jury.

LESTER

What... "new information?"

DENNIS

We have reason to believe that Dr. Hilly was intoxicated at the time of the operation.

JED

This is bullshit--

Lester touches Jed's arm, keeps his eyes fixed on Dennis.

DENNIS

We've got a signed statement from the bartender at The Hideaway, says the man had at least three drinks before--

JED

And ten cups of coffee! My actions and their result had nothing to do with liquor. I'd do the same thing again today.

DENNIS

That's what scares the hell outta me, Doctor.

Jed is clutching the table. Holding himself down. Dennis stares back...

DENNIS

My client also tells me that on more than one occasion you made certain... advances towards her. That she rebuffed these, but you still--

LESTER

Wait a minute. You implying Dr. Hilly did this because your client wouldn't go out with him? Jesus, Riley. What kinda fucking rock did you crawl out from under?

DENNIS

We're looking at a titanic fuck up here, Frank. The way I see it, you're lucky we're not going for punitive damages or even a battery cause of action. Something like this ever goes to a jury-

LESTER

Whatta you mean, I'm lucky? We're not talking about some schmo, read an x-ray backwards. We're talking about one of the top young doctors in his field. Now you and I both know that the baby would have been lost anyway. And that there was serious pathology on the second ovary. So if my client had reason to believe it was malignant-

DENNIS  
Your client has a fucking God  
complex.

Before anyone knows what's happening, Jed's out of his  
chair and pulling Dennis across the table by the lapel.

LESTER  
Uh, Jed--

JED  
Hey, mister? I am God. When people  
go to church, get on their knees  
and pray that their wife doesn't  
bleed to death; that their daughter  
doesn't miscarry or that their  
mother doesn't suffer pheno-neural  
trama or whatever. Just who do you  
think they're praying to?

Jed releases Dennis. Silence. Lester stares at Jed as  
he sits down. A kind of "nice going" look on his face.

Dennis sits back down and straightens his collar, all  
the while keeping his eyes on Jed.

DENNIS  
Tell you one thing: the jury's  
gonna love this guy.

LESTER  
All right, Riley, what're we  
talking about here?

DENNIS  
Look, my client doesn't want a  
protracted court battle any more  
than yours does. All Tracy Safian  
wants is go away and put this whole  
unfortunate incident behind her.  
She wants to start a new life and  
she wants to start it on Monday.

LESTER  
And just how much does Tracy Safian  
need to get her...new life started?

EXT. LESTER'S BUILDING - DOWNTOWN BOSTON - DAY

Snow is falling as Dennis Riley exits the building with  
Tracy. We see their breath as they talk on the steps a  
moment. He looks ebullient. Tracy looks pensive.

DENNIS

The insurance company will deposit a draft into my firm's trust account by sometime this afternoon. Assuming you and I sign it right away, you should get your money by Monday. Tuesday at the latest.

He senses her mood's a little darker than his.

DENNIS

Look, there's a couple of things you should think about.

TRACY

Dennis, now really isn't such a good time for me...

DENNIS

Tracy, we're talking about twenty million dollars.

INT. ANDY'S CAR - SAME TIME

Idling across the street. Andy, unshaven, looking like he hasn't slept in a week, sits there watching Tracy and Dennis...

EXT. BUILDING - DENNIS AND TRACY

The discussion is making Tracy uncomfortable.

DENNIS

...you're gonna become a target. Strangers, relatives, old friends you never heard of are all gonna start coming out've the fucking woodwork. I've seen it happen before. I just think we should talk about some ways of protecting you. Umbrella policies, things like that.

She looks at him.

TRACY

Dennis, I think about what I want for breakfast, I start crying. You can put the money in a coffee can for all I care. Right now all I wanna do is go away somewhere and try to forget everything.

INT. ANDY'S CAR - SAME TIME

Andy watches as Dennis leads Tracy to the curb where a LIMO waits. He opens the door for her, kissing her on the cheek.

Andy gets out of the car...

EXT. BUILDING - SAME TIME

Andy crosses the busy street as Tracy starts to duck into the limo... he calls to her...

ANDY

Tracy!

TRACY

(spots him)

Oh, God... Dennis.

Dennis quickly helps her into the limo. He gets in right behind her.

ANDY

Tracy... wait!

INT. LIMO - SAME TIME

As Andy tries to open the door, bangs on the window.

ANDY

Tracy!

She stares straight ahead.

DENNIS

Driver. Go!

EXT. BUILDING - SAME TIME

As the limo pulls away from the curb... Andy runs after it a few yards... then stops... sobbing...

ANDY

Tracy... please... I'm sorry...

He looks over as Jed and Lester exit the building. He starts walking towards them...

JED

looks over just as Andy walks up. Both his fists are clenched. Lester immediately gets between them.

JED  
It's okay, Frank... let him go.

Jed takes a step closer to Andy.

JED  
You wanna take a free shot, go ahead. I won't stop you.

LESTER  
Jed...

Andy jerks free from Lester's grip. He stares at Jed a moment, wants to hit him, wants to bad, but...

ANDY  
That would make you feel better, wouldn't it?

As Andy walks off down the steps, we then...

FADE OUT.

A LIGHT IS SWITCHED ON TO REVEAL:

REVEAL: ANDY'S OFFICE - NIGHT

Andy sits at his desk, sorting through the mountain of paperwork that's accumulated there. The LAMP FLICKERS. Andy taps it.

Mrs. Baxter sticks her head in the door. She's all bundled up to go home.

MRS. BAXTER  
It's almost seven.

Andy looks at his watch.

ANDY  
Thank you, Mrs. Baxter. Good-night.

MRS. BAXTER  
You should really go home.

Andy turns back to his paperwork.

ANDY  
Home isn't such a great place these days. I think I'll just stay here. Get some work done.

MRS. BAXTER  
(beat, watches  
him)  
Good-night, then.

DISSOLVE TO:

ANDY

as he rubs his eyes, looks at his watch: almost midnight. He leans back, takes a deep breath and stretches. He then goes back to work.

The desk light FLICKERS. Andy taps it once and it stops. He starts to resume his work when the bulb FLICKERS once again. He sighs, drops his pen, and unscrews the bulb.

INT. ADMINISTRATION BUILDING CORRIDOR - NIGHT

Empty. We just hear the SQUEAK of Andy's sneakers as he walks down the long corridor to...

THE STAIRWELL - NIGHT

Andy descends the stairs... at the bottom, he goes through a door into...

THE BASEMENT - NIGHT

A very long corridor. A series of HUMMING PIPES run the length of the ceiling. Andy comes through the door at the end and starts up the long corridor to CAMERA...

REVERSE - THE END OF THE CORRIDOR

A door with the word "MAINTENANCE" stenciled sloppily across the middle. Then in smaller letters, the name "E. LEEMUS." Andy opens the door, feels around for a light switch, and walks into the...

BOILER/MAINTENANCE ROOM

A huge metal cabinet marked "TOOLS" sits directly opposite the door. A huge furnace over here; a huge water heater over there. Another cabinet marked "SUPPLIES."

Andy walks to the supply cabinet and opens it. He rummages through the cleaning solvents and whatnot until he finds a box of LIGHT BULBS. He grabs the proper bulb and shuts the cabinet.

He starts to walk out then freezes... looks over at...

# A SMALL BEDROOM

set up in the far corner of the basement.

Andy walks over. The headboard and matching furniture are small, for a child. The single bed is neatly made.

Beside the bed is a night table with an old photograph of a WOMAN. The Woman has a severe face set off by very long hair.

Beside the photograph is a MUSIC BOX. Andy opens it and we hear A LULLABYE. He feels himself shiver as he reaches inside and slowly takes out...

A LOCK OF VERY LONG HAIR.

VOICE

That's my mother's.

Andy nearly jumps out of his skin as he wheels around and faces...

MR. LEEMUS

standing there in the doorway.

MR. LEEMUS

She's not alive anymore. That's an old picture.

(nervous laugh)

Obviously.

Andy replaces the lock of hair...

ANDY

I'm sorry, I didn't mean to...

MR. LEEMUS

(same time)

I was working on the furnace. I didn't know anybody else was here.

ANDY

I needed a bulb.

Mr. Leemus nods, pours some TURPENTINE onto a rag and starts to wipe the grease from his hands. He smiles.

MR. LEEMUS

(re: his hands)

This kinda job... seems I can never get 'em clean enough.

ANDY

(nods, beat)

Do you... live down here, Earl?

MR. LEEMUS

Just for a while. My landlady asked me to leave. I was in kind've a spot. So...

ANDY

Why'd she ask you to leave?

MR. LEEMUS

Oh, she's just an old cunt, thinks she knows everything.

(realizes how  
that sounded)

I won't stay here long. I promise Mr. Safian.

ANDY

Stay as long as you want, Earl.

Andy glances at the photograph, meets Earl's gaze.

ANDY

Well...

(indicates light  
bulb)

I'll just take this and head back up.

MR. LEEMUS

Sure. Good night, Mr. Safian.

Andy makes for the door, starts down the long corridor.

MOVING WITH ANDY

As he walks quickly down the long corridor. Not looking back. The stairwell getting closer.

Mr. Leemus enters FRAME right behind him, matches Andy step for step. He raises the rag over Andy's head... quickly wraps it around Andy's neck... Andy stops, sucks air, grabs at the rag...

THE LIGHT BULB

hits the ground and EXPLODES at Andy's feet.

MR. LEEMUS

pulls the rag tighter... and tighter...

ANDY

pushes back against Mr. Leemus, in an effort to relieve the pressure on his throat. He pushes harder...

MOVING WITH THE TWO MEN

locked together now, they move back UP the corridor. Back through the door and into the maintenance room. Mr. Leemus crying out as together they slam into the-

BIG METAL TOOL CABINET

the doors exploding open from the impact of the two men. And then an incredible thing happens:

HAIR rains down on them from the shelves above.

Andy screams at the sight of it. Brushes it away from him. Mr. Leemus grabs fistfulls of the stuff, tries to shove it into Andy's mouth.

Andy gags, then elbows Mr. Leemus and breaks free. Mr. Leemus stands, grabs Andy and pulls him down again.

Andy rolls onto his back and kicks the other man in the balls; Then as Mr. Leemus lowers his head, Andy arches back and kicks Mr. Leemus in the face.

Andy's mind is somewhere else now. His expression is distant, as if he's unaware of the tremendous beating he's about to deliver...

Screaming at the top of his lungs, Andy gets up and jumps onto Mr. Leemus. His fists a blur, he begins to rhythmically pummel the man's face and chest.

It's as if all the frustration from the previous month is now leaving Andy through his fists. All Mr. Leemus can do to shield himself is fold his arms across his face and wait for the beating to stop.

Andy then grabs Mr. Leemus by the hair and beats his head back against the cabinet over and over and over...

Until blood and hair cake the metal cabinet and Mr. Leemus at last goes limp.

Andy gets up and stands there over him. Breathing hard. Then, crying out, he kicks the man one more time.

## EXT. ADMINISTRATION BUILDING - NIGHT

A light snow falls. RED LIGHTS play against the front of the building as Andy watches Earl being loaded into the back of an ambulance.

As Mr. Leemus turns his head towards Andy, we can see that his face is bandaged, his arms are wrapped. A COP claps Andy on the back...

COP (O.S.)

Really did a job on the guy.

Andy says nothing, just watches as RAE comes out of the building with a couple of other cops. She's dressed up for the evening. She wears a nice dress with heels. She walks over to Andy.

RAE

I owe you a drink. In fact, I'd say I owe you many drinks.

## INT. SHERIFF'S OFFICE - NIGHT

Rae and Andy sit at her desk. It's quiet in here now. She pulls a bottle of JACK DANIELS from the drawer and pours them each a drink in a paper cup. He eyes the cup as she passes it to him...

RAE

(hefts bottle)

I know how much you like your Jack in a cup, so...

He looks at her. She smiles. They drink. He indicates her dress.

ANDY

You look nice.

RAE

Thanks.

ANDY

You have a date?

RAE

I got stood up.

ANDY

Really? I'd like to meet the guy, stood you up.

She sits down.

RAE  
You almost killed him, you know.  
(Andy looks at  
her)  
Earl Leemus.

ANDY  
I could have killed him.

RAE  
Yeah, well, I hope you never get  
that mad at me.

ANDY  
I was that mad at you.

RAE  
I meant again. That mad at me  
again.

He smiles, sits back.

ANDY  
I never knew I had it in me. I  
never knew I was capable of that  
kinda thing.

RAE  
You'd be surprised at what we're  
all capable of.

ANDY  
Tell you the truth --after all the  
shit's been happening the last few  
months-- it felt good.

Rae looks at her cup.

RAE  
I'm sorry about your wife. I don't  
think we've spoken since then.

ANDY  
Certainly has been a banner fucking  
year in the Safian household,  
hasn't it?

RAE  
That must've been awful for her.  
(he looks at her)  
For both of you.

ANDY

Weird part of it was, the night of the surgery, Jed comes out, tells me Tracy's pregnant. I was happy.

Rae reacts, looks up at Andy.

ANDY

I know. It sounds terrible. Here she is, her life in danger, and for like one split second, I was happy. But you know why? Because for one split second... I had everything I ever wanted.

RAE

Your wife was pregnant?

ANDY

Yeah. But she lost the baby when they took out the first--

(looks at Rae)

You don't wanna hear this.

Rae studies Andy a moment. Andy finishes his drink, notices her expression.

ANDY

What's wrong?

RAE

I uh, I've been meaning to give you something.

She opens a drawer, removes a FILE and sets it down on the desk in front of Andy.

RAE

It's your lab file. I never did anything with it because that would have made my bringing you in here official and I didn't want that. I felt bad enough.

ANDY

Thanks.

RAE

Don't thank me.

(nods to the  
file)

Look at it.

Andy opens the file. Rae lights a cigarette, prattles nervously...

RAE

The lab guys, they run everything.  
You ask for someone's blood-type,  
they throw in their cholesterol, no  
extra charge.

He stares at the file in shock.

ANDY

Jesus...

RAE

I'm sorry, Andy. I thought you  
knew. I mean... I shouldn't've  
been the one to tell you this. I  
just--

Andy gets up. In another place now.

ANDY

I have to go...

RAE

Yeah. Sure.

But he's already out the door. Rae falls back into her  
chair, palms herself in the forehead.

RAE

Nice going, Rae.

EXT. ANDY'S HOUSE - NIGHT

Andy's car is parked out in front. The lights are all  
on. We see Andy in silhouette as he moves through the  
house apparently breaking and smashing whatever he can  
get his hand on...

Jed pulls up and gets out of the car. He pauses as we  
hear GLASS BREAKING INSIDE. He starts up the walk.

INT. ANDY'S HOUSE - SAME TIME

Andy, hammer in one hand, bottle in the other, all  
fucked up, walks over and smashes a vase... then a  
light fixture... then, payday: he spots the framed  
picture of Tracy and him during happier times. He  
raises the hammer over his head... is about to  
strike... when...

A HAND

grabs his own... and snatches the hammer from him. A  
wobbly Andy turns around and faces...

JED

calmly standing there behind him. He takes in all the destruction, nods.

JED

Place is really coming along.

He sets the hammer down. Andy is breathing hard. An awkward moment. This is the first time they've seen each other since the incident in front of Lester's building.

JED

Listen, I won't be long. I left some stuff upstairs. I just came by to--

ANDY

It wasn't my baby.

Andy eyes him a beat, then walks away.

JED

What?

ANDY

I'm sterile.

He takes a drink... almost falls over.

JED

How'd you know?

ANDY

I just know.

(then)

Tracy was fucking around on me.

Andy looks at him, then grabs the ladder for support.

JED

Fucking around with who?

ANDY

Dennis Riley.

JED

(incredulous)

Her attorney? Come on...

ANDY

He was an old boyfriend of hers. They'd seen each other once or twice while we were married. Once or twice that I know of anyway...

Andy tosses the bottle at the trash can. It misses. Breaks against the wall.

JED

Doesn't make sense. I mean, you were only married, what? A year, for Chrissake. That's not long enough to be miserable.

ANDY

She wanted a baby. She wanted to be pregnant.

JED

You saying she cheated on you just because she wanted a baby? I don't know, Andy...

ANDY

Then maybe she wasn't in love with me to begin with.

Andy sits down on the ladder.

ANDY

This was the one thing I was always afraid of. I mean, you know, a guy like me... someone like her... I knew one day, sooner or later it would happen... I just thought it would be later, that's all...

He looks up at Jed.

ANDY

In a way, she fucked us both over.

JED

Both of us? How?

ANDY

I mean, if it had come out she'd been cheating on me, she wouldn't have looked so good. She might not've been able to get as much money. And you might still be practicing--

JED  
Maybe. But Andy. Wake up. I  
destroyed your wife's reproductive  
system. I screwed up. Plain and  
simple. This doesn't change  
anything.

Jed watches as Andy then gets up, starts up the stairs.

JED  
What're you gonna do?

ANDY  
I'm going to bed.

JED  
I mean, about Tracy.

Andy starts up the stairs..

ANDY  
I'm gonna find her.

JED  
And then what?

Andy pauses, looks down at Jed. He doesn't know.

JED  
It's over. I got what I deserved.  
And even if Tracy was unfaithful to  
you, she got a thousand times worse  
than she deserved.

ANDY  
What about me? Did I get what I  
deserved?  
(now moving up  
the stairs)  
Lock the door on your way out.

EXT. MASSACHUSETTS COUNTRYSIDE - DAY

Andy turns off the highway onto a gravel side road.

EXT. DENNIS RILEY'S COUNTRY HOUSE - DAY

A white, clapboard three-story set back amongst the  
trees. Andy watches the house a moment from his car,  
then takes a breath and gets out.

We hear VOICES, LAUGHTER O.S. as Andy starts up the  
snow-covered walk. Andy listens a beat, then walks  
around to the back where we see...

## A SMALL FROZEN POND

A dog circles the pond BARKING while A MAN and a WOMAN ICE SKATE. As the woman falls down, the man falls on top of her and they kiss. We recognize Dennis Riley.

Though we can't quite see the woman's face beneath the hood she wears, the long brown hair that trails behind her looks familiar...

Andy watches from behind a bare tree as Dennis helps the woman onto a bench beside the pond. He takes off his skates and goes into the house with the dog.

The woman sits with her back to us/Andy as she bends over and starts to remove her own skates.

Andy watches her a moment, then cutting a look at the house, slowly starts to walk up behind her...

## REVERSE - THE WOMAN

Bent over as she unties her skates. Andy quietly comes up behind her... then reaches down and covers her eyes with his hands... like a child playing a game of...

ANDY

Guess who? ...you fucking bitch.

Startled, the woman twists free and looks up and back at Andy... who immediately goes stiff at the sight of her because...

It's not Tracy. Frightened now, she stands up.

WOMAN

Who are you?

Andy, feeling like an asshole, starts backing away.

ANDY (V.O.)

I can't believe I did that.

## INT. DENNIS RILEY'S HOUSE - DAY

A book-lined study overlooking the pond. Andy stands at the window, watching Sarah take the dog for a walk.

DENNIS

You've said that five times now.

Andy turns away from the window as Dennis hands him a drink. They drink a moment, then...

DENNIS

Andy, I have no idea where Tracy is. The money's being wired to a Caymen Island account sometime tomorrow. She could be anywhere.

ANDY

I see.

DENNIS

And I promise you: I was not the baby's father. Tracy and I slept together a long time ago and it was horrible for both of us. We were just using each other and we both knew it.

ANDY

Using each other how?

DENNIS

I was her mother's lawyer. Tracy wanted a piece of the estate; I wanted a piece of Tracy.

Dennis shrugs, finishes his drink.

DENNIS

However, you wanna point fingers, I'd think about pointing one at the doctor she saw in Boston, what's-his-name.

ANDY

Lillianfield?

DENNIS

Far as I was concerned, he should have been named in the suit along with Jed Hilly. But Tracy wanted him left out of it. She said she'd only seen him once since the pains started and that he recommended she get a second opinion. As it turned out, not even Dr. Hilly's insurance company knew about him, so I let it go. Sleeping dogs and all that.

ANDY

But Tracy saw Lillianfield a lot more than just once. I mean, he prescribed medication.

DENNIS

Not according to Tracy.

ANDY  
Well, she's lying.

DENNIS  
Like I said: you wanna point  
fingers...

ANDY  
Where is Lillianfield?

DENNIS  
I don't know. Though I do remember  
Tracy's mother once donated a lot  
of money to the Rayfield Clinic in  
Boston. Something about some  
doctor who saved Tracy's life.

Andy thinks a moment, then walks to the door.

ANDY  
Tell your girlfriend I'm not really  
such a bad guy once you get to know  
me.

DENNIS  
I'm sorry, Andy. For all of you.  
Really I am. But if you think  
there's still some way for you to  
come out ahead of all this, you're  
mistaken. These kind of things,  
nobody ever wins. Except me.

INT. FRANK LESTER'S OFFICE - DAY

Lester sits at his desk, looking shocked. The sky  
outside his window is clouding up.

LESTER  
Sterile? Really?

Jed sits across from him.

JED  
I haven't been able to stop  
thinking about it since he told me.

Lester gets up from his desk, walks to the window.

LESTER  
Well. It's certainly interesting  
on, you know, a moral level. But,  
legally speaking, I don't think it  
changes anything.

JED  
(deflated)  
That's what I thought.

LESTER  
(sits back down)  
Not to say I-told-you-so, Jed, but  
that's why I wish you would've let  
me put a man on her back then. A  
piece of dirt like this might've  
really turned things around for us.

JED  
It just seemed wrong then. I put  
them both through enough as it was.  
I felt so fucking guilty, I just  
wanted to get it all over with.  
But, hell: maybe she used that.

LESTER  
I don't think it's a question of  
"maybe."

The two men consider each other across the desk a  
moment.

JED  
There any way to find her?

Lester sits back, looks at Jed a moment.

LESTER  
Maybe. Why?

JED  
What if she did fuck me?

LESTER  
What if she did?

JED  
I'd wanna fuck her right back.

EXT. RAYFIELD WOMAN'S CLINIC - BOSTON - DAY

An old brick eye-sore in the middle of downtown. The  
sky is getting darker as Andy enters the building.

DR. ABOTT (V.O.)  
I don't recall any Doctor by the  
name of Lillianfield ever working  
here...

INT. DR. ABOTT'S OFFICE - DAY

Books. Diplomas. Art. Andy sits across the heavy oak desk from DR. ABOTT, in her late forties, attractive.

DR. ABOTT

And we have no records of any Tracy Safian having ever been a patient here. I'm sorry.

ANDY

Thanks for your time.

She nods. Andy walks to the door, pauses.

ANDY

What about her maiden name: Kennsinger?

The woman stiffens. Andy turns around...

ANDY

If she'd been coming here a while she might have still been--

Andy realizes the woman has just gone pale.

ANDY

Doctor Abott? Are you alright?

DR. ABOTT

You were married to Tracy Kennsinger?

Andy comes back over and sits down.

ANDY

Then she was a patient here?

DR. ABOTT

It must have been four years ago when she came to us. As I recall she was in her third week.

ANDY

Third week? She was pregnant.

DR. ABOTT

That's correct.

ANDY

She came in for an abortion?

DR. ABOTT  
Unfortunately, she'd given herself  
the abortion. Or tried to, anyway.  
She came to us afterward.

Andy looks around, dizzy.

DR. ABOTT  
Mr. Safian? Are you alright?

ANDY  
From the day I met Tracy, all she  
said she wanted was to be pregnant.  
All she wanted was children.

DR. ABOTT  
Maybe we're not talking about the  
same woman. The Tracy Kennsinger I  
knew hated children. That's one of  
the reasons I fired her.

ANDY  
She worked here?

DR. ABOTT  
For about a year. She said she was  
grateful; that she wanted to "help"  
others in return.

ANDY  
I gather things didn't work out  
that way.

DR. ABOTT  
The only thing Tracy "helped" was  
herself: first to the young doctor  
who saved her life and then to  
about eighty thousand dollars of  
our operating funds.

She sees Andy's incredulous look.

DR. ABOTT  
Her mother eventually paid us back.  
Though I still wanted to send her  
to jail. And I would have, too, if  
her shrink hadn't shown up and  
saved the day.

ANDY  
Her shrink?

DR. ABO TT

Sidney Claire. He's a Psychiatrist at Overland Hospital. Turns out, he'd been seeing Tracy for quite some time. Which prompted me to wonder, if she could afford a place such as Overland, why she needed to steal money from us. At any rate he came here and persuaded me to drop the charges with the argument that any kind of jail time would only make Tracy more disturbed than she already was.

(beat)

Though, to be perfectly honest, I really doubt that's possible.

EXT. BERKSHIRE MOUNTAINS - DAY

We pick out and follow Andy's car as it moves through the low slung mountains.

INT. CAR - SAME TIME

It begins to drizzle as up ahead, we see TWO STONE PILLARS. Andy drives through the gate, into...

EXT. OVERLAND SANITARIUM - DAY

Andy makes his way up the winding drive, past an OLD CEMETARY and on to the top of the hill where a noble, lodge-like building stands.

INT. SANITARIUM - DAY

Andy follows a nurse down a hallway lined with pricey antiques and oil paintings. The nurse stops in front of a door... gestures for Andy to go in...

NURSE

Dr. Claire'll be with you in a few moments.

INT. DR. CLAIRE'S OFFICE - DAY

The very first thing we notice is the view: The office overlooks THE CEMETARY down the hill. A leather chaise for patients is placed right in front of the window.

On the opposite side of the room is a large leather arm chair. Photographs of Dr. Claire with various celebs compete for diploma-space on the walls.

Andy checks out the photographs, then looks out the window at the cemetery.

VOICE  
Lovely isn't it?

Andy turns around and faces SIDNEY CLAIRE: a short, squat man in a three-piece suit, slicked back hair, and expensive jewelry. A little brown cigarette hangs from his mouth. All but a blinking sign over his head that says, "pompous asshole."

DR. CLAIRE  
(re: the  
cemetary)  
None of my colleagues wanted this  
office. They found the view too  
depressing. I love the view.  
(extends his  
hand)  
Sid Claire.

ANDY  
Andy Safian.

Dr. Claire walks over and sits down in the leather chair, leaving Andy the chaise by the window.

DR. CLAIRE  
Sorry to keep you waiting, Mr.  
Safian, but I have this patient  
who's been burying her Prozac in  
the planter instead of taking it,  
and, well, this morning, she jumped  
out a window in the east wing. She  
broke her hips, and both legs at  
the femur and foot, but other than  
that, I think she'll be fine.

Andy forces a smile, immediately dislikes this guy.

ANDY  
Well.. thank you for seeing me on  
such short notice.

DR. CLAIRE  
Not at all. I was intrigued.  
(lights another  
cigarette)  
I wanted to meet the man who was  
married to Tracy Kennsinger.  
(exhales)  
Smoke bother you?

ANDY  
No. I was hoping you might help me  
find her.

TRACY

This is what I was afraid of.

She looks out at the ocean.

TRACY

He's not taking this the way we thought he would. What if he finds out what we did?

JED

He won't. And even if he does, he can't prove anything. The growth hormone I used dissolved in your ovaries. There's no trace. And unless he's got videotape of me giving you the injections, we're home free. We're covered.

TRACY

But he knows that wasn't his baby.

JED

I told him to let it go.

TRACY

Would you let it go?

JED

He'll never find us.

TRACY

You didn't answer my question.

JED

What difference does it make? I mean, Jesus, Tracy, tonight we're getting on a plane with twenty million dollars in our pockets and you're worried about Andy jumping out of the fucking bushes?

TRACY

Jed, I am not going to spend the rest of my life looking over my shoulder.

JED

He's not gonna find us.

TRACY

We've spent too long planning this.

He looks at her, sees the wheels turning.

DR. CLAIRE  
I haven't heard from her in a  
while. Over a year.

ANDY  
You have any idea at all where she  
might be? Any place she told you--

Dr. Claire shakes his head.

DR. CLAIRE  
I'm sorry.

Andy thinks a moment, then...

ANDY  
Dr. Claire, is Tracy, you know--  
(taps his head)  
--sick? I mean, why exactly was  
she here?

Dr. Claire smiles.

DR. CLAIRE  
I'm sorry. But I don't discuss my  
patients.

ANDY  
We're talking about my wife.

DR. CLAIRE  
Ex-wife. And I still don't discuss  
my patients.

ANDY  
No? What about the one who took a  
header out the window this morning?  
You seemed pretty eager to talk  
about her.

Dr. Claire blushes. Andy stands up, actually seems  
menacing...

ANDY  
I don't have time to fuck around  
with you, Doctor. Either you'll  
help me or you won't.

DR. CLAIRE  
You're a somewhat hostile man,  
aren't you Mr. Safian?

ANDY  
I just wanna find Tracy.

DR. CLAIRE

And I told you I have no idea where she is. But I will answer your question: Is Tracy Safian sick?

(beat)

Yes. Very.

He motions Andy to sit. Andy does.

DR. CLAIRE

Tracy's father was a physician. He made an error in the operating room and ended up losing his practice. He eventually committed suicide when Tracy was nine. She found him. A very unsettling thing for a child to say the least.

ANDY

And that's why she was here?

DR. CLAIRE

Yes, although, Tracy herself never spoke a single word in here. She would just sit and stare out that window. For over fifteen years.

Andy looks out the window.

DR. CLAIRE

I got her family history from her mother.

ANDY

She was here fifteen years?

DR. CLAIRE

Off and on. Yes. Last time she was here was two years ago. It was a deal she had with her mother. If Tracy continued her treatment after she became an adult, her mother would remember Tracy in her will.

Andy starts to turn away, then notices something...

DR. CLAIRE

But when her mother died, she left Tracy exactly one-hundred dollars. Needless to say, Tracy checked herself out the very next day.

## ANDY'S POV - A CLUMP OF HEADSTONES

One of them, older and larger than the rest, partially blocked by two newer stones, so that all we can read of the inscription is "FIELD."

DR. CLAIRE (O.S.)

(droning on)

And the last I heard of her, she'd gotten herself into some trouble in Boston...

ANDY

Holy Christ...

Andy's already walking out the door.

DR. CLAIRE

Mr. Safian?

But Andy's already out the door.

EXT. OVERLAND SANITARIUM - DAY

We begin to CRANE DOWN as Andy comes running out of the building and down the grassy hill... towards the little cemetery. We hear a bit of THUNDER as it STARTS TO RAIN.

Andy weaves his way in and out of the grave markers as we finally CRANE ALL THE WAY DOWN until a large MARBLE HEAD STONE stands in immediate f.g.

Breathing hard, Andy runs up to it and freezes:

REVERSE ON HEAD STONE:

The inscription reads: "LILLIAN FIELD. SUFFER THE LITTLE CHILDREN. OUR LOVING DAUGHTER, 1872-1878."

The rain is really coming down now; running down the face of the marker.

ANDY

stands there staring at it. He blinks himself out of the trance, looks around. Takes a breath. THUNDER.

We then CRANE BACK UP as he turns and runs as fast as he can back up the hill to his car. We then...

DISSOLVE TO:

EXT. CAPE COD SHORE - JED'S CAR - NIGHT

The STORM IS GOING FULL FORCE as Jed drives down the main street of a tiny town.

INT. CAR - SAME TIME

Jed makes a right at a small sign directing traffic to "SHORE POINTS." So that he now moves down...

A DIRT ROAD

A gate at the end. And beyond the gate: an aggravated Atlantic ocean. Jed stops the car at the gate and gets out. He reaches behind the seat and grabs a CROWBAR.

EXT. BEACH HOUSE - NIGHT

Standing atop a craggy cliff. A LIGHT on inside.

Jed plods his way through grass that rises a foot above the fresh snow. The wind coming off the ocean is fierce. He stumbles, catches himself, looks down at

THE ATLANTIC

Long, finger-like waves lash at the rocks below.

JED

fights to keep his balance as he makes his way along the cliff to the beach house.

THE BEACH HOUSE - SAME TIME

An old fashioned kitchen opening onto a small den. Jed appears in the window as he moves to the door. He wedges the crowbar into the doorjamb, and splits the wood. The door flies open... Jed stands there, soaked, the crowbar at his side; his expression, fierce, almost murderous.

INT. BEDROOM - SAME TIME

As Tracy sits up with a start. She listens a moment to the crashing waves... the storm... and the DOOR BANGING SHUT.

TRACY

Who's there?

She grabs her robe... gets out of bed...

## INT. KITCHEN - SAME TIME

Tracy comes in and turns on the light and freezes. She stares at the DOOR. As it bangs open and shut. Afraid now, she examines the broken jamb... then stiffens as she notices...

THE WET FLOOR. Muddy tracks leading into the den. She grabs a KNIFE from the block on the counter.

She starts to walk into the den, but stops cold as a spooky-looking JED steps into the doorway and blocks her way.

Before she can react, he grabs her. Shoves her up against a wall and pins her there with a hard kiss. He sees the knife, grabs her hand, twists it, then brings it down hard on the counter. The knife hits the floor. Jed kicks it away...

She struggles the best she can as he opens her robe, and then...

...throws her to the ground where he quickly rips her nightgown from her body, then unbuttons his own pants. He's on top of her before she can fight him. Kissing her. Mauling her.

She kicks a leg out, knocking over a kitchen chair, then cries out as he bites her.

His movements become increasingly beserk until, at last, he finishes in a winded heap beside her.

Her body pummeled, she lies on her back, gasping, staring up at the ceiling.

JED  
(out of breath)  
I forgot my key.

She smiles, rolls over and reaches for him.

TRACY  
God, I've missed you.

As she wraps herself around him, we...

DISSOLVE TO:

## EXT. BEACH HOUSE - DAY

The storm's past; the ocean, calm. Covered with blankets, Tracy and Jed sit out on the cliff...

TRACY

How does something like that happen?

JED

Any number of things can cause sterility. Chemotherapy. Exposure to radiation. Certain childhood diseases...

TRACY

Andy had the measels or the mumps or something as a kid.

JED

There you go.

TRACY

I just remember him always going on about how he almost died and how his stupid mother would always...

(stops, looks at  
Jed)

Anyway. Who'd a thought?

JED

Important thing is: there's nothing to worry about. My own lawyer says it doesn't change anything, and that no one knows where you are.

(then)

It just means that it was my baby, and not Andy's.

TRACY

So?

JED

So there wasn't supposed to be any baby.

TRACY

But there was. And now that baby's worth money.

He looks at her. Shakes his head.

JED

What a cold bitch you are.

She moves close to him. Kisses him.

TRACY

That's why you love me. We understand each other.

JED

Just tell me one thing: all those times you were with Andy? Whose face did you see?

TRACY

Yours. If that makes you feel better.

JED

Fucking ice maiden....

TRACY

Hey--

She sits up...

TRACY

I was with one person. Meanwhile, you were off fucking anything with a hole and a heartbeat.

JED

It was for the good of the plan. I had to look like a sleaze.

TRACY

You are a sleaze. And what about Kris? You gonna tell me that was "for the good of the plan?"

JED

I deserve a medal for that one.

TRACY

Brother...

Tracy lies down with her head in his lap, looks up at Jed.

TRACY

So he was upset?

JED

Who?

TRACY

Andy.

JED

Upset, nothing. The man hates you. You should've seen his face. Hell, you should've seen your old living room. He destroyed the place.

JED  
I shouldn't've told you.

TRACY  
No. You did the right thing.  
(beat)  
Now we'll be able to take care of  
it.

JED  
(looks at her)  
What's that supposed to mean?

TRACY  
It means: there can be no loose  
ends.

She gets up, starts walking back to the beach house.  
He sits there, watching her go, calls to her...

JED  
You suggesting we kill him?

TRACY  
(walking away)  
Sounds like a plan to me.

JED  
Tracy, I can't kill anyone!

TRACY  
I'm not asking you to.

JED  
Tracy.

TRACY  
(pauses, turns)  
He's gonna kill himself.

JED  
What?

TRACY  
We're just gonna help him. That's  
all. He's lonely. He's depressed.  
He's fucking sterile, for God's  
sake. Makes sense, no?  
(turns back to  
the house)  
Way I see it, we're doing him a big  
favor.

EXT. ANDY'S HOUSE - NIGHT

Andy pulls into the driveway and gets out of the car. He starts up the walk. He jumps as A FIGURE steps off the porch and lights a cigarette...

RAE  
'Bout time you showed up.

ANDY  
(catching his  
breath)  
Rae... Jesus...

RAE  
Kill anybody lately?

ANDY  
I didn't find her.

Rae nods, meets him halfway down the walk.

RAE  
There's someone down at the office,  
wants to talk to you.

ANDY  
Who?

RAE  
Earl Leemus.

Andy reacts. Rae keeps going down the walk...

RAE  
And I think you're gonna find what  
he has to say real interesting...

INT. HOLDING CELL - NIGHT

Andy sits across a metal table from Earl Leemus. The man's face is still badly bruised from the other night. Rae leans against the wall near the door.

MR. LEEMUS  
I wanted very much to rape your  
wife. One afternoon, I followed  
her home from the college. Your  
wife had locked the front door, so  
I had to break in through a window  
in back. By the time I got inside,  
she was upstairs in the bathroom.  
That's when I remembered I forgot  
my knife. I get confused  
sometimes.

ANDY

So you took my wallpaper knife.

MR. LEEMUS

I was gonna return it, but I left it at that girl's house.

Andy shoots a look at Rae.

MR. LEEMUS

Anyway, I hear a key in the front door. I think to myself, uh oh, Mr. Safian's come home early. So I hide in the little closet upstairs.

ANDY

But it wasn't me, was it?

EARL :

I'm in the closet, I hear him say, "Have no fear, Doctor Man is here."

Andy looks at Rae.

MR. LEEMUS

But your wife can't hear him cuz a the bath. So he comes into the bedroom and starts talking to her about a mess or something I don't know downstairs. Then he goes up to the third floor for a minute, and comes right back down again. Tells your wife to make sure not to get something wet.

Andy looks away, thinking now...

MR. LEEMUS

I opened the door a tiny bit so I could see when your wife comes out of the bathroom and gets on the bed. But the man, he keeps his clothes on. He opens this bag, starts saying all kinds a queer things to her like: "It won't take as long this time" and "we'll only do one side today." Stuff like that. And then he started doing it.

ANDY

Doing... what?

MR. LEEMUS

Well, I don't know, exactly. But whatever it was, it wasn't sex.

Andy looks at Rae.

MR. LEEMUS

I took off when your wife started screaming. Last thing I remember, the man was covering her face with a pillow, so nobody would hear her.

INT. RAE'S OFFICE - NIGHT

Rae sits on the desk, watching Andy pace.

RAE

"Whatever it was, it wasn't sex?"  
(shivers)  
What the hell does that mean?

ANDY

It means that Jed did something to Tracy that made her ovaries rupture.

RAE

So what you're saying is: the same man she was sleeping with, also took out her insides for ten million dollars?

ANDY

Twenty.

RAE

That is the most disgusting thing I have ever heard.

ANDY

They must've met at the clinic in Boston. Jed had to be the young doctor Tracy "helped herself to" as Dr. Abott put it.

Andy sits down beside her.

ANDY

The pains, the pills, it was all bullshit. But I wanted so much to believe that I finally wasn't alone anymore that I shut my eyes. I was the perfect patsy.

RAE

You know, to nail 'em, you need proof.

ANDY

Rae, we're talking major insurance fraud here.

RAE

Fine. Prove it.

Andy doesn't say anything.

RAE

You said she got her money this morning. Which means by now the two of 'em are probably enjoying the in-flight movie on the way to wherever.

ANDY

You're right; they're gone.

(then)

But someday, I'm gonna find 'em.  
And I'm gonna kill 'em.

They both sit there quietly a moment. Rae shakes her head.

RAE

You really gotta hand it to those two: I mean, they give it to you, they really put it in all the way, don't they?

(realizes how  
that sounded)

Sorry. I gotta learn to be more tactful.

He looks at her. Smiles. She checks her watch.

RAE

I'm off in an hour. You wanna maybe go get something to eat?

ANDY

I'm serious, Rae. This isn't over.

RAE

And I believe you. But in the meantime, you gotta eat.

(before he can  
protest)  
You don't feel like going out, I  
could come over and cook for you.

ANDY  
(beat)  
You a good cook?

RAE  
Not remotely.

He looks at her a moment, nods.

ANDY  
Sure. Come on over.

EXT. ANDY'S HOUSE - NIGHT

As Andy pulls up, walks to the front door.

INT. ANDY'S HOUSE - SAME TIME

As Andy enters. He walks into

THE KITCHEN

and grabs a beer out of the fridge, then stands there  
and sorts through his mail.

He looks up with a start as we HEAR "PURPLE HAZE"  
BLASTING O.S. He sets down the beer and walks into

THE LIVING ROOM

The music is coming from upstairs. Andy moves to the  
staircase... calls over the music...

ANDY  
Who's there?!

No answer. He starts up the steps...

TRACY

Steps onto the second floor landing. All dressed up,  
she holds something behind her back...

ANDY  
Tracy--

She says something we can't quite make out over the  
music...

ANDY

What?

She raises the GUN Rae loaned Andy and fires. With the music blaring, the GUNSHOT when it comes is muted, more like a loud pop.

ANDY

hit in the chest, is blown backwards against the front door.

TRACY

walks down after him... crouches beside him...

TRACY

I said...

(leans close)

Thanks for the gun, sweetie.

JED

stands at the top of the stairs. Tracy starts back up the stairs...

JED

You lied.

TRACY

Which time?

He watches as she comes up...

JED

You said it was gonna look like a suicide.

TRACY

It is going to look a suicide.

JED

Tracy, people don't shoot themselves in the chest...

TRACY

I'm aware of that.

Right in front of him now, she raises the gun, shoots him in the head. He bounces back against the wall, folds up and collapses at her feet. A large pool of blood begins immediately forming around his head...

Tracy crouches down, wraps his hand around the pistol, and FIRES it once into the wall.

She then gets up, moves to...

THE BEDROOM

where she walks over to the Ghetto Blaster beside the bed and shuts it off. She looks at the walls...

TRACY

He went with the eggshell...

(nods)

Looks nice.

As she then moves away from the window, WE can see....

THE LITTLE BOY ACROSS THE WAY

Standing in his own window. Staring back at us.

TRACY

unaware, moves to the mirror. Checks her make-up. She frowns as she notices a spot of BLOOD on her blouse...

TRACY

Dammit, Jed, I was gonna wear this on the plane.

She scratches at the spot with a fingernail. When she finally moves away, we see THE LITTLE BOY REFLECTED IN THE MIRROR.

Still unaware she's been spotted, Tracy straightens up the room, smooths the bedspread, and walks out into...

THE HALLWAY

where she starts down the stairs, gingerly stepping over Andy at the bottom, then hurries out the front door.

We TILT UP to where Jed lies dead on the landing.

Then, from the pool that's still forming around his head, BLOOD SLOWLY BEGINS TO RUN DOWN THE STAIRS...

EXT. SHERIFF'S DEPT. - SAME TIME

As Rae walks out to her car. Gets in and backs out.

EXT. ANDY'S HOUSE - SAME TIME

Tracy quickly walks to the street. She then runs down the block to a rental car and gets in.

INT. CAR - SAME TIME

We see an AIRLINE TICKET as Tracy tosses her purse on the seat beside her and starts the car. She looks up out the windshield and FREEZES...

TRACY

Oh, God... no...

TRACY'S POV - THE LITTLE BOY'S WINDOW

We can only see the very edge of it from this angle... but just enough to see that THE LIGHT IS ON.

INT. CAR - SAME TIME

She puts the car in gear, but doesn't move... finds herself staring up at the window, unable to leave.

She shuts off the ignition and gets out of the car.

INT. ANDY'S HOUSE - SAME TIME

We follow the BLOOD from the second floor landing as it slowly runs down the stairs and into... ANDY'S FACE.

EXT. STREET - SAME TIME

Tracy stands there... looking up the street... at the partially obscured window. She slowly starts walking towards the house...

TRACY'S POV - SUBJECTIVE - THE WINDOW

as more and more of it slowly comes into view.

TRACY

Arms folded across her chest... hoping...

HER POV - THE WINDOW

We see half of it now... a bright white square... it's empty... two thirds...

TRACY

slowly moving up the street...

HER POV - THE WINDOW

as all of it comes into view. It's empty. Just light.

TRACY

relaxes for a split second, then stiffens as...

THE LITTLE BOY

rocks into view at the very edge of the window. Then rocks out again. Then rocks in... then rocks out...

TRACY

stands there a moment, staring up at the boy in his rocking chair. She runs for Andy's house...

INT. RAE'S CAR - SAME TIME

Rae tries to drive and put on make-up at the same time. She goes over a bump and hits her cheek with lipstick.

RAE

Great...

INT. ANDY'S HOUSE - SAME TIME

The blood from the second floor is beginning to PUDDLE AROUND ANDY'S FACE.

He blinks as it runs into his eyes...

Tracy opens the door behind him, runs up the stairs to the prone Jed. She takes the gun from him, starts back down the stairs.

She once more steps over ANDY as the blood from upstairs continues to run into his face. He finally coughs... raises up... and tries to focus...

ANDY'S POV - JED

At the top of the stairs... part of his head blown off... staring stupidly back at Andy.

This wakes Andy up... he pulls himself up... looks out the front door...

INT. RAE'S CAR - SAME TIME

Humming, she runs a brush through her hair. She drifts into the next lane. A car HONKS. She waves...

RAE

Sorry!

EXT. ANDY'S HOUSE - SAME TIME

Tracy walks slowly across the front lawn. She stops, looks up at...

THE WINDOW ACROSS THE WAY

where the little boy is still rocking back and forth.

INT. RAE'S CAR - NIGHT

As she lights a cigarette with the dashboard lighter. Then, thinking better of it, flicks the cigarette out the window. Grabs a piece of GUM from the dashboard.

EXT. ANDY'S HOUSE - SAME TIME

As Tracy checks the gun... behind her, we SEE ANDY pull himself to his feet on the porch next door...

TRACY

raises the gun at the window... aims up at...

THE KID

a moving target... rocking in and out of sight...

INT. RAE'S CAR - SAME TIME

As she drives through Andy's neighborhood...

EXT. ANDY'S HOUSE - SAME TIME

As a wobbly Andy slowly crosses the lawn towards...

TRACY

who cocks the gun as...

THE KID

rocks back and forth as...

TRACY

starts to squeeze the trigger when...

ANDY

comes up behind her... yanks her hair back...

ANDY

(more a grunt)

Hi... sweetie...

Tracy fires up at...

THE KID'S WINDOW

which SHATTERS as the boy rocks out of view and stays out of view.

TRACY

meanwhile, wheels around to Andy and then, screaming begins firing wildly at him...

ANDY

rolls away the best he can as bullets hit the ground all around him.

HEADLIGHTS sweep across the front of the house as Tracy shoots Andy in the KNEE, then through the HAND as he instinctively tries to protect himself...

FROM INSIDE RAE'S CAR

we see Tracy, caught in the light, screaming, all the while firing at Andy...

RAE'S CAR

jumps the curve, the door opening before it's even come to a stop. Rae throws her body over the hood, aims her service revolver at Tracy...

RAE

STOP!

TRACY

freezes. Her back to Rae. She slowly puts the gun into her mouth. Andy watches, unable to speak, as Tracy pulls the trigger. CLICK.

TRACY

Fuck.

RAE

(unaware)

Turn around! NOW!

Tracy thinks a moment, then in one quick motion, quickly wheels around as...

RAE

fires. Tracy SCREAMS, but stays up. Starts running at Rae. Rae keeps firing... screaming right back as...

TRACY

is hit several times in the chest before she pitches forward onto the hood in front of Rae with a dull THUD.

Rae keeps her gun trained on Tracy as she inches along to the hood to where Tracy lies sprawled. Satisfied that she's not going anywhere, ever, Rae then quickly runs over to Andy, and we...

FADE OUT.

SUPER: "Six Months Later."

FADE IN: ANDY'S HOUSE - DAY

A MOVING VAN is now parked out front. Two thick-necked MOVERS struggle to get a couch out the front door.

Andy, walking with the help of a CANE, slowly follows them outside, then carefully sits down on the front porch. He scoots aside as the movers then hurry back up the steps into the house. Rae meets them in the front doorway.

RAE

The dishes are ready. Make sure you keep the box upright.

ANDY

You sure we're gonna have enough room at your place?

She takes his hand.

RAE

Plenty.

She looks at his palm. There's a deep red scar where he was shot through the hand.

RAE

I always wanted to live with a man with a stigmata.

She kisses his hand, sits back with him. They sit there quietly a moment. Look around at all the barren trees.

RAE

You know, something's still bothering me after all this time.

Andy looks off... across the street...

ANDY

What's that?

THE HOUSE NEXT DOOR

as the front door opens and the Little Boy steps onto his porch. A beat later, his Mother steps out beside him. She takes the kid's hand, starts down the steps.

RAE

Why Tracy didn't just go straight to the airport. She would've made it if she hadn't hung around here.

The little boy pauses, looks back at Andy.

THE LITTLE BOY'S MOTHER

pauses mid way down the steps, looks down at her son, follows the kid's gaze across the way to Andy.

MOTHER

Oh. Did you forget your stick?

The boy doesn't move. She hurries back into the house, momentarily leaving him alone on the steps.

ANDY

leaning on his cane, stares at the kid...

THE LITTLE BOY

stares back at Andy. We're IN CLOSE now for the first time. Something about the kid's eyes. But before we have too much time to think about it...

THE BOY'S MOTHER

quickly re-emerges from the house. Bends down, and hands him A WHITE CANE.

MOTHER

Here you go...

He fumbles to meet her hands and finally takes the cane from her. He then begins TAPPING it in front of him as his mother leads him the rest of the way down the steps to the sidewalk. He turns and looks dead at CAMERA...

RAE  
(sighing)  
Oh, well...

ANDY

stiffens as he realizes THE LITTLE BOY IS BLIND. He and his mother start off down the street together.

RAE  
We'll probably never know.

Rae gets up, heads back into the house. Andy remains there, watching as the mother and son round the corner; listening to the TAP TAP TAP of the blind boy's cane.

We then...

FADE OUT.

The End.