

'DIVERSION'
(AKA "FATAL ATTRACTION")

by

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FOURTH DRAFT

(Revised)

1. EXT. NEW YORK CITY. NIGHT

The CAMERA is high above Manhattan, surveying the city skyline. Low clouds glow dimly, reflecting the lit buildings and streetlamps below. The sound of traffic filters up, faint and distant.

SLOW DISSOLVE

2. EXT. UPPER WEST SIDE. NIGHT

The CAMERA drifts towards the upper stories of a group of thirties style apartment buildings. Most of the windows have lights.

SLOW DISSOLVE

3. EXT. APARTMENT BUILDING. NIGHT

TIGHT on one particular building, the CAMERA still moving, until we come to rest on one individual window: through slatted blinds we glimpse a bedroom, a MAN standing in his shirt tails in front of a mirror, fixing a tie. He moves away towards the window and closes the blinds with a quick swivel of the blades.

CUT to:

4. INT. GALLAGHER APARTMENT. NIGHT

DAN GALLAGHER is in his early thirties, a successful lawyer with honest good looks. He is getting ready to go out for the evening. He dresses smartly, but with style, managing to be stylish without being slick - the new breed of lawyer/executive. He has one leg stuck half way into a pair of trousers when the phone rings. He hops over to answer it, inserting the other leg on the way and nearly tripping over in the process, stubbing his toe painfully.

DAN (grimacing)

Hi...

HILDY (o.s.)

It's me.

DAN

Hi, Hildy.

HILDY (o.s.)

You okay?

DAN

I stubbed my toe. You wanna speak to Beth?

4. Contd.

HILDY (o.s.)

Sure.

DAN

Hold on... Beth? It's Hildy.

He calls towards the door, open onto the passage, across which another door - the bathroom - is ajar.

BETH (o.s.)

What does she want?

DAN

She wants to talk to you. What do you think she wants?

BETH (o.s.)

I can't. I'll call her back.

DAN (to HILDY)

She's in the bathroom.

HILDY (o.s.)

Can you ask her what she's wearing?

DAN (to BETH)

She wants to know what you're wearing.

BETH (o.s.)

My black suit.

DAN (to HILDY)

Her black suit.

HILDY (o.s.)

Oh... It's going to be smart?

DAN

You know what these things are like. It's business.

HILDY (o.s.)

Ask her if she thinks my red dress is okay.

DAN smiles to himself, shakes his head good-naturedly.

DAN (to BETH)

Do you think her red dress is okay?

BETH (o.s.)

Perfect.

4. Contd.

DAN (to HILDY)
Perfect.

HILDY (dubiously)
Really...? How's your toe?

DAN (raises his foot)
Unhappy.

HILDY
Poor boy...! You wanna speak to Jimmy?

DAN
Not less he wants to talk to me.

HILDY (o.s.)
Jimmy? Do you want to talk to Dan...?
What...? (to DAN) He wants to know
where you wanna eat after?

DAN
I dunno. Chinese? How about Schun Lee West?

HILDY (o.s.)
Sounds good. (to JIMMY) Schun Lee?
(to DAN) You're on. Want us to make
a reservation?

DAN
Can you? I'm not even dressed.

HILDY (o.s.)
Sure. See you later.

DAN
'Bye.

He replaces the receiver. End CREDITS over BCU of telephone.

5. INT. GALLAGHER APARTMENT. HALLWAY. NIGHT

DAN and BETH are ready to leave. BETH is elegant in a black tailored man's suit. She is around the same age as DAN, tall and slim with long fair hair. CHRISTINE, the baby sitter, stands by, taking last minute instructions. She is in her mid-teens and of mildly 'new wave' appearance, a red streak in her hair.

5. Contd.

BETH

If you're hungry help yourself from the fridge. There's some lasagne you can heat up. I've left the numbers where we'll be on the pad by the kitchen phone.

CHRISTINE (self-confident)

Sure.

DAN (teasingly)

And no partying, d'you hear?

CHRISTINE

I've already sent the invitations.

DAN (grins)

Can I come?

CHRISTINE

You're too old.

DAN

Thanks, kiddo.

BETH (smiles)

C'mon, we're late.

As they move towards the door, SAM, a large English sheep dog, perks up, anticipating a walk.

DAN

No, Sam. Stay there...

SAM slinks back, looking miserable. At that moment a door opens further along the corridor and a little head appears - their three year old daughter, ALICE.

BETH (seeing this)

And you get back to bed, young lady!

ALICE darts back inside her room. BETH and DAN exit.

BETH

We won't be long.

The door closes behind them. CUT to:

6. INT. JAPANESE RESTAURANT. NIGHT

A large reception is in progress. The restaurant has been taken over for the evening and cleared of tables so the GUESTS can mill about. WAITRESSES in kimonos pass in and out with trays of tasty Sushi goodies and glasses of champagne. A publishing house is launching a new book - a Japanese exercise manual, hence the theme of the occasion. BETH and DAN manage to extricate themselves from the crush and reach a central bar, laid out with food. DAN helps himself, surveying the free-for-all.

DAN

Jeez! What a zoo!

BETH

You're the one who wanted to come.

DAN

The old man expects it. We handle a lot of stuff for these people.

BETH

I wish you wouldn't call him that.

DAN

Your daddy, then.

BETH

He has got a name.

DAN (grins)

I know what they call him at the office, but you wouldn't want to hear that!

BETH

Don't be awful. You make him sound like an ogre.

DAN

You gotta admit, he is kind of overpowering.

BETH

He's very fond of you.

DAN

I love him too... I mean it!

She looks at him, not believing him for a moment. But she smiles all the same. This good-natured banter about her father, senior partner in the prestigious Manhattan law firm where DAN practises, is a regular source of mock argument.

6. Contd.

DAN grins mischievously and grabs a fresh glass of champagne from the tray of a passing WAITRESS.

7. ACROSS THE ROOM

A WOMAN - HILDY - spies them over a sea of heads. She calls out.

HILDY

Beth!

8. BETH AND DAN

BETH

Hi!

They move forward through the crush to link up with HILDY, who has JIMMY in tow. General hellos, the two women complimenting each other on their respective outfits. JIMMY and DAN gravitate towards each other. JIMMY raises his glass, only to have his arm jogged by a MAN elbowing past. Champagne goes over his shirt front.

JIMMY

Thank you!

The MAN half turns, with a shrug.

MAN (moving on)

Sorry.

DAN chuckles and makes an attempt to dry JIMMY's chest with a handkerchief.

DAN

You'll live.

JIMMY

What's the book, anyway? What great cultural event are we here to celebrate?

DAN

Some new exercise manual.

JIMMY

Not another one.

DAN

This one's different. It's by some Japanese guy. He's got a method based on ancient Samurai disciplines.

9. THEIR POV

Over at the other end of the room the Japanese AUTHOR in question is being introduced to GUESTS in front of a table of his books arranged in a neat pyramid. He keeps nodding and bowing politely.

JIMMY (v.o.)

I hear they perfected a new way of making apple pie - Hitachi are building a plant in Minneapolis!

10. DAN AND JIMMY

DAN laughs. At that moment an extremely attractive GIRL passes by, heavily ogled by JIMMY.

JIMMY (under his breath)

Get a load of that!

The GIRL hears. She turns and gives him a look to make Hell freeze over. She holds the look a fraction longer, then turns and moves on.

JIMMY

Shi-it!

DAN

Glad to see you haven't lost your touch.

JIMMY

If looks could kill, I'd open a funeral parlour.

DAN

If looks could kill, you'd be dead.

11. GENERAL VIEW OF THE ROOM

Time has elapsed. Groupings have changed. If anything, it's even more crowded.

12. IN THE CORNER

BETH and HILDY are deep in conversation with an earnest looking and rather short BESPECTACLED MAN.

BESPECTACLED MAN

The sixties was a time that was essentially selfish, but pretended not to be...

12. Contd.

BETH
What do you mean?

BESPECTACLED MAN
What I say - we all said let everybody be free and do their own thing. What we really meant was that we were going to do exactly what we pleased and fuck the consequences everyone else!

BETH
Yeah, I guess that's true.

HILDY
There were good things too.

BESPECTACLED MAN
Sure there were. I'm not saying there weren't.

JIMMY squeezes through the crowd and joins them.

JIMMY
There you are. We should make a move.

BETH
I'm ready. Where's Dan?

13. INT. MEN'S ROOM. NIGHT

DAN finishes washing his hands. He dries them on an automatic hot air drier. Behind the closed door of a cubicle a series of violent snorts is heard. DAN checks his appearance in the mirror, running his fingers through his hair. A MAN emerges from the cubicle and arrives alongside, still sniffing.

DAN
Nasty cold you got there.

14. INT. RESTAURANT. NIGHT

The CAMERA follows DAN back into the restaurant, into a wall of sound. He looks around for Beth and the others. His route takes him past the GIRL who cold-shouldered Jimmy earlier - in fact they almost bump into each other.

DAN
We meet again.

14. Contd.

EVE (smiles)
I see you lost your friend.

DAN
I think you scared him off.

EVE
Was it that bad?

DAN
Put it this way, I'm glad I wasn't
on the receiving end.

EVE
I hate the way some guys think they
can come on like that.

DAN
Jimmy's OK. He likes to play the
clown.

There is a slight pause. She is looking at him with
evident interest, so he doesn't move on. And she really
is sensational looking.

DAN
I'm Dan. Dan Gallagher.

They shake hands.

EVE
Eve Forrest.

DAN
What's your connection?

EVE
I work for Doubleday. I'm an
associate editor... What's your
excuse?

DAN (smiles)
I'm with Miller, Goodman and Hurst.
The law firm. We handle a lot of
your business. I'm surprised we
never met.

EVE
I'm new. I only started a couple of
weeks ago.

Something across the room catches DAN's attention.

15. HIS POV

BETH has seen him and is signalling they all want to go.

16. BETH'S POV

DAN waves back and indicates he's coming.

17. DAN AND EVE

He shrugs apologetically.

DAN
I've gotta go.

EVE
Is that you wife?

DAN
Yes.

EVE
She's pretty.

DAN
I know.

EVE
Well, you'd better run along then.

DAN (smiles)
See you some time.

EVE
Sure.

He disappears into the crowd. She watches him go, clearly interested.

18. INT. GALLAGHER APARTMENT. HALLWAY. NIGHT

CHRISTINE has on her coat, ready to leave. BETH gives her her money.

BETH
Thanks, Christine.

CHRISTINE
Any time.

She leaves.

19. INT. ALICE'S BEDROOM. NIGHT

ALICE is fast asleep, sprawled across the bed, thumb stuck firmly in her mouth. A night-light in the form of a revolving carousel casts flickering shadows on the wall. DAN stands watching her tenderly. Finally he picks her teddy bear up off the floor and places it on the pillow next to her head. He carefully re-arranges the covers then plants a soundless kiss on her forehead before creeping out, leaving her in the glow from the light.

20. INT. THEIR BEDROOM. NIGHT

BETH is already in bed, half-asleep. Only DAN's bedside lamp is on. He sits on the edge of the bed in his underpants and takes off his watch. BETH stirs.

BETH (sleepily)
Put the light out.

DAN
Not yet.

He slips under the covers.

BETH
Don't read.

DAN (suggestively)
That wasn't what I had in mind.

BETH (laughs)
I'm too tired.

DAN (snuggling up)
C'mon... it won't take long...

BETH
Thanks a lot!

DAN
You know you'll love it.

BETH
You're drunk.

DAN
I am not.

BETH
You are too.

He starts working on her body. Despite herself, she is responding. She moans softly as he runs his hand down between her thighs. He kisses her.

20. Contd.

Quickly, they come to a shared climax. DAN gives her a tender kiss before letting his head rest on the pillow beside her. They are both breathing heavily.

BETH (drifting off)
'Night, 'night.

DAN
'Night, babe.

21. INT. ATHLETIC CLUB. SQUASH COURT. DAY

An energetic game of squash is being played between DAN and an older MAN, aged around sixty. ARTHUR HURST, Beth's father and senior partner in Dan's law firm, is a powerful man in every sense of the word, both physically and intellectually - and no mean squash player. He stands squarely in the centre of the court, dominating the game, sending the younger man every which way. But DAN is no less determined a competitor and makes up for his inferior skill with a gritty perseverance. He finally manages to produce a winning shot from an apparently hopeless position, much to ARTHUR's surprise.

ARTHUR (grudgingly)
Good shot.

DAN squats over his racquet, gasping for breath. He grins weakly.

22. INT. ATHLETIC CLUB. SHOWERS. DAY

DAN and ARTHUR stand naked in the steaming jets of water. ARTHUR soaps down his well preserved physique.

ARTHUR
Are you coming up this week-end?

DAN
Beth will. I've got a meeting on Saturday. I might as well stay at home and get some work done.

ARTHUR
Joan can't wait for you to see this house she's found. Just up the road from us. It's perfect for you kids.

22. Contd.

DAN

Yeah, Beth told me about it. I'm not sure we're in the market just yet.

ARTHUR

Why not? The city's no place to raise a family. You've got to think about Alice.

DAN

For one thing, I don't think we can afford to move right now.

ARTHUR

Look, if that's what's holding you back, I can help.

DAN (shaking his head)

Kind of you to offer. But no.

ARTHUR

Why not? Hell, if it means I get to see more of my granddaughter, I'd consider it a bargain.

DAN

If it really came to it, I could raise a loan myself. I'm just not ready to make that kind of financial commitment.

ARTHUR

See the house. You might change your mind.

DAN (smiles)

No harm in looking, I guess.

ARTHUR looks at him significantly.

ARTHUR

Listen, Dan. Strictly between ourselves - I shouldn't really be telling you this - but I guess it's no secret you're at a point in your career where you might be thinking about when you're going to be made a partner...

DAN (modestly)

C'mon...!

22. Contd.

ARTHUR

I've been hearing great things from the Time-Life people. They're pleased with what you're doing. We're all pleased.

DAN

Thank you.

ARTHUR

Don't thank me, Dan. Your work's good. You deserve it.

DAN (can't help smiling)

Hmmm... Are you saying what I think you're saying?

ARTHUR (grins)

I'm not saying anything. Except that what may seem like a big commitment today may not seem so big in a few months' time - if you get my meaning.

DAN

That's interesting. That's certainly something to think about.

He is really pleased.

ARTHUR

But not a word. OK?

DAN

Of course not.

23. EXT. STREET. DAY

A compact BMW is parked in the street outside the Gallagher apartment building. BETH puts a small travelling case in the trunk while DAN finishes strapping ALICE into her kiddie seat in the back of the car. SAM the dog pads around excitedly. DAN opens the door for BETH to get in the driver's seat. SAM tries to follow her in.

DAN (grabbing him)

No, Sam! You're staying here.

BETH (consolingly)

I'm sorry, Sam... (to DAN) You will take him for a proper walk, won't you?

23. Contd.

DAN

Of course.

BETH

Promise?

DAN

Yes.

BETH

Say I promise.

DAN (laughs)

I promise!

BETH

I know what you're like.

DAN

If you don't trust me take him with you.

BETH

With Sally on heat? Sure.

DAN

Why not? Let him get his rocks off once in a while!

BETH (laughs)

Yeah, mom'd be real pleased.

She starts the car. He closes the door. She winds down the window.

BETH

I'll call you tonight.

DAN

Drive carefully.

He leans forward and kisses her through the window. The car moves off.

BETH

Good luck with the meeting.

DAN

Thanks.

He waves them off. He stands there, watching the car disappear from view, SAM at his side.

24. INT. DOUBLEDAY. CONFERENCE ROOM. DAY

DRIMMER, senior editor at Doubleday, a couple of guys from the business affairs department and a secretary are seated round the conference table. DAN comes in, with briefcase. General hellos - everybody seems to know each other. DRIMMER shakes DAN warmly by the hand.

DRIMMER

Hi, Dan. I want to apologise for ruining your week-end but it's the last chance for us all to get together before I leave for Frankfurt.

DAN

No problem. When are you off?

DRIMMER

Tomorrow.

DAN sits down.

DRIMMER

Where's Eve?

SECRETARY

She's coming. I just saw her.

At that moment EVE FORREST comes through the door, slightly out of breath. Moment of recognition as her eyes meet DAN's.

EVE

I'm sorry, I was just getting the file.

DRIMMER

Dan, this is Eve Forrest, our new associate editor.

DAN (smiles)

We met already.

He and EVE shake hands.

EVE (businesslike)

Hi, how are you?

DAN

I'm fine, thank you.

EVE sits down. The meeting begins.

25. EXT. DOUBLEDAY BUILDING. EVENING

It's raining. DAN and EVE stand on the kerb, trying to find a taxi. He raises his arm emphatically, then lowers it again as a cab passes without stopping.

EVE

Saturday night and it's raining.

DAN

Which way are you headed?

EVE

West 42nd. Between 6th and 7th.

DAN

That's more or less my direction.
Do you wanna share?

EVE

Sure. If we ever get one.

Her eyes suddenly light up.

EVE

Taxi!

Her face falls.

DAN

This is when a limo becomes a
simple necessity.

EVE (excitedly)

Hey, I think we're in luck!

26. THEIR POV

The serried ranks of a whole fleet of yellow cabs
advancing in their direction.

27. DAN AND EVE

They both crane their necks as the cabs pass, flaunting
their unavailability.

EVE

Can you believe that?

DAN

Not our night I guess.

27. Contd.

They stand there, getting wetter as the rain intensifies. They retreat to the cover of the building.

DAN

This is hopeless. Do you wanna get a drink someplace till it stops?

EVE

Good idea.

He takes off his jacket and holds it over their heads like an umbrella. They run off down the street.

28. INT. BAR/RESTAURANT. EVENING

They sit at the bar of a nearby restaurant. The place is crowded. A noisy hubbub comes from the restaurant area. EVE finishes her drink.

29. THEIR POV

A MAN comes through from the street, drenched and cursing.

30. DAN AND EVE

DAN (reacting to this)

Want another one?

EVE (laughs)

Why not? (She looks at her watch)
I don't know about you, but I'm starving... Have you got to be anywhere?

DAN

No... Do you wanna eat?

EVE

Yeah. Do you think we can get a table?

DAN

I'll ask.

EVE (smiles)

I just have to make a call.

She gets up and goes to the pay-phone. DAN watches her go, intrigued by the developing situation.

31. LATER

They sit opposite each other luxuriating in the occupation of a snug table for two. The atmosphere is comfortable and relaxed. They're getting on well. EVE laughs at something he just said.

EVE
You're kidding! Aren't you? You must be kidding!

DAN (chuckles)
That's what he did, I swear to God!

They are interrupted by the WAITRESS come to clear away their plates.

WAITRESS
Would you like a dessert?

DAN
Eve?

EVE
Not for me. Just coffee.

DAN
Same here. And I'd like a Cognac.
How about you?

EVE
Have you got Calvados?

WAITRESS
I'm sorry, we don't.

EVE
OK. Cognac.

There is a brusqueness in her manner towards the WAITRESS, suggesting a certain lack of empathy with other women. The WAITRESS goes off. EVE folds her hands and looks at DAN as if to say 'What next?'.

DAN
Yeah, it's funny - being a lawyer's a bit like being a doctor. People let you in on their innermost secrets.

EVE
You must have to be discreet.

DAN
Sure.

31. Contd.

EVE (smiles)
Are you?

DAN
What?

EVE
Discreet.

He looks at her, an ironic smile playing about his lips.

DAN
I'm very discreet.

EVE
Good.

She holds his gaze. There is a moment of complicity.

EVE
Surprised?

DAN
What?

EVE
That we're sitting here - having
dinner.

DAN
I'm surprised you were free -
Saturday night. I'm surprised
you didn't have a date.

EVE (boldly)
I did. I stood him up. That was
the call I made.

DAN is flattered by this information, as was no doubt
intended. He cannot repress a little smile. EVE notices
and laughs lightly.

EVE
Does that make you feel good?

DAN is about to reply, changes his mind, laughs.

DAN
You got me.

The WAITRESS returns with their coffee.

WAITRESS (to EVE)
Cream?

EVE
Black.

31. Contd.

Alert to her ways, the WAITRESS is equally cool in return. EVE ignores her and continues to smile at DAN. The WAITRESS turns to him with the cream.

DAN

No thanks.

She leaves. DAN offers the sugar to EVE.

EVE

Not for me.

She watches as he stirs sugar into his cup. There is a momentary lull. Finally:

EVE

So. Where's your wife tonight?

Taken by surprise, DAN fumbles for his words.

DAN

My wife..? She's... er... in the country. She's spending the week-end at her parents'. In the country... Near Scarsdale.

EVE (teasingly)

And here you are with a strange girl...

DAN holds up his hands to protest his innocence.

EVE (shakes her head)

Being a naughty boy..?

DAN

We're having dinner. Is that a crime?

EVE

Not yet.

DAN

Will it be?

EVE

I don't know. What do you think?

DAN (smiles)

I think... it's up to you.

EVE smiles. She is enjoying the game.

31. Contd.

EVE

Well... I can't say yet. I haven't made up my mind.

DAN

At least you're honest.

EVE

I find it saves a lot of time and misunderstanding. We were attracted to each other at the party. That's obvious. You ask me to have dinner 'cause you're on your own for the night. That's also obvious.

A beat.

DAN (grins)

Let's get the bill.

32. INT. TAXI. NIGHT - TRAVELLING

The cab careers and bumps over the Manhattan potholes. The DRIVER is in a world of his own, music blaring from a tinny transistor suspended from his rear-view mirror. In back, EVE and DAN exchange a glance, the silence charged with anticipation.

EVE (leans forward)

It's up here on the left.

33. EXT. EVE'S APARTMENT BUILDING. NIGHT

The taxi pulls up outside her apartment block.

34. INT. TAXI. NIGHT

DAN is still waiting. She turns towards him.

EVE

So... Do you want to come up for a coffee?

35. INT. EVE'S BEDROOM. NIGHT

The bedside lamp, draped in scarves, gives off a low light. The room has style, nothing is new, it's the kind of stuff you come across by looking around. A Siamese cat purrs noisily on the table by the bed.

35. Contd.

DAN is on his back on the bed, straddled by EVE. Bathed in sweat, she comes to a noisy climax. DAN looks shattered. For a few moments they maintain their respective positions, breathing heavily. She finally leans forward and kisses his forehead.

EVE

Hmmm... Not bad...

DAN

I passed?

EVE

Yeah... Yeah, you passed.

DAN

Thank God for that!

EVE

Yeah, well don't let it go to your head.

She slides off him, reaches over to the bedside table for a cigarette and lights up. DAN lies back, staring at the ceiling.

EVE

Feeling energetic?

DAN

What did you have in mind?

EVE

Let's go dancing.

DAN (laughs)

Now? Are you kidding?

EVE

C'mon. What's the matter with you?

DAN

She's serious.

EVE

Sure I'm serious. I wanna have a good time.

She leans over and kisses him seductively.

35. Contd.

DAN
I'm having a good time!

EVE
Don't be a party-pooper.

She nibbles the lobe of his ear - hard.

DAN
Ow!

EVE (getting up)
Come on. You're only young once.

36. INT. GALLAGHER APARTMENT. HALLWAY. NIGHT

The hall is in semi-darkness, a shaft of light coming through from the sitting room. The phone is ringing. After a few moments it is answered.

37. C.S. ANSWERING MACHINE

The machine has cut in. The tape is whirring with DAN's announcement.

38. INT. AREA. NIGHT

The place is packed out, the music overpowering.

39. THE DANCE FLOOR

The CAMERA TRACKS over the heads of the DANCERS until it locates DAN and EVE. They're both expending a ton of energy. EVE looks at him and grins.

EVE (shouts)
You're a great dancer!

DAN
Don't sound so surprised.

EVE
What...? I can't hear you...

DAN (hoarsely)
I said... Forget it..!

EVE shrugs, with a big, laughing smile.

40. EXT. EVE'S APARTMENT BUILDING. NIGHT

A taxi pulls up outside. It's almost morning.

41. INT. TAXI. NIGHT

EVE has her hand in DAN's.

DAN

I think I'll head on home.

EVE

Don't be a bore. Come up... (she looks at him seductively) Might as well be hanged for a sheep as a lamb.

He smiles.

DAN

OK, you convinced me.

42. INT. APARTMENT BUILDING. NIGHT

As they wait for the elevator, EVE leans languorously against the wall.

EVE

Feeling guilty?

DAN

Why should I be feeling guilty?

EVE (laughs)

You tell me.

The elevator arrives. The doors slide open. EVE slides in.

43. INT. ELEVATOR. NIGHT

She presses her body against him. They embrace voluptuously. She certainly is a naughty lady.

EVE

Have you ever done it in an elevator?

DAN

Not recently.

EVE

I'll bet you haven't.

43. Contd.

DAN

Have you?

EVE

Sure I have.

DAN

Yeah? What was it like?

EVE

Very uplifting.

DAN (laughs)

You're crazy.

EVE

Not crazy. Just a little wild.

She kisses him again, greedily.

44. INT. EVE'S APARTMENT BUILDING. PASSAGEWAY. NIGHT

The elevator doors glide open, to reveal DAN and EVE locked together. The doors close again.

45. INT. ELEVATOR. NIGHT

They are both excited now, oblivious to being in such a public place. In a series of rapidly accelerating movements EVE fumbles for his belt buckle, loosens it, thrusts her hand inside. He lifts her bodily against the side of the elevator, somehow manages to get inside her, tearing her panties in his impatience. They come to a rapid and noisy climax.

46. INT. PASSAGEWAY. NIGHT

All is silence. The elevator doors open. DAN and EVE emerge, recomposing themselves. DAN clears his throat. His hair is dishevelled. EVE clings to his arm as they walk the few yards to her apartment.

EVE

Wow...!

DAN (hoarsely)

Have you got the key?

EVE

In my bag.

46. Contd.

She nods towards her shoulder bag, unwilling to give up her grip on his arm, to which she clings with both hands like a small child. He finds the key and opens the door. They go inside.

47. INT. EVE'S BEDROOM. DAWN

The early morning light filters in through the curtains, cold and grey. We FADE IN to a CLOSE SHOT of EVE, fast asleep, and slowly PULL FOCUS onto DAN's FACE, large in FOREGROUND. His eyes flicker and open. As we TRACK BACK, he carefully disengages himself from her arms and gets out of bed without waking her.

48. EXT. APARTMENT BUILDING. DAWN

DAN emerges from the building into the cold morning air. It feels good to be up while the rest of the world is still in bed.

49. INT. TAXI. DAWN

DAN sits in the back of the taxi, looking out at the deserted streets. He smiles as he recalls the night's activities.

50. INT. GALLAGHER APARTMENT. HALLWAY. EARLY MORNING

SAM is asleep against the front door awaiting his master's return. He wakes at the sound of footsteps, wagging his tail in anticipation. A key is inserted in the lock, the door opens, DAN enters. SAM jumps up at him excitedly.

DAN

Good boy, Sam. Good boy!

He sees the message indicator winking on the answering machine and goes to replay the tape. There are a couple of clicks before BETH's voice comes on:

BETH (v.o.)

Hi! What happened to you? I tried you earlier. I guess you're not back. I'm going to bed now, so call me in the morning.

The machine beeps and starts to rewind. DAN looks pensive. He moves out of shot, revealing a framed photo of BETH and ALICE.

51. INT. SHOWER. DAY

DAN luxuriates in the streaming jets of cleansing water. A large inflatable Micky Mouse grins in the background, suspended from the ceiling.

52. INT. DAN'S STUDY. DAY

DAN sits at his desk in his cosy, womb-like den. Order and neatness reign in this confined space, reflecting the tidiness of Dan's own life. He looks clean and fresh after his ablutions. He dials a number.

JOAN (o.s.)

Hello?

DAN

Hi, Joan.

53. INT. HURST KITCHEN. DAY

JOAN HURST, Beth's mother, is an attractive, elegant woman in her fifties who has looked after herself well over the years. She has the easy confidence of one who has never known a day of discomfort or deprivation in her life.

JOAN

Hello, Dan. How are you?

Back to DAN (etc):

DAN

I'm fine. Listen, I'm sorry I didn't make it this week-end.

JOAN

I know, it's a pity. I really wanted you to see this house.

DAN

Next time.

JOAN

Sure. Do you want to speak to Beth? She's right here.

DAN

Thanks.

DIFFERENT ANGLE. BETH steps forward and takes the phone from her mother.

53. Contd.

BETH (cheerfully)
What happened to you last night?

DAN (vaguely)
Oh, I ended up going out with Bill.
We made quite a night of it.

BETH
You sound like you got a hangover.

DAN (defensively)
Do I?

BETH
How was he?

DAN
Same as ever. You know Bill.

BETH
Is he still with that girl?

DAN
He wasn't last night... I think
it's over. He didn't seem to want
to talk about it.

BETH
That guy's terrified of committing
himself.

DAN (chuckles)
He's a committed bachelor.

BETH
I feel sorry for him.

DAN
He seems happy enough to me.

There is an undercurrent to this last exchange. Bill is his oldest friend, from college days. Beth disapproves of him, seeing him as some kind of bad influence on Dan.

BETH
Listen, I don't know why we're
talking about Bill. How did it go
yesterday?

DAN
Fine.

53. Contd.

BETH
Managing to get any work done?

DAN
I'm working very hard.

BETH (laughs)
Sounds like it. Listen, there's
some of that Bolognese in the
fridge, if you feel hungry.

DAN
Right. I saw it... How's Alice?

BETH
She's having a great time. Being
spoiled rotten.

DAN
Give her a big kiss. When are you
coming back?

BETH
In the morning. We can't see the
house till tomorrow, so we'll go
straight home from there.

DAN
OK, I'll see you tomorrow evening.

BETH
'Bye, love.

DAN
'Bye.

He replaces the receiver and remains sitting there a few moments. Almost immediately, the phone rings again. He picks it straight up, assuming it's Beth calling back.

DAN
Yup?

54. INT. EVE'S BEDROOM. MORNING

The room is still in semi-darkness, the only light coming through the crack in the curtains. EVE squats on the bed in a black kimono, smoking her first cigarette of the day. She is slightly groggy and looks very dishevelled - in a word, rough.

EVE
What happened?

54. Contd.

BACK to DAN (etc):

DAN

What do you mean, what happened?

EVE (reproachfully)

I woke up and you weren't there.

DAN

I wanted to let you sleep.

EVE

You should have said goodbye. I hate that.

DAN

I'm sorry.

EVE

I thought we were going to spend the day together.

DAN

I can't. I've got to work.

EVE

Come over. I'll cook lunch.

DAN (finding excuses)

I've got a dog to look after. I can't leave him alone all day.

EVE

Bring the dog. I like animals.

DAN

What about your cat?

EVE

They'll be fine... Come over, please... I'm a great cook...

DAN (weakening)

I'd like to Eve, really. But I've got to get this work done.

EVE

That's OK. Do what you have to do and then come over. We can eat late if you want.

54. Contd.

DAN

Well... maybe.

EVE (persisting)

You can work here. I won't disturb you. I'll be a good girl, you'll see.

DAN (amused)

You don't give up, do you?

EVE

You should be flattered.

DAN

Oh, I am.

EVE (sensing victory)

Well then. Are you coming or aren't you?

DAN

OK... But I'm gonna do some work here first, then I've got to take the dog for a walk.

EVE

I'll come with you. We can go to the park.

DAN

Alright. I'll pick you up. But it won't be before two.

EVE (seductively)

I'll be waiting...

DAN

See you later.

He puts down the phone with a smile, pleased to have made such an apparent hit.

55. EXT. CENTRAL PARK. DAY

SAM is running for a tennis ball. DAN snatches it first bounce before he can get it and hurls it back towards EVE. SAM turns and runs back after it. EVE catches it and throws it back to DAN. SAM switches direction again. DAN sends the ball high in the sky towards EVE. This time it looks as if SAM's going to get there first.

55. Contd.

DAN
Go on!

EVE has to run backwards to catch the ball high above her head.

EVE
I'm not gonna make it!

She just manages to get there. SAM jumps up excitedly.

DAN
Throw it back!

EVE (laughs)
It's not fair!

DAN
It's good exercise. He loves it!

She throws the ball back, but this time it lacks length. DAN sprints forward to intercept. He and the dog are on collision course, the ball bouncing towards DAN but rapidly being overhauled by SAM. Just as DAN lunges for it, SAM's jaws lock onto the ball, which he carries off triumphantly. DAN runs on a few paces, carried forward by his own momentum. Suddenly he pulls up, his knees buckling under him. He sinks slowly to the ground, clutching his chest, in agony.

56. EVE

She is no longer laughing. She starts towards him.

EVE
Dan..?

She breaks into a run.

EVE (panicking)
Dan!

She reaches the spot where he lies. He is unconscious. She shakes him gently. He doesn't move.

EVE
What's wrong? Can you hear me..?

She is really worried now. She puts her head to his chest to listen for a heartbeat. She straightens up. Suddenly he pulls a grotesque face and makes a spooky noise. She jumps out of her skin.

56. Contd.

EVE
You bastard!

DAN hoots with laughter.

DAN
Your face!

EVE
That's a shitty thing to do.

She sits up. She's really quite upset.

DAN
Hey, I'm sorry. I was only fooling around.

She stares into the distance. Her voice is stony.

EVE
My father died of a heart attack. I was seven. It happened right in front of me.

DAN shakes his head numbly. He feels terrible.

DAN
I'm sorry. Really I am... That's awful. If I'd known... God, I feel terrible...

EVE sits there, watching him squirm. Suddenly she bursts out laughing.

EVE
Ha, ha!

He's taken aback. It takes him a second or two to catch on.

DAN
It's not true..? He didn't die?

EVE
No. He's alive and well and living in Phoenix.

DAN (ruefully)
Well, you got me. I certainly asked for that.

He chuckles to himself, then looks at EVE out of the corner of his eye as if to say 'What have I got myself involved with here?'

EVE smiles back sweetly. Butter wouldn't melt.

57. INT. EVE'S KITCHEN. AFTERNOON

A pan of sauce is simmering on the cooker. EVE gives it a stir. She calls out to the main room.

EVE
I hope you like spaghetti...
Speciality of the house.

58. INT. MAIN ROOM. AFTERNOON

DAN uncorks a bottle of wine. An aria from Madam Butterfly is playing on the hi-fi.

DAN
Sure... Smells great.

He pours two glasses and takes one through to the kitchen.

59. INT. EVE'S KITCHEN. AFTERNOON

He hands her a glass. She takes a liberal gulp of wine.

EVE
Cheers.

DAN
Can I do anything?

EVE
Sit down. Relax. It won't be long.

She bustles round the kitchen, anxious that the meal should be a success, tasting the sauce.

60. INT. MAIN ROOM. AFTERNOON

DAN sits on the sofa. He looks around the room. He wonders what he's doing there. As if echoing his thoughts, SAM comes up and rests his muzzle on DAN's lap. DAN strokes him.

EVE pokes her head round the door.

EVE
You okay?

DAN
I'm fine.

EVE
Put something else on if you want.

60. Contd.

DAN
It's OK. I love Puccini.

EVE (pleased)
Really? Madam Butterfly's my
favourite opera.

She goes back into the kitchen. DAN and SAM exchange a look.

61. INT. DINING AREA. AFTERNOON

The music has stopped. They are eating. EVE takes a sip of wine and looks at DAN over the top of her glass. Aware of being looked at, DAN raises his gaze to meet hers. She smiles.

DAN
What are you laughing at?

EVE
I'm not laughing, I'm thinking.

DAN
What about?

EVE
Why are the interesting guys always
married?

DAN
Are they?

EVE
Lately they have been.

DAN
Maybe that's what makes them
interesting - the fact that you
can't have them.

EVE
How long have you been married?

DAN
Nine years. Getting on for ten.

EVE
That's a long time.

DAN
Sure is.

61. Contd.

EVE
Have you got kids?

DAN
A little girl.

EVE
Sounds like you got a good thing going.

DAN
Yes. We have. We're very happy.

EVE
So what are you doing here?

DAN (uncomfortably)
You sure know how to ask 'em.

EVE
I'm interested. Look, I had a great time last night. I'd like to see you again. Is that so terrible?

DAN
No, but... it's not possible. You must see... I don't do this kind of thing all the time, you know. This is unusual for me.

EVE
It's strange, I feel like I know you already. I need to know where I stand.

He looks her squarely in the eye.

DAN
I'm happily married. What can I tell you?

EVE
Just my luck, I guess.

She raises her glass ironically and drinks, covering her disappointment.

62. INT. EVE'S BEDROOM. EVENING

The fading evening light casts voluptuous shadows through the window. EVE and DAN are in bed, naked under the sheets. DAN is asleep. Propped up on one elbow, EVE looks down at him tenderly, watching him. All is still.

62. Contd.

Suddenly DAN's eyes open. For a second he doesn't know where he is. He looks at his watch.

DAN

Damn!

He swings his legs out of the bed. For EVE, the mood is shattered.

EVE

What are you doing?

DAN (pulling on his shirt)

Getting dressed.

EVE

I can see that.

DAN

It's late. I have to go.

EVE

What for? I thought she didn't get back till tomorrow?

DAN (patiently)

Look, there are things I have to do. And I need to be at home to do them.

EVE (angrily)

Well I'm not sure that I like this!

DAN

Like what?

EVE

The way you keep running off every time you make love to me.

He looks at her and sees she is in earnest. Indeed, there is an edge of almost manic desperation to her voice. He tries to take the heat out of the situation.

DAN (gently)

Eve, what does it matter if I leave now or in the morning? I've got to go in the end - we both know that.

62. Contd.

EVE

Well, you're not going now!

She grabs hold of his shirt.

DAN

Don't be ridiculous!

EVE

I mean it!

There is a loud rip as the shirt tears. They are both angry now.

DAN

Now look what you've done.

EVE

I'm so sorry!

DAN

I'm leaving. OK? I'm putting on my clothes and then I am leaving. Be reasonable.

EVE

Be reasonable! I have to be reasonable? What - thank you, goodbye, don't call me, I'll call you?

DAN

I don't believe this.

He starts to do up his shirt.

EVE

Well, you'd better start!

DAN

Look. You knew about me. I didn't hide anything. I thought it was understood.

EVE

What was the point? I mean..?

62. Contd.

DAN

That's obvious, isn't it?

EVE

A quick fuck? A bit on the side?

DAN

No! I was very attracted to you. The opportunity was there and I took it. We're both adults, aren't we?

EVE

What's that supposed to mean?

DAN (lamely)

I thought we could have a good time together.

EVE

You thought you'd have a good time. You didn't stop for a second to think about me.

DAN

That's not true.

EVE

I mean, what makes you think you know how I'm going to react to a situation? What about me? What about the way I feel?

DAN

This is insane! I cannot believe this is happening!

EVE

What makes you so sure I'm going to want to 'play the game'?

DAN

Look, you're a great looking girl. I really like you. I'm not saying that if I wasn't with someone we couldn't get something going. But I am, I can't... I'm not free.

EVE (groans)

Ugghh! Don't justify yourself. It's pathetic! If you just told me to fuck off I'd have more respect for you.

62. Contd.

He looks at her with calm deliberation.

DAN
All right. Fuck off.

EVE (exploding)
And you - get out!

She lashes out with her foot, kicking him off the edge of the bed. He sprawls on the floor, almost crushing SAM.

63. INT. EVE'S KITCHEN. NIGHT

EVE stands over one of the worktops, her back to the door. She's wearing only a T-shirt. As DAN comes in, she drops something onto the surface with a metallic clatter.

DAN (flatly)
I'm off.

She turns round to face him, a smile on her face.

EVE
Come here and say goodbye nicely...
Hmmm...? Let's be friends.

He advances warily. She puts her arms around his neck and kisses him.

EVE
I'm sorry if I upset you.

DAN
It's OK.

She kisses him again, more fiercely this time, holding his face in both hands. She releases him and takes a step back. She has a triumphant gleam in her eyes. He raises a hand to his cheek.

DAN
Your hands are wet.

He looks at his own hand, which is smeared with red. Then back at her. She brandishes her wrists, giggling crazily. Blood oozes from two ugly gashes.

DAN (horrified)
My God! What have you done?

EVE (taunting him)
Afraid of a little blood?

63. Contd.

He drags her to the sink and runs cold water over the cuts. She winces with pain, her laughter turning to tears.

EVE
I'm sorry... I'm sorry...!

DAN
It's not deep. You didn't get the veins.

EVE (sobbing)
I'm sorry!

DAN (unnerved)
Have you got a bandage..? Have you got anything I can use for a bandage?

64. INT. EVE'S BEDROOM. NIGHT

DAN bursts into the room, goes to a chest of drawers and searches for something to use as a bandage. He finds a shirt and tears it into strips.

65. INT. EVE'S KITCHEN. NIGHT

EVE is sitting on a stool. DAN crouches in front of her. He finishes binding her wrists. She is silent, head bowed, submitting passively to his ministrations.

DAN (gently)
Is that too tight?

EVE
It's fine.

DAN
Are you sure?

EVE
Yes, I'm sure.

DAN
I think you should get it looked at. You may need stitches.

EVE
No. I'll be all right.

DAN
I'll take you to a hospital.

65. Contd.

EVE

Please. I'm OK.

She holds up her neatly bandaged wrists and smiles weakly.

EVE

Look - you did a good job.

DAN looks into her eyes, searching for some explanation. She turns her head away.

EVE

Don't look at me like that.

DAN

Why, Eve...? Why...?

EVE

Don't ask. It's not important.

A solitary tear trickles down her cheek. She tries to fight it back.

DAN

What's the matter? Why are you so unhappy?

EVE

I don't want to talk now. Just go, will you?

DAN

Tell me. I want to know.

She looks at him at last, starts to speak, bursts into tears and finally gets it out through strangled sobs.

EVE

I'm so alone!

The words come out in a protracted, almost primeval wail. She starts to weep uncontrollably, burying her face in her bandaged hands. Moved, DAN holds her in his arms, stroking her hair.

EVE

I'm so sorry!

DAN

Don't be. Everything's going to be all right.

We CUT BACK WIDE to show her cradled in DAN's arms, a touching and pathetic sight.

66. INT. EVE'S BATHROOM. NIGHT

DAN opens a mirrored cabinet above the basin. He gets out a bottle of pills. Closing the door, he comes face to face with his own rather grim reflection.

67. INT. EVE'S BEDROOM. NIGHT

EVE is in bed. DAN sits beside her, watching as she swallows two of the pills. She lies back, looking very pale. All her defences are down. She is totally vulnerable.

DAN

You'll feel a whole lot better once you've had some sleep.

EVE

Please, don't worry about me.

DAN

I'll stay here tonight.

EVE

You don't have to. I'm OK now. Really.

DAN (sincerely)

I want to.

She attempts a brave smile.

DAN

I'll let you sleep now. I'll be in the next room if you need anything.

EVE

Thank you for being kind.

DAN (paternally)

Go to sleep.

He gets off the bed, switching off the bedside light. She turns over and curls up in a foetal position.

68. INT. MAIN ROOM. NIGHT

DAN dials a number. The leaves of a large potted plant cast ominous, jagged shadows over his face. When he speaks, he keeps his voice low, afraid of being overheard.

68. Contd.

DAN

Bill...? It's me, Dan... Listen, can you do me a favour? Beth thinks I was with you last night... Just the two of us. We met for a drink. Then we had a meal... Let's say the Hard Rock, in case she ever asks... I can't explain now. I'll tell you when I see you... Really, I can't talk now... OK, let's have lunch. Next week. Call me at the office. And thanks. Thanks, pal.

He puts down the phone, then immediately dials again.

DAN

Hi, it's me.

69. INT. HURST RESIDENCE. MAIN ROOM. NIGHT

BETH has answered. She is curled up on the sofa, watching TV.

BETH

Hi!

Back to DAN (etc):

DAN

Did you call just now?

BETH

No.

DAN (groping)

I was in the bath and the phone rang. The machine wasn't on. I thought it might have been you?

BETH (suppressing a yawn)

No...

DAN

How are you? Did you have a good day?

BETH (reviving)

We went to see the house.

DAN

You did? I thought you weren't going till tomorrow.

69. Contd.

BETH

We drove by this afternoon. You've got to see it, Dan. We're going back in the morning to take a better look.

DAN

You sound excited.

BETH

I am. I think it could work for us. I really do.

DAN

Well, we'll think about it.

BETH

What are you up to?

DAN

Nothing much. I think I'll heat up some spaghetti and have an early night.

BETH

Sweet dreams...

DAN

And you. See you tomorrow.

BETH

I love you.

DAN (tenderly)

I love you too.

BETH

'Bye, 'bye...

DAN

'Bye.

He puts down the phone, deep in thought. Feeling like shit.

70. INT. EVE'S BEDROOM. NIGHT

EVE is fast asleep. DAN slips carefully into bed, reaches over her for the alarm clock, sets it and places it on the bedside table next to him. He turns off the light. He lies there, eyes open, staring at the ceiling.

71. C.S. ALARM CLOCK. DAWN

The hands creep round to six-thirty. The alarm goes off. DAN's hand comes into SHOT and switches it off.

72. INT. EVE'S BEDROOM. DAWN

DAN is dressed. He leans over the bed.

DAN

Eve?

She wakes drowsily. SHE takes a second or two to focus on him. She smiles weakly.

EVE

Hello.

DAN

How are you feeling?

EVE

OK.

DAN

Does it hurt?

She moves her wrist from side to side.

EVE (winces)

A little.

DAN

I've got to go now.

EVE (nods)

I'm sorry about last night.

DAN

Don't worry about it.

EVE

Will you call me some time? You don't have to if you don't want.

DAN

I will. I promise.

He bends forward and kisses her.

DAN

Goodbye.

EVE

Goodbye.

72. Contd.

He pauses at the door.

DAN

Take care.

EVE

And you.

He closes the door behind him. EVE turns over and goes back to sleep.

73. INT. GALLAGHER APARTMENT. BEDROOM. MORNING

DAN is in his office clothes. He ruffles the bedclothes until satisfied the bed has a suitably slept-in look.

74. INT. KITCHEN. MORNING

He opens the refrigerator, takes out a pan of spaghetti sauce and gives it to SAM, who consumes it with relish.

75. EXT. GALLAGHER APARTMENT BUILDING. DAY

DAN emerges from the building in a great hurry. He hails a passing cab.

76. INT. MILLER, GOODMAN AND HURST. DAN'S OFFICE. DAY

MARTHA, DAN's secretary, is at her desk, typing rapidly on a word processor. She is in her fifties, very efficient, Jewish, from the Bronx, slightly larger than life. Dan relies on her a great deal and she has a rather maternal air towards him. She occupies a small outer office leading directly onto a much larger one belonging to Dan.

DAN enters from the corridor, looking shattered.

MARTHA

My God! You look awful!

DAN (croaks)

I could use a strong coffee.

MARTHA

What happened to you? You make Bela Lugosi look like a suntan ad!

DAN

Very funny. I'm holding my sides.

76. Contd.

MARTHA

Beth not feeding you properly?

DAN

If you must know, I was working all week-end. Some of us have to work, you know.

MARTHA

I could have told you that years ago.

DAN goes through to his office, smiling despite himself.

77. INT. DAN'S OFFICE. DAY

DAN sits at his office, staring into space. He is physically and emotionally drained. In front of him is a pile of correspondence awaiting his attention. He finally takes a paperknife and slits open one of the envelopes.

78. INT. GALLAGHER APARTMENT. HALLWAY. EVENING

The front door opens. DAN enters. He starts to take off his overcoat.

BETH (o.s.)

Hi, honey!

DAN

Hi!

ALICE comes running through from the kitchen. DAN picks her up and twirls her round his head.

DAN

Hey! How's my little girl?

She laughs and shrieks with pleasure.

ALICE

We had such a great time! You should've come.

BETH comes into the hall, a big smile on her face. He puts ALICE down.

DAN

Hi, babe.

78. Contd.

They move together for a big hug.

79. INT. BATHROOM. NIGHT

DAN is bent over the wash basin, brushing his teeth. BETH hovers in the doorway. Both are in their pajamas.

BETH

So when do you think you'll be able to see it?

DAN (vaguely)

I dunno... Next week-end?

BETH

Can't you make it before then?

DAN

I've got a pretty heavy week.

BETH

Dan, I don't think we can afford to hang around.

DAN rinses out his mouth. He straightens up. The slowness of his movements contrasts with Beth's evident animation.

DAN

You're really serious about this?

BETH

It's a fabulous house. You wait till you see it.

DAN

I'm sure it is. I'm don't know if I'm ready for such a big move, that's all.

BETH

Why not? If we're gonna have another baby, we're gonna have to move anyway.

DAN (grudgingly)

Yeah, I guess...

BETH

You do want another baby?

DAN

Of course I do. You know I do. You said you wanted to go back to work.

BETH

Well I've changed my mind. I don't want to leave it too long. I don't want a big gap between them.

DAN (grins)

I'll do my bit. You don't have to worry about that.

He grabs her playfully.

BETH

I'm serious, Dan. I want you to look at this house.

DAN

OK. I'll look at it. No problem.

80. EXT. COUNTRY HOUSE. DAY

In LONGSHOT, a small two-story timber house, painted white. Their BMW is parked in the driveway.

81. INT. COUNTRY HOUSE. MAIN ROOM. DAY

Their footsteps echo on the bare floorboards of the empty house. Light streams in through the wide windows. There is a spectacular view over open countryside. DAN looks around, impressed. BETH sees this and senses victory.

BETH

Well?

DAN (smiles)

Yeah. It's okay...

He is trying not to let his enthusiasm show.

81. Contd.

BETH
OK?!? It's fantastic! You know it is!

DAN
I like it, I agree. There's only problem - we can't afford it!

BETH
Dan, it's a great investment!

DAN
We still got to find the money to buy it.

BETH
You're going to be earning a lot more. When you're a partner.

DAN
Listen, nothing's settled.

BETH
Come on, do you think Dad'd say something if it wasn't pretty definite?

DAN
Even so. We'd really be stretching ourselves.

They continue into the hall.

82. INT. HALL. DAY

They carry on upstairs. DAN's resistance is weakening, his objections sounding less and less convincing.

DAN
Suppose we did manage to scrape enough together to buy the place? We'd still have to decorate.

BETH
There's nothing we can't fix ourselves. We can have painting parties.

DAN
Great. Our friends are gonna love us.

82. Contd.

BETH
It'll be fun.

83. INT. LOFT ROOM. DAY

The trap door swings open and DAN's head appears, followed by BETH's.

DAN
Hey! This is beautiful!

84. THEIR POV

The floor is varnished wood. Two windows have been cut in the sloping roof. The ceiling has been plastered over between the beams, leaving the wood exposed. A really neat conversion.

BETH
This'd make a great playroom.

DAN
What are you talking about? it's a perfect den for me!

85. EXT. OFFICE BUILDING. DAY

The BMW pulls up outside the entrance to Dan's office.

86. INT. BMW. DAY

BETH is driving. DAN grabs his briefcase from the rear seat.

DAN
I'll call you when I've spoken to the agent.

BETH
OK, but don't blow it. We don't want to lose it.

DAN
Honey, there's no harm in trying an offer. Nobody pays the full price straight off.

BETH
I'm just saying...

86. Contd.

DAN (smiles)
Trust me. OK?

He kisses her goodbye and gets out.

DAN (through window)
I'll call you later.

87. EXT. OFFICE BUILDING. DAY

The BMW drives off. DAN walks into the building.

88. INT. ELEVATOR. DAY

The only other person in the elevator apart from DAN is an extremely attractive GIRL. He studiously ignores her.

89. INT. MILLER, GOODMAN AND HURST. RECEPTION. DAY

DAN comes out of the elevator and goes in through the swing doors of the reception area. He is in high spirits. He pulls up abruptly, his good mood instantly dispelled.

90. HIS POV

Sitting there, waiting, is EVE. She rises nervously as he enters. She looks somewhat severe in a well cut dark suit, but still very beautiful. She is obviously ill at ease.

EVE
Hi.

DAN
Hello.

He glances towards the RECEPTIONIST, who is watching them. She looks away.

EVE
I hope this isn't inconvenient? I
had a meeting with Jake Everett.
So long as I was here, I figured...

She trails off.

DAN (coldly)
Come through to my office.

91. INT. CORRIDOR. DAY

They walk along in silence. EVE is watching him out of the corner of her eye. They pass the open door of an office, inside which we glimpse JIMMY. He sees DAN and pokes his head out the door.

JIMMY

Hey! Dan!

DAN stops and turns. So does EVE.

JIMMY

Will you be in your office later?
There's something I need to go over
with you.

DAN

Sure.

JIMMY is looking curiously at EVE, trying to place her.

JIMMY

Have we met somewhere?

EVE (coolly)

I can't imagine.

DAN

See you in a while.

He and EVE turn away and continue on up the corridor. JIMMY goes back into his office, still trying to figure it out.

92. INT. DAN'S OFFICE. DAY

They enter the office. MARTHA is visible through the door, staring after them, obviously intrigued by EVE. DAN closes the door on her. He goes and sits at his desk, pointing EVE to the chair in front. There is a bizarrely formal air to the proceedings.

DAN

Have a seat.

EVE

Thanks.

She sits.

DAN (awkwardly)

Are you okay? I was going to call
you...

92. Contd.

EVE

I'm fine... Listen... This is very embarrassing for me... I wanted to say how sorry I am for what happened.

DAN

Please. It doesn't matter.

EVE

It does. It was awful. I had no right to put you through that.

DAN

It never happened. OK?

EVE

We may have professional dealings. I don't want there to be any awkwardness.

DAN

Don't worry.

But EVE is determined to explain herself.

EVE

The fact is, I'd been going through a bad period. I was coming to some sort of crisis. I feel much better now.

DAN

Good. I'm happy for you.

EVE (lifting her gaze)

I want to thank you for being kind to me that night.

DAN

You don't have to thank me.

EVE

No, I do. It meant a lot to me. Most guys would have just run. You really helped me through. Without you, I don't know what might have happened...

DAN

You certainly look alright. In fact you look great.

92. Contd.

He looks at her with a smile. And indeed, it's true. He's beginning to warm to her now he realizes she's sane again.

EVE (quietly)

Thank you.

There is a moment's silence. DAN isn't quite sure what's coming next or where the conversation's going. Finally EVE looks at him brightly.

EVE

Anyway, all that's in the past.
What I'd really appreciate is if
you did me one more favour.

DAN

What's that?

He shifts awkwardly in his chair.

EVE

I've got tickets for Madam Butterfly
at the Met on Thursday. I'd be very
grateful if you'd let me take you. A
peace offering.

DAN

That's very kind of you, and I would
love to go, but...

EVE (smiles)

No strings attached.

DAN

How'd you get tickets? They're like
gold dust!

EVE

That's my secret.

DAN

In different circumstances...

EVE

You don't have to explain. I just
thought I'd ask.

She gets up.

EVE

I'll see you some time.

They go to shake hands. DAN suddenly finds the formality
rather ridiculous.

92. Contd.

DAN

Hey!

He leans forward and kisses her on the cheek. He escorts her to the door.

DAN

So long.

EVE

Goodbye.

He closes the door after her, relieved to have got the situation under control. He shakes his head and lets out a deep breath.

93. INT. OPERA HOUSE. NIGHT

On STAGE, the beginning of Act II of Madam Butterfly is playing. Butterfly sings of her love for Pinkerton and dreams of his return 'one fine day'....

The CAMERA GLIDES over the heads of the AUDIENCE until it discovers EVE. She sits alone, next to an empty seat, elegantly dressed for a night at the opera. The CAMERA MOVES CLOSER until her FACE fills the SCREEN. She listens to the MUSIC with a fixed expression, impassive, devoid of emotion. It's a strangely unsettling image.

94. INT. RESTAURANT. NIGHT

DAN and BETH are eating with another COUPLE. The MUSIC from the previous scene continues on the SOUNDTRACK, but from their easy conversation and animated expressions, it's clear they're enjoying themselves.

DISSOLVE to:

95. INT. OPERA HOUSE. C.S. EVE. NIGHT

The image of EVE hovers over them like some malevolent bird of prey. Who knows what dark thoughts are palpitating behind those impenetrable eyes.

96. ON STAGE

The opera is coming to its climax. Butterfly collapses to the ground, mortally wounded by her own hand. As she finally expires, we hear Pinkerton's desperate cries off-stage.

PINKERTON

Butterfly...! Butterfly...! Butterfly!

SLOW FADE TO BLACK

97. INT. MILLER, GOODMAN AND HURST. WASHROOM. DAY

ARTHUR is washing his hands. DAN is at the urinal.

ARTHUR

I spoke to Beth this morning. She sounds very excited about the house.

DAN

Yeah, we both are. I think we got a pretty good deal.

ARTHUR

It's a wise move. Take it from me. When do you think you'll move?

DAN

We've gotta do the remodelling. We still haven't got a buyer for the apartment.

ARTHUR

No offers?

DAN

Not yet. It's only been on the market a few weeks. I don't think we'll have a problem.

98. INT. MARTHA'S OFFICE. DAY

MARTHA is on the phone.

MARTHA

I'm afraid he's still in a meeting... Yes, I know, I did expect him to be through by now... I'll have him call you right back...

98. INT. CORRIDOR. DAY

DAN and ARTHUR are walking along towards Dan's office.

ARTHUR

I'm having lunch with Walter Irving on Tuesday. I'd like you to join us, if you're around.

DAN

I'd be glad to. Let me just check my diary.

99. INT. MARTHA'S OFFICE. DAY

They arrive outside the door, just as MARTHA puts down the phone.

MARTHA

...Goodbye.

She looks up as DAN enters.

MARTHA

That was Eve Forrest.

DAN (frowns)

Again? I thought you told her I'd call back?

He can't help glancing back towards the door, where ARTHUR hovers on the threshold.

MARTHA

I did.

DAN

Let me see the diary.

MARTHA hands it him. He looks for the relevant page. MARTHA and ARTHUR exchange hellos.

DAN

Tuesday's fine.

ARTHUR

Good.

He leaves. Once satisfied he's gone, DAN turns to MARTHA.

DAN

Did you ask her what it was about?

MARTHA

She said it was personal.

99. Contd.

She says it in such a way that DAN has an instant flash that she knows exactly what's going on. He tries to hide his discomfort

DAN

Look, if she calls again, tell her
I had to go out of town.

MARTHA

O-kay.

He goes through to his office, closing the door behind him. MARTHA stares thoughtfully after him.

100. INT. GALLAGHER APARTMENT. BEDROOM. EVENING

BETH is in front of her dressing table, fixing her make-up, getting ready for the evening. She's looking good. DAN creeps up from behind and puts his arms around her, kissing the nape of her neck.

DAN

Hmmm... You smell good.

He strokes her breasts.

BETH (gently)

Dan... They're gonna be here in a
minute.

DAN

I can't help myself.

He kisses her on the lips. She responds, but then gets up, pushing him away.

BETH (laughs)

Come on, I gotta get ready.

He catches hold of her, drawing him towards him.

DAN

You get more beautiful every day.
I feel like falling in love with
you all over again.

BETH (teasing)

I never knew you were out of love.

DAN

You know what I mean. I can still
get excited just looking at you,
knowing you're mine...

100. Contd.

BETH

Do you really mean that?

DAN

Of course I do. How can you ask?

BETH

I don't know. Sometimes I look around at the other couples we know - the ones that are still together! They seem like they're just marking time, like it's a habit they're too lazy to do anything about. I don't want us to ever get that way.

DAN

We won't. I promise.

He looks into her eyes. They are about to kiss. The door bell rings.

BETH (smiles)

Wouldn't ya know?

101. INT. HALL. EVENING

DAN opens the front door. JIMMY and HILDY are standing there, big smiles on their faces. JIMMY holds out two bottles of champagne. Enthusiastic exchange of greetings as they enter. DAN relieves JIMMY of the bottles.

DAN

Hey! Champagne! You shouldn't have.

JIMMY

I know, it cost a fortune!

102. INT. MAIN ROOM. EVENING

DAN prises the cork off one of the bottles with a loud pop. He rushes to fill the glasses. They are all seated around the sofa. General ad-libbing of cheers and excited chatter as frothing champagne spills over the table. JIMMY raises his glass in mock solemnity.

JIMMY

I'd like to propose a toast... To the new house - and all who sail in her!

102. Contd.

HILDY

The new house.

They raise their glasses and drink.

JIMMY

I only hope you won't forget your old friends.

BETH

C'mon, you'll be up every week-end.

DAN

Sure you will.

JIMMY

I don't know... with Dan a senior partner... us humble folk - will we be good enough?

DAN (laughs)

Hey, not so fast!

JIMMY

Well, partner, then.

HILDY

Congratulations, Dan!

DAN

Please, nothing is definite.

JIMMY

Don't be so modest, you're the blue eyed boy - I hate you! Of course, being married to the boss's daughter doesn't hurt.

BETH (laughs)

That's not fair!

JIMMY

Who said life was fair?

At that moment the phone rings. BETH goes to answer. The others go on chatting.

103. BETH

She picks up the phone.

103. Contd.

BETH
Hello...? Hello...?

DAN looks over towards her. She replaces the receiver with a frown.

BETH
Nobody there. That's the second time tonight.

She rejoins the others.

BETH
I hate that. Gives me the creeps.

HILDY
I'm always afraid it's someone casing the joint.

JIMMY
I wouldn't worry - it's probably one of Dan's girlfriends.

Laughter.

104. CLOSE ON DAN

A sudden reaction, as he's caught off guard by Jimmy's jibe. Of course, it's exactly what he's thinking. He quickly laughs it off.

DAN
Yeah, but which one?

But as the CAMERA lingers on his face, we sense his anxiety.

105. INT. BEDROOM. NIGHT

The CAMERA slowly TRACKS towards the bed, where DAN and BETH are asleep, continuing past to end on a CLOSE SHOT of the telephone next to DAN's head. It clangs into life.

DAN's eyes open wide as he is jolted awake. Almost on instinct he reaches for the phone before it can ring again. BETH stirs in her sleep.

DAN
Hello?

EVE (o.s.)
At last.

DAN shoots an anxious glance in BETH's direction. She is slowly waking up, intrigued by a call at this late hour.

DAN
Richard. It's kinda late, isn't it?

EVE (o.s.)
You should have taked my calls this afternoon.

DAN
Yuh, it's two o'clock in the morning here. Couldn't this have waited till Monday?

EVE (o.s.)
Is it awkward for you to talk?

DAN
You could say that.

EVE (o.s.)
I've got to see you.

DAN
I... er... really need to look at the documentation to answer that one. I'll call you from the office Monday.

EVE (o.s.)
Don't disappoint me.

DAN
You can definitely rely on that.

EVE (o.s.)
I hope so.

DAN
Goodbye.

He replaces the phone. By now, BETH is wide awake and looking at him with open curiosity.

BETH
Who the Hell was that?

DAN
A client. Jesus, these guys think they own you!

BETH
In the middle of the night?

105. Contd.

DAN
It's only eleven in L.A.

BETH (disgruntled)
Even so...

DAN (gently)
Go back to sleep.

She turns over, trying to find a comfortable position, finally settling down. DAN remains on his back, staring up at the ceiling. This is beginning to get to him.

106. INT. DAN'S OFFICE. DAY

Monday morning.

Angrily, DAN punches out a number. As he waits for the call to be answered, he paces back and forth impatiently.

DAN
Could I speak to Eve Forrest..? Eve
Forrest, please... Dan Gallagher...
Hello, Eve?

107. INT. DOUBLEDAY. EVE'S OFFICE. DAY

EVE is very calm and composed, in contrast to Dan's agitated condition.

EVE
Hello, Dan. I'm glad you called.
Would you mind holding on a
moment?

She puts her hand over the phone and addresses a male COLLEAGUE sitting opposite her.

EVE
I'm sorry...

The COLLEAGUE takes the hint cheerfully enough. He and EVE seem to have a pretty relaxed relationship.

COLLEAGUE
Oh, it's one of those.

He gets up to leave.

EVE
Thanks.

107. Contd.

He puts a manuscript on her desk.

COLLEAGUE

Let me know what you think.

EVE

Sure.

She waits for him to leave the room before getting back to Dan.

EVE

I'm sorry, I had someone with me.

Back to DAN (etc):

DAN

This has got to stop. You know that, don't you?

EVE

What has got to stop?

DAN

You know exactly what I mean.

EVE

Don't be angry, Dan.

DAN

What do you expect, for Christ's sake? Phone calls in the middle of the night!

EVE

Dan, if you'd returned my calls, I wouldn't have had to call you.

DAN

It hasn't registered, has it? It's over, Eve. There's nothing between us. Can't you understand?

EVE

I've got to see you.

DAN

Why? What for?

EVE

It's important. There's something we have to discuss.

107. Contd.

DAN
Well, you can't.

EVE
Why not?

DAN
For God's sake, do I have to spell
it out? Be reasonable.

EVE
Be reasonable? Is that all you can
ever say to me?

She is getting angry. Her calm surface is all too brittle.

DAN (bewildered)
But Eve, everything seemed fine
the other day. You came in here, we
had a good talk, everything was
fine.

EVE (chillingly)
That's it, isn't it? You've had
your fun, now you just want a quiet
life.

DAN
Why are you doing this?

EVE
I'm not doing anything.

DAN
I've got a very happy relationship.
Don't try to destroy that.

EVE (scornfully)
Don't plead. Please don't plead!

DAN (hoarsely)
I am not pleading!

EVE
Naughty boys shouldn't play with
matches.

DAN
You're sick. You need treatment.

EVE
Don't tell me what I need!

107. Contd.

DAN

I mean it. You should see a shrink.

EVE (exploding)

I'm sane! I know exactly what your game is! You married men are all the same. You think you can screw around all over town and then go running home to momma!

DAN

This is stupid!

He slams down the phone. He is shaking with anger. After a few moments, the phone buzzes. He picks it up.

DAN

Yes?

MARTHA (o.s.)

It's Eve Forrest... Do you want to take it?

DAN freezes. He doesn't know what to do. His lips move wordlessly.

MARTHA (o.s.)

She's very insistent...

He thinks. Above all, he doesn't want Martha witness to any scene.

DAN (finally)

Okay... Put her through...

Back in her office, EVE is deadly calm again.

EVE

Dan, we have to talk. When you hear what I have to say I think you'll see why it's important.

DAN

Say it now.

EVE

Not on the phone.

He hesitates. He knows she has him at a disadvantage.

DAN

OK. But only once, understand?

108. INT. BAR. EVENING

DAN sits at the bar, waiting. He looks up as:

109. HIS POV

EVE comes in from the street. She looks around, sees him and comes over.

EVE (sitting down)

Hi.

DAN

Do you want a drink?

EVE

I'll have a glass of white wine.

He catches the barman's eye.

DAN

A glass of white wine, please.

EVE (smiles)

You're looking well.

DAN (tersely)

Let's cut the bullshit, shall we?

EVE

Why are you so hostile? It really isn't necessary, you know. I'm not your enemy.

DAN

Then why are you trying to hurt me?

EVE (pained)

I don't want to hurt you, Dan. I love you.

DAN

You what?

EVE (quietly)

I love you.

DAN

Are you crazy? You don't know me.

EVE (intensely)

How can you say that?

DAN (baffled)

We spent the week-end together. I had a good time. That's as far as it goes.

109. Contd.

EVE

It was more than that. I don't believe you didn't feel it too.

DAN

Please believe me. You're only going to hurt yourself if you go on like this.

EVE

But you stayed that second night. Surely you must have like me a little?

DAN

I was worried about you. Why do you have to read so much into everything?

She suddenly looks very vulnerable. He realises she really does believe he must feel something for her.

DAN (gently)

Can't you understand? I've got a whole life going with someone else. A very happy one.

EVE (bitterly)

Whole means complete. If your life's so damn complete, what were you doing with me?

DAN

Don't play with words.

EVE

You're the lawyer. You should choose your words more carefully.

DAN

This is hopeless. This is a dialogue of the deaf.

EVE

It doesn't have to be.

DAN

Is this why you had to see me? Is this what was so important? To talk about our imaginary love affair?

EVE

There is something else. And it isn't imaginary.

109. Contd.

DAN (sceptical)
Oh yes? What's that?

EVE
I'm pregnant.

His jaw drops. She stares at him coolly.

DAN
Are you sure...? Have you seen a doctor?

EVE
I got the results of the test last week.

He can't quite take it in.

DAN
Don't you use anything? I mean...

EVE
I thought I couldn't get pregnant.
I never have before.

He thinks for a moment.

DAN
You're sure it's mine?

EVE (heatedly)
Don't insult me, Dan. I know whose it is. It may come as a surprise to you, but I do not sleep around.

DAN
Okay, I'm sorry... Listen, you don't have to worry. I'm not going to leave you to handle this on your own.

EVE
Handle it? Handle what?

DAN
Well - the abortion. You don't have to worry about the money.

EVE
What makes you think I'm going to have an abortion?

109. Contd.

DAN (stunned)
You're not having the baby?

EVE
Why not?

DAN
You know why not. It's totally irresponsible. It wouldn't be fair to the child.

EVE
There are plenty of successful one parent families. At least they don't end in divorce.

DAN
You don't seriously think you can bring up a child on your own? What about your job?

EVE
I'll only need to be at home for the first six months or so.

DAN
Don't I have a say in any of this?

EVE (firmly)
I want the child. It has nothing to do with you. I'm going to have it - whether you want to be a part of it or not.

He shakes his head in despair.

DAN
This is insanity. We're total strangers!

EVE
What are you so afraid of?

DAN
Having this baby would be a disaster. For you, for me, for everyone. If you think I'm going to come round to the idea, you're wrong. I'm not even going to be here - I'm selling my apartment and moving to the country.

EVE
I don't care. I'm not going to have an abortion just to get you off the hook.

109. Contd.

DAN

But Eve...

EVE

No. I've made my decision.

DAN

I'm asking you to consider what that decision means - we're going to have to live with it for the rest of our lives.

EVE

Do you think I don't know that?

DAN

There are other people involved...
My wife...

EVE (coldly)

I'm sorry, that's your problem. You should have thought about that before.

DAN

Then think of the child. It has the right to a father - a proper father.

EVE

That's up to you, Dan. I'm not saying it's going to be easy. But that doesn't take away my right to have this baby.

DAN (at a loss)

I don't know what to say to you.

EVE

Look, I'm thirty-two. I never thought I could have a child. This may be my only chance... I understand how you feel, it's a big thing to suddenly come into your life. But it doesn't have to be a problem, really it doesn't. Play fair with me and I'll play fair with you.

Smiling sweetly, she rests a reassuring hand over his. But DAN is far from reassured.

110. INT. GYMNASIUM. DAY

A modern, hi-tech gym, filled with KEEP-FITTERS of both sexes, exercising furiously on the rather lethal-looking equipment.

DAN is working away on a Nautilus machine next to his old friend BILL. BILL is very much the hard-living bachelor, taking great care to keep himself in excellent shape. He considers himself a man of the world - and maybe he is.

BILL

It's definitely yours?

DAN

She says it is. I have no reason not to believe her.

BILL

She really wants to have it?

DAN

What can I do? I can't stop her.

BILL

Then it's her decision. She has to live with the consequences. You've done the right thing, you've offered to pay for an abortion. What more can she expect?

DAN

If Beth found out, she'd never forgive me. We'd be finished.

BILL

Come on, anyone can go off the rails once in a while. It's not as if you make a habit of it.

DAN

We're not talking about a one night stand. Another woman's having my child. Beth could never accept that. No woman could... Think about it - that kid's going to be there for the rest of our lives.

BILL

I'm sure it won't happen. Once this girl realises you don't want anything to do with her, she'll get rid of it.

DAN

How do you know? Maybe she just wants a baby? With or without a father.

110. Contd.

BILL

I doubt it. She's probably hoping you'll leave your wife.

DAN

That's crazy! I love Beth, you know that.

BILL

She sounds like she's crazy. Does a sane person go round slashing her wrists?

DAN

I can't make her out. Half the time she's perfectly normal.

BILL

She's a schizo. Don't have anything more to do with her. Ignore her.

DAN

She keeps calling the apartment. Every time Beth answers, she hangs up.

BILL

Change the number. She'll get the message.

DAN

I'm not so sure. This girl's trouble, I can feel it. She says she's in love with me.

BILL

Poor girl. She must be crazy.

DAN (grimly)

It's not funny, Bill. I'm serious. This could really hurt my family.

BILL (reassuringly)

Relax. It'll blow over, believe me.

111. INT. EVE'S APARTMENT. NIGHT

EVE is curled up on the sofa in her kimono, eating an apple. The TV is on, but she pays it no attention. She leafs through a magazine distractedly. Finally she picks up the phone and dials a number. A fruity male voice comes on the line.

OPERATOR (o.s.)

Hello, what number are you dialling?

111. Contd.

EVE (surprised)
838-9384. Who is this?

OPERATOR (o.s.)
The number's been changed.

EVE
What to?

OPERATOR (o.s.)
I'm sorry, it's not listed.

EVE
Please, it's an emergency.

OPERATOR (o.s.)
I'm sorry, I can't do that.

EVE
Well fuck you!

OPERATOR (o.s.)
Promises, promises.

Furious, EVE slams down the phone.

112. INT. DAN'S OFFICE. DAY

DAN is at his desk. The phone rings.

DAN
Yes?

MARTHA (o.s.)
Mr. Hurst for you.

DAN
Right... Arthur.

ARTHUR (o.s.)
Hi, Dan... Something's come up.
Could you come along to my office?

DAN (surprised)
What, now?

ARTHUR (o.s.)
If you don't mind. It won't take
long.

DAN
Sure. I'll be right there.

He replaces the phone uneasily.

113. INT. ARTHUR HURST'S OFFICE. DAY

The room is lined with shelves filled with leather bound law books. ARTHUR sits behind a huge mahogany desk in a high-back buttoned leather chair. The room exudes a smell of leather and polished wood. He looks up as DAN comes in.

ARTHUR

Come in, Dan. Have a seat.

There is a certain awkwardness in his manner. He seems to feel uncomfortable with the situation. Dan sits down, sensing unpleasantness.

ARTHUR (clears throat)

I'm not quite sure how to put this. Frankly, I wasn't even going to mention it. The fact is, I've received a rather extraordinary letter. Perhaps you'd better see it.

He picks up a letter from his desk and hands it to DAN. DAN takes the letter. He scans it, increasingly grim-faced. Finally he hands it back.

ARTHUR

Do you have any idea who this woman could be?

DAN (stiffly)

Someone with a grudge, clearly. Who, I don't know.

ARTHUR

Naturally there's no truth in these allegations? I'm sorry to have to ask.

DAN

Absolutely not.

ARTHUR

I felt sure you'd say that. I can't tell you how relieved I am. The last thing we need's a paternity suit! (he chuckles weakly) I hope you understand?

DAN

Of course.

ARTHUR (beaming now)

Good. Now that's over, let me offer you something to drink.

113. Contd.

DAN attempts a relaxed smile, but his muscles are too tight.

DAN
I think I'd better be getting back
to my office. I've got a few calls
to make.

ARTHUR
Sure I can't tempt you?

He seems anxious to make amends.

DAN
I'd love to, but...

He, on the other hand, can't wait to get out of the room.
ARTHUR gets up to show him out.

ARTHUR
How are things on the home front?
Any offers for the apartment?

DAN
Nothing definite. We've got someone
coming round tonight.

ARTHUR
Anything I can do to help, you know
that.

DAN
Thanks. I think we're in pretty
good shape.

ARTHUR
Say hello to Beth.

DAN
And to Joan.

He leaves. ARTHUR closes the door thoughtfully.

114. INT. WASHROOM. DAY

DAN scoops a handful of cold water onto his face. He dries himself on a towel and runs a comb through his hair. His bleak reflection stares back at him.

115. INT. GALLAGHER APARTMENT BUILDING. LANDING. EVENING

The elevator doors open and DAN comes out. He walks towards his front door.

DAN comes through into the apartment. He can hear women's VOICES coming from the main room. One is BETH's. The other sounds uncomfortably familiar. The conversation is about babies, as far as can be made out. He moves towards the room with increasing trepidation.

117. INT. MAIN ROOM. EVENING

The CAMERA follows DAN into the room. There, sitting together on the sofa, taking tea, are BETH and EVE! ALICE is playing nearby. SAM pads around excitedly. BETH looks up with a smile.

BETH

Hi, darling. This is Eve - I'm sorry, I've forgotten your second name...

EVE

Forrest. Hi.

BETH

My husband, Dan.

DAN moves forward, as if in a bad dream.

DAN

Hello.

EVE

Glad to meet you.

She gives him her hand. He has no alternative but to shake it. She holds onto him a fraction longer than necessary, studying him with exaggerated curiosity.

EVE

Haven't we met before? I'm sure your face is familiar.

DAN

I don't think so.

EVE

Yes, we have. Weren't you at a party at the Cafe Seiyoken two or three months ago? A book launch.

DAN

Yes. I remember now.

EVE

You're a lawyer, right? You work for that firm... what's the name now...? Anyway, we definitely met.

117. Contd.

DAN

You have got a good memory.

EVE

I never forget a face.

BETH

It's a small world.

EVE

Sure is.

There is a pause. A slight awkwardness. EVE breaks the silence.

EVE (to DAN)

I gather you're moving to the country?

DAN

Yes.

EVE

Have you found somewhere yet?

He doesn't answer.

BETH

We've bought a house in Scarsdale. Do you know it up there?

EVE

Yes, it's beautiful. So you'd be ready to move out of here almost immediately?

BETH

We were planning to get some remodelling done first. I guess you'd need somewhere as soon as possible?

EVE

Well I would really. I want to get settled.

BETH (to DAN)

Eve's expecting a baby.

DAN

Would you excuse me? I have some calls to make?

He gets up. EVE checks her watch.

117. Contd.

EVE
Goodness, I've gotta run.

She gets up, partly blocking DAN's exit. She turns to BETH with a sweet smile.

EVE
Thank you for the tea, thank you
for showing me the apartment.

BETH
It's a pleasure.

EVE
I like it. I like it a lot. I want
to think about it.

BETH
If you want to come see it again,
you can call us direct. I'll give
you the number.

DAN looks on in dismay as BETH scribbles down the number and hands it to EVE.

EVE
Thank you.

118. INT. HALL. EVENING

DAN opens the door to let EVE out. For a moment their eyes meet.

EVE
I'll be in touch.

She gives him a tight little smile. He closes the door. BETH is standing in the doorway to the main room.

BETH
She seemed really interested.

DAN
Did she?

BETH
It's funny, she didn't mention a
husband. I got the impression she's
on her own.

DAN moves towards her, slipping his arm around her waist. He suddenly looks tired and haggard.

118. Contd.

BETH
Are you OK? You seem depressed.

DAN (smiles weakly)
I'm fine. Hard day. Everything's fine.

He kisses her on the side of the head.

119. INT. DAN'S OFFICE. DAY

DAN dials a number.

DAN
Eve Forrest... Yes, could I speak to Miss Forrest...? Dan Gallagher.

120. INT. EVE'S OFFICE. DAY

Eve's ASSISTANT has answered the phone. She mouths Dan's name to EVE, who is standing nearby, signalling that she's not in.

ASSISTANT
I'm afraid she's in a meeting, Mr Gallagher. Can I have her return your call?

121. INT. DAN'S OFFICE. DAY

He thinks for a moment.

DAN
It's OK. I'll try her later.

He slams the phone down angrily.

122. INT. BAR. WASHROOM AREA. EVENING

DAN is using the pay-phone at the back of a bar in the neighbourhood of his office.

DAN
I'm having a drink with a client. Yeah, it's a bore, I know. I'm sorry. You'd better eat without me... I won't be very late. I'll see you later, honey... 'Bye.

122. Contd.

He presses down the hook, puts in another coin and dials again. He waits impatiently for the call to be answered.

123. INT. EVE'S APARTMENT. MAIN ROOM. EVENING

The phone rings a couple of times and then the ANSWERING MACHINE cuts in and we hear Eve's announcement.

EVE (v.o.)

Hi, I'm not in right now, but if
you care to leave a message I'll
call you right back.

124. DAN

He hesitates, then puts down the phone and walks away.

125. INT. EVE'S APARTMENT. MAIN ROOM. EVENING

As the ANSWERING MACHINE clicks off, we PAN across to the sofa. EVE is sitting there, smiling to herself.

126. EXT. EVE'S APARTMENT BUILDING. NIGHT

The street outside Eve's apartment. DAN enters FRAME in FOREGROUND, looking up at the building. He crosses the street and goes up to the entrance.

127. EXT. FRONT ENTRANCE. NIGHT

DAN presses the bell. And waits. He presses again. At last Eve's voice comes over the entryphone.

EVE (v.o.)

Hello?

DAN

It's me.

EVE (v.o.)

Who?

DAN

You know damn well who. Let me in.
We've gotta talk.

EVE (v.o.)

Oh, now you want to talk.

She presses the buzzer. DAN goes in.

128. INT. EVE'S APARTMENT BUILDING. CORRIDOR. NIGHT

DAN stands outside Eve's door. The door opens to reveal EVE. She looks stunning, at her most seductive. She has transformed herself from the earlier scene - obviously she knew he'd come. She stands aside with an ironic little smile to let him enter. He goes in. The door closes.

129. INT. EVE'S APARTMENT. HALLWAY. NIGHT

Tight-lipped, DAN follows her into the main room.

130. INT. MAIN ROOM. NIGHT

EVE goes towards the drinks tray.

EVE (gaily)

What can I get you? I've got
Scotch, I've got Vodka, Martini,
Tequila, Cognac... there's a nice
bottle of Chablis in the fridge.

DAN remains standing. His anger is bubbling over.

DAN

I'm not taking any more of this
shit, Eve. I don't know what you're
trying to pull, but I'm telling
you, it's gonna stop. Right here,
right now!

EVE (calmly)

It's not going to stop. It's going
to go on and on - until you face
up to your responsibilities.

DAN

What responsibilities? What are you
talking about?

EVE

I'm pregnant. I'm having your child.

DAN

That's your choice, not mine.

EVE (plaintively)

All I'm asking is you let me be a
small part of your life.

DAN

You think this is the way to go
about it..? Anonymous letters?
Showing up at my apartment? You're
even crazier than I thought.

130. Contd.

She moves back towards him.

EVE

What am I supposed to do? You won't speak to me, you change your number. I won't be ignored, Dan.

DAN (coldly)

You just don't get it, do you?

They are face to face now. She looks into his eyes, her lips moistly parted, his for the taking.

EVE (huskily)

Remember our week-end? Wasn't that something? Why can't we be like that again?

She presses herself against him, coiling her arm around his neck.

EVE

I know you feel it too. What are you so afraid of?

She moves her mouth towards him, is about to kiss him. At the last moment he pushes her away angrily.

EVE (amused)

You are afraid.

DAN

Don't flatter yourself.

EVE

Naughty Danny. Would momma be cross? Danny can't help having naughty thoughts, now can he?

He fixes her with a murderous stare.

EVE

Poor little Beth. I thought she was awfully sweet... A little dull, perhaps. Is she dull in bed too, little Dannikins? Is that the problem?

He grabs her by the wrist, twisting her arm upwards. For a second there is rage in his eyes and fear in hers.

DAN

Leave her out of this. I'm warning you!

130. Contd.

EVE grins maliciously.

EVE

Go on, hit me. You'd like that, wouldn't you? If you can't fuck me, why don't you hit me?

He releases his grip.

DAN

You poor, sad, twisted, lonely...

EVE (stung)

Don't pity me. Ever! You smug bastard.

DAN

But I do pity you. You're a very sick girl.

EVE

Why? Because I won't let you treat me like some tart you can bang a couple of times then dump in the trash can? I'm gonna be the mother of your child, do you understand? I want some respect!

He turns and walks towards the door.

EVE (suddenly panicky)

What are you doing?

She goes after him.

131. INT. HALLWAY. NIGHT

She catches up with him in the hallway, grabbing his sleeve.

EVE

I'm sorry, Dan, I didn't mean it. Please don't go.

He pushes her away and carries on towards the exit. EVE tries to interpose herself between him and the door.

EVE

I'll tell your wife.

Something in DAN snaps. He grabs her round the throat and forces her up against the wall.

132. Contd.

DAN

You do that and I'll kill you! I swear to God!

He releases his grip. EVE falls back onto the floor, clutching her throat and gasping for breath. DAN goes out the door.

133. INT. APARTMENT BUILDING. CORRIDOR. NIGHT

DAN presses the elevator button. He is shaking. The elevator doors open. He gets in. At that moment, EVE opens her door and shouts impotently after him.

EVE

All it takes is a phone call, Dan. I'm warning you, I won't just disappear!

As the elevator doors glide shut, DAN stares back at her.

134. INT. EVE'S APARTMENT. MAIN ROOM. NIGHT

EVE comes back into the main room, breathing heavily. She picks up the phone and dials.

BETH (o.s.)

Hello..? Hello..? Who is this..?
Hello?

At the last moment, EVE's nerve fails her. Maybe she realises it would mean the end of her hold over Dan. Maybe she's genuinely frightened what he might do. At any rate, she suddenly slams down the phone, flings it violently against the wall and breaks down into uncontrollable, hysterical grief.

FADE TO BLACK

135. EXT. SCARSDALE. NEW HOUSE. DAY

A large truck is parked outside. REMOVALS MEN march in and out with packing cases and items of furniture.

136. INT. NEW HOUSE. HALLWAY. DAY

DAN is directing the REMOVERS as they come through. He consults a list to determine the location of a large mirror.

136. Contd.

DAN

Upstairs, second room on the right.

Two more REMOVERS come through with a refrigerator.

DAN

In the kitchen. At the end there.

137. INT. MAIN ROOM. DAY

JOAN and BETH are already unpacking crates, trying to get the place into some kind of order.

BETH

Jesus, I never knew we had so much junk.

JOAN

You're going to need it all, believe me.

BETH

I guess I'm just gonna have to resign myself to living in chaos the next few months.

JOAN

I still think you were crazy to move in before you got the remodelling done.

BETH

We had to. Those people needed the apartment.

JOAN

I thought the idea was to sell, not let?

BETH

Dan decided we'd get a much better price if we waited till the fall. We are getting a pretty good rent.

JOAN

Is it worth the inconvenience?

BETH

You know Dan. Once he gets an idea into his head. At least we're here for spring. And Alice can get started in school.

At that moment the phone rings. BETH glances over to the far end of the room, where it rests on a window ledge.

138. INT. HALLWAY. DAY

Simultaneously, the phone rings in the hallway. DAN is helping two of the REMOVERS with a large bed frame, which appears to be stuck in the door. He looks up anxiously. His immediate instinct is to answer it himself, but he is squeezed up against the doorframe. Nevertheless, he releases his grip on the bed, which drops to the ground with a loud twanging of springs.

DAN

Sorry, guys.

He lurches towards the phone.

139. INT. MAIN ROOM. DAY

Meanwhile BETH is on her way to pick up the phone in the main room. DAN crosses past the doorway in the background, calling as he goes:

DAN

I'll get it!

Somewhat surprised by his eagerness, BETH stops in her tracks.

140. INT. HALLWAY. DAY

DAN reaches the phone and grabs the receiver. He takes a breath.

DAN

Hello?

MARTHA (o.s.)

Hi, Dan, it's me.

DAN grins hugely.

DAN

Hi, Martha! What is it?

MARTHA (o.s.)

Nothing important...

He looks up at the two REMOVERS, still stuck in the door.

DAN

I'll be right back. Don't go anywhere!

Relief is written all over his smiling face.

141. INT. UPSTAIRS ROOM. DAY

A week or so has elapsed. BETH is half way up a ladder, painting the ceiling with a roller brush. She wears a scarf round her head to protect her from the paint, but is covered with spots all the same. The phone rings. She puts down the roller and goes to answer.

142. INT. THEIR BEDROOM. DAY

The bedroom is reasonably together, although pictures are not actually hung on the wall, but rather stacked around the place, some still in their protective packing. It all contributes to the feeling that they are doing the house up around themselves. BETH picks up the phone. She seems happy.

BETH

Hello?

143. INT. DAN'S OFFICE. DAY

DAN, too, appears very relaxed. The pressure seems to be off.

DAN

Hi, babe. How's it going?

Back to BETH (etc):

BETH

I'm painting Alice's room.

DAN

Has the plumber been?

BETH

Yeah, he just left. He says there is something wrong with the drains.

DAN

Wouldn't you know? How much?

BETH

He's gonna call back tonight with an estimate.

DAN

How bad is it?

BETH

He says pretty bad. I think we should get it fixed.

143. Contd.

DAN (grudgingly)
Well, okay. I suppose so.
(suddenly brightening)
Guess what I'm looking at?

DIFFERENT ANGLE on DAN, showing a caged rabbit on top of his desk, munching away at a stick of lettuce.

BETH (excitedly)
You got it?

DAN
Yeah, I picked it up this afternoon.
Her, I should say.

BETH
What's she like?

DAN
Beautiful. Completely black. Like velvet.

BETH
I can't wait.

DAN
She doesn't suspect?.

BETH
Absolutely not. She doesn't have any idea. She's convinced she isn't going to get one.

DAN
I want to sneak it in after she's gone to bed. She'll wake up and find it there in the morning.

BETH
Perfect. I'd better run, I've gotta pick her up from school.

DAN
OK. I'll see you later. 'Bye, hon.

BETH
'Bye.

He puts down the phone and sticks a piece of carrot into the cage. He's almost as pleased with the rabbit as Alice is going to be.

144. INT. MILLER, GOODMAN AND HURST. RECEPTION. EVENING

DAN passes through at the end of the day, carrying the rabbit.

RECEPTIONIST

I like your friend.

DAN (grins)

Cute, isn't she?

He shows her the rabbit. She chirps delightedly at it.

RECEPTIONIST

Aren't you sweet?!

145. INT. ELEVATOR. EVENING

DAN and the rabbit go down in the elevator.

146. INT. UNDERGROUND CAR PARK. EVENING

DAN emerges from the lift and walks towards his car. We TRACK BACK in front of him as he saunters along, humming a tune.

146a ANOTHER ANGLE

We are watching DAN at a distance, through the window of a parked car.

147. DAN

Suddenly he slows down, a look of horror on his face.

DAN

Jesus!

147a HIS POV

Ahead of him, something terrible has happened to his car. A poisonous looking vapour rises from its stricken body.

148. DAN'S CAR - ANOTHER ANGLE

He approaches, hardly able to believe his eyes. The paint is blistering and peeling off the metal, the metal itself dissolving and dribbling over the windows in a horrible, molten mess. Someone has poured hydrochloric acid over the entire body. It gives off a sinister, hissing steam as it performs its lethal work. What we see is an image of frenzied violence, none the less disturbing for being directed against an inanimate object.

148a INT. CAR PARK. EVENING

The CAMERA TRACKS towards a little Honda, parked at some distance. EVE is sitting in the driver's seat, watching. A malignant smile plays about her lips.

149. DAN

He stands there, carrying the rabbit. The car is a write-off. He finally turns away in disgust.

150. INT. CAR RENTAL OFFICE. EVENING

DAN is on the phone in a nearby car rental office. He is talking to Beth.

DAN

... I don't know, some kind of electrical fault. There was all this smoke coming from under the hood. I think it's pretty serious...

150a EXT. CAR RENTAL OFFICE. EVENING

DAN emerges from the car park in a hired car.

151. REVERSE ANGLE

EVE is parked nearby. She starts the engine and moves off.

152. INT. HIRED CAR. EVENING

DAN drives along. He is deep in thought.

153. INT. HONDA. EVENING

EVE follows a few cars behind. Her face is set hard.

154. HER POV

DAN's car takes a right turn ahead, just as the light turns to red. She puts on a spurt to keep up with him, nearly running over a startled PEDESTRIAN.

155. EXT. COUNTRY ROAD. NIGHT

DAN's car zooms up and past down a tree-lined country road. A few moments later the Honda follows.

156. EXT. NEW HOUSE. NIGHT

DAN pulls up outside. He gets out, collects the rabbit from the back seat and goes in via the garage.

157. EXT. DRIVEWAY ENTRANCE. NIGHT

The Honda slowly cruises past the entrance and pulls onto the grass verge a hundred yards further along. The lights go off.

158. EXT. NEW HOUSE. WINDOW. NIGHT

The CAMERA is looking through a ground floor window into the main room. BETH and ALICE are kneeling on the floor in front of a log fire, making a giant jig-saw puzzle. ALICE is in her pajamas, ready for bed. As DAN enters, she runs up and gives him a big hug.

We TRACK BACK to reveal EVE in FOREGROUND, watching from the shadows.

159. C.S. EVE

She watches with a look of contempt, tinged with a peculiar fascination. Her expression changes to one of alarm and she shrinks back out of sight.

160. HER POV

BETH is coming towards the window. She reaches out and closes the curtains.

161. EVE

She suddenly claps a hand over her mouth and starts to run down the garden away from the house.

162. EXT. DRIVEWAY. NIGHT

She barely makes it to the road before being violently sick into the ditch. She comes up, gasping for air. She stands there, in the stillness of the night, taking in long, deep breaths.

163. EXT. MANHATTAN STATION HOUSE. DAY

The entrance of a downtown station house. DAN mounts the steps and goes inside.

164. INT. STATION HOUSE. LIEUTENANT'S OFFICE. DAY

The LIEUTENANT is a shrewd looking man in his forties. He stares at DAN with dark, piercing eyes.

LIEUTENANT

I see. So your client wants to know what he can do about it?

DAN

Yes. He wants it stopped. He wants an end to the harassment.

LIEUTENANT

He's positive it was this woman who trashed his car?

DAN

Yes. I mean... who else?

LIEUTENANT

No witnesses?

DAN

No.

LIEUTENANT

Hmmm... He's welcome to file a complaint, if it'll make him feel any better. There's not a lot we can do about it, not without proof.

DAN

This girl's completely irrational. There's no telling what she might do.

LIEUTENANT

We can't go round arresting people on account of what they might do. You know that.

DAN

I'm not asking you to arrest her. He just wants her warned off.

LIEUTENANT

We could talk to her. I'm not sure what it would achieve. It's gonna make things more public, which I shouldn't think he'd want. It may even aggravate the situation with the girl.

DAN

What do you mean?

164. Contd.

LIEUTENANT

Well, whatever resentment she was feeling, she's probably got it out of her system. Any action we take could simply provoke her.

DAN

And if she hasn't got it out of her system? What then?

DAN is getting irritated by the LIEUTENANT's casual attitude.

LIEUTENANT

He'd better catch her in the act. Then we can bring charges.

DAN

You mean he's just got to sit there and take it?

The LIEUTENANT looks at him with a little smile. He knows exactly who this 'client' really is.

LIEUTENANT

It's his bed. I'm afraid he's gonna have to lie in it.

165. C.S. DAN

VERY TIGHT on DAN. At first we are not sure where he is, he could still be in the Lieutenant's office. The SOUNDTRACK is completely silent. Slowly the sound of an off-screen conversation FADES UP.

ARTHUR (o.s.)

... looking very promising, and since Dan's been taking care of that side of things, I'll hand over to him for an update on the latest developments... Dan..?

DAN is miles away.

166. INT. CONFERENCE ROOM. DAY

A row of faces are staring at DAN, waiting for him to reply. ARTHUR is puzzled, JIMMY looks concerned. All present - some dozen of the firm's LAWYERS - have noticed his lack of attention. Someone coughs nervously.

166. Contd.

At last DAN reacts.

DAN (flustered)
I'm sorry... What did you say?

167. EXT. NEW HOUSE. DAY

Sunday. A bright sunny day. The garden is beginning to bloom. BETH is on her hands and knees, planting flowers round the front of the house. A new little station wagon is parked in the driveway, as well as Dan's hire car.

168. EXT. KITCHEN DOOR. DAY

Round the back of the house, DAN is putting the finishing touches to a wooden hutch he has constructed. ALICE stands watching him, holding the rabbit, as he nails waterproof felt to the roof.

169. EXT. DRIVEWAY. DAY.

A car turns into the driveway and pulls up outside the house. ARTHUR and JOAN get out. BETH goes to greet them.

170. EXT. KITCHEN DOOR. DAY

DAN is laying straw over the floor of the hutch.

ALICE
Will she eat the straw?

DAN
Of course not, honey. It's for
lying on. It'll keep her warm...
She's gonna love it.

BETH comes round from the front of the house.

BETH
Hurry up, they're here.

DAN
We're done.

He takes the rabbit from ALICE and gently deposits her inside the hutch. He puts a bowl of food and of water in front of her and closes the wire-meshed door. ARTHUR and JOAN appear. Exclamations of admiration for Dan's handiwork. Big kisses for ALICE.

170. Contd.

ARTHUR and DAN are to one side. ARTHUR looks at him significantly.

ARTHUR
How're you doing?

DAN
I'm fine.

ARTHUR
Good. You look a lot better.

DAN (laughs uncomfortably)
Was I that bad?

ARTHUR
A little frayed around the edges.
You shouldn't work so hard. Not
even for me!

There is a twinkle in his eye. It's hard to know exactly what he's thinking. It makes DAN slightly uneasy. Then again, it could be just his imagination. BETH calls out impatiently.

BETH
Come on, let's go. You know how
crowded they get on Sundays.

DAN
Shall we take your car?

ARTHUR
Sure... I see you didn't get yours
back.

DAN
No. It's a write-off. The wiring's
completely burnt out.

ARTHUR nods. He doesn't pursue it. DAN goes to lock the kitchen door, while the others go round to the front. He hides the key on a ledge above the door.

171. EXT. NEW HOUSE. DAY

They all pile into Arthur's car. The car drives off.

172. EXT. ROAD. DAY

The car comes out of the drive and turns into the road. The CAMERA PANS round to follow it, bringing into FRAME the reflection of a face in the side mirror of a parked car. EVE.

173. REVERSE ANGLE. C.S. EVE

She watches them disappear up the road.

174. INT. RESTAURANT. DAY

A large, country inn type restaurant. Very full, very much a family place.

175. THEIR TABLE

Animated conversation, everyone in good spirits. DAN and JOAN are deep in conversation. ALICE is eating an ice cream, and making a mess of it. ARTHUR is watching the proceedings with a benign, paternal air. BETH squeezes his hand with a smile.

BETH

OK?

ARTHUR

Never better.

He seems truly contented. He looks towards DAN. Sensing this, DAN looks up and catches his eye. For a moment, from his POV, ARTHUR's expression is ambiguous, threatening. But now ARTHUR's tapping the side of his glass with a knife, his face suffused with a broad grin. DAN begins to smile, wondering what's going on.

ARTHUR

OK, everyone. Can I have your attention, please...! I've got an announcement to make...

The table falls silent. ARTHUR clears his throat, enjoying the theatricality of the moment. He's definitely a bit merry.

ARTHUR

I think we're all aware of the rumours concerning a certain young man not a million miles from this table...

Knowing looks all round. JOAN and BETH exchange smiles. DAN isn't so sure.

ALICE

What's he saying, mommy?

BETH

Sshhh! I'll tell you in a minute.

175. Contd.

ARTHUR (continuing)
Well, now it's official. There's
been a meeting. A decision has been
reached... (he pauses for effect)
How'd you like to be a partner,
Dan?

Delighted clapping from the women.

DAN
What can I say?

ARTHUR
Say yes!

Laughter and cries of 'Speech, speech!' from the women.
DAN flushes with pleasure. ARTHUR basks in his own
magnanimity. He raises his glass.

ARTHUR
Welcome aboard!

DAN finally yields to pressure and raises his hands for
silence.

DAN
OK... OK! (turning to ARTHUR)
All I want to say is thank you.
Thank you for your encouragement,
thank you for your confidence.
Thank you for your trust... And
last but not least... thank you
for your daughter!

He puts his arm round BETH and gives her a big kiss.
ARTHUR and JOAN look on delightedly.

ALICE
What about me, daddy?

DAN (laughs)
And your granddaughter!

176. EXT. NEW HOUSE. DAY

ARTHUR's car pulls up outside the house.

177. INT. ARTHUR'S CAR. DAY

DAN, BETH and ALICE prepare to get out.

DAN
Are you sure you won't come in?

177. Contd.

ARTHUR
No, we'll be getting back.

They say their goodbyes. Everyone's in a mellow and happy mood.

178. EXT. NEW HOUSE. DAY

DAN leans in to ARTHUR's window.

DAN
Thanks again. I'll see you in the morning.

ARTHUR
Goodbye, Dan.

The car moves off. BETH goes to the front door. ALICE runs round to the back of the house.

ALICE
Come on, daddy!

He smiles and sets off after her.

179. INT. HALLWAY. DAY

BETH comes into the hallway and goes through to the kitchen.

180. INT. KITCHEN. DAY

As BETH enters, she becomes aware of the sound of bubbling water. Over on the cooker, a large stewpot steams away, spilling over onto the flame, producing an angry, hissing sound.

181. EXT. BACK OF THE HOUSE. DAY

ALICE comes round from the front. She runs eagerly towards the hutch. Then pulls up in dismay.

182. HER POV

The hutch is empty. The rabbit gone.

ALICE (wails)
Daddy!

183. INT. KITCHEN. DAY

BETH approaches the cooker and raises the lid off the pot. She lets out a piercing scream.

183a EXT. BACK OF THE HOUSE. DAY

DAN arrives alongside ALICE just at that moment. As he hears Beth's scream, he turns towards the kitchen in horror.

183b INT. KITCHEN. DAY

BETH stares at the contents of the pot. She is shaking uncontrollably.

183c HER POV

The rabbit's glassy eyes stare back at her. Sliced carrots bob in the boiling water in grotesque imitation of a stew.

184. INT. ALICE'S ROOM. AFTERNOON

ALICE is in bed, sobbing on BETH's shoulder. BETH tries to soothe her, she's got a hot drink for her, she's giving her a pill. But the child is inconsolable.

DAN watches grimly from the doorway.

185. EXT. REAR GARDEN. AFTERNOON

DAN finishes digging a little grave for the dead rabbit. He marks the spot with a rough cross.

186. EXT. UPSTAIRS LANDING. AFTERNOON

BETH comes out of Alice's room, closing the door gently behind her.

DAN is waiting for her.

DAN

How is she?

BETH

She's asleep.

DAN

Will she be OK?

186. Contd.

BETH
I don't know. She's absolutely heart-broken. Did you call the police?

DAN
Not yet.

BETH
Why not?

DAN
Can we talk?

BETH
What about?

DAN
Please. Not out here.

187. INT. MAIN ROOM. AFTERNOON

BETH sits down on the sofa and lights up a cigarette. DAN hovers over by the window. Outside, the encroaching dusk casts dark shadows into the room.

BETH
What's going on, Dan? Why the big mystery?

He turns to face her. He takes a deep breath.

DAN
I know who did this... It wasn't kids... My car didn't break down, it had acid thrown over it. And the calls... It's this girl.

It slowly dawns on BETH what he's trying to say.

BETH
What girl? What are you talking about?

DAN
Do you remember the girl who came to see the apartment? The one I met at the Cafe Seiyoken.

BETH
The girl with dark hair..?

DAN
Yes.

187. Contd.

BETH (a sudden realisation)
The one who was pregnant?

DAN
I've been wanting to tell you.

BETH (stunned)
I don't believe it. You're the
father?

He nods grimly.

DAN
I'm sorry, Beth. I didn't want to
hurt you. More than anything, I
didn't want to hurt you.

She is angry, confused, upset.

BETH
Are you in love with her?

DAN
Of course not. It was a one night
stand. It meant nothing. Believe
me.

He moves towards her.

BETH
Don't come near me! I don't want
to look at you!

DAN
Please... I love you.

He reaches out hopelessly.

BETH
Get out! Just leave me alone!

She grabs an ashtray and hurls it at him. He barely avoids
it. It smashes through the window behind him.

BETH (screams)
Get the fuck out!

188. INT. ALICE'S ROOM. EVENING

DAN stands over ALICE's bed, watching her sleep.

189. INT. MAIN ROOM. EVENING

Later. BETH is still sitting on the sofa in the semi-darkness, smoking a cigarette. She looks as if she's been crying, but she's in control again now. DAN comes into the room and approaches cautiously. She doesn't look up.

DAN

Are you OK?

BETH

I don't know, Dan. I don't know how I feel. Numb, I guess.

DAN

Don't hate me.

BETH

I feel such a fool. I suppose everybody knows about it?

DAN

No one. I promise. Only Bill. I had to tell someone.

BETH

It must have been going on for months. She's having your child, for God's sake. What did you think was going to happen?

DAN

I thought if I ignored her, she'd give up on me. Look, it was a one night stand. I never thought it'd get so out of hand.

BETH

You must have encouraged her. In the beginning.

DAN

I didn't, I swear to God.

BETH

Then why's she doing this? What does she want?

DAN

She won't accept I don't want anything to do with her. I guess it's revenge. I don't know. She's crazed. She's obsessed. I mean, anyone who could do a thing like this.

189. Contd.

BETH

You should have told me, Dan.
That's what I can't forgive.

DAN

How? What would you have said? I
was trying to handle it... I
didn't want to lose you.

BETH

She's having your baby.

She is getting upset again.

DAN

I'm sorry. Please don't let this
destroy us.

She struggles to control her emotions.

BETH

I honestly don't know what this
does to us. Maybe I can get over
it, maybe I can't. I'm trying to
be rational. The trouble is, I'm
not feeling very rational at the
moment.

DAN

I know. I understand.

BETH

I'm not sure I feel like being
around you right now. Maybe we
need to spend some time apart. I
don't know, I'm trying to think.

DAN (urgently)

Give me a chance. Let me make it
up to you.

BETH

It's not going to be that easy,
Dan.

190. INT. MAIN ROOM. NIGHT - LATER

DAN dials a number. BETH stands beside him.

DAN

Hello, Eve.

He hates her so much it hurts.

191. INT. EVE'S APARTMENT. MAIN ROOM. NIGHT

EVE answers warily, not quite sure how to play it. She adopts a heavily ironical tone.

EVE

Dan. This is a pleasant surprise.

Back to DAN (etc):

DAN

Are you happy now, you crazy bitch?

EVE

Am I happy? Let me see - I'll have to think about that one.

DAN

Cut the fucking bullshit. It's over. It's finished. I've told Beth. She knows everything.

EVE

Sure. You haven't got the balls.

DAN

She knows, Eve. There's nothing more you can do.

EVE

You don't get off that easy.

DAN

She's standing right next to me. Talk to her, if you don't believe me.

EVE (less certain)

Why should I want to talk to her?

DAN hands the receiver to BETH. She is very cool, very calm, but there is a lethal undercurrent to her measured tone.

BETH

This is Beth Gallagher.

EVE freezes. She is immobilised. She can't deal with this at all.

BETH

You're disgusting. Do you hear?
You're obscene. If you come near me or my family again, I'll kill you. Is that understood?

EVE slams down the phone. She is shaking all over, staring wildly.

DAN is looking at BETH. She turns and walks away.

192. INT. NEW HOUSE. MAIN ROOM. DAWN

DAN is asleep on the sofa. The alarm goes off. He wakes with a groan. He's had a terrible night.

193. INT. NEW HOUSE. KITCHEN. MORNING

DAN, BETH and ALICE sit round the table, eating breakfast. The atmosphere is leaden.

194. EXT. NEW HOUSE. GARDEN. DAY

BETH is on her hands and knees, tending the flowerbeds in a far corner of the garden. The phone rings inside the house. She goes to answer.

195. INT. KITCHEN. DAY

BETH picks up the phone.

BETH

Hello?

196. INT. DAN'S OFFICE. DAY

DAN is tentative, unsure of his reception.

DAN

Hi. I just thought I'd call to see how you were.

Back to BETH (etc):

BETH

I'm fine. I'm deliriously happy.

DAN

Can we have dinner tonight?

BETH

What? Go out? Like a date?

DAN

Something like that. Couldn't your parents have Alice?

BETH

Look, let's not rush things, OK? I'm still feeling pretty raw, if you want to know the truth.

196. Contd.

DAN

Sure. Well, call me if you change your mind.

BETH

Goodbye, Dan.

DAN

Goodbye...

But she has already put down the phone. He replaces the receiver with a sigh. He realises he's still got a long way to go.

197. INT. STATION WAGON. DAY - TRAVELLING

BETH is driving along, deep in thought.

198. EXT. PLAY SCHOOL. SCARSDALE. DAY

PARENTS are collecting their children from the local playschool. BETH drives up and parks. She goes up to the entrance. One of the TEACHERS seems surprised to see her.

TEACHER

Hi, Mrs Gallagher. Did you forget something?

BETH

I've come to collect Alice.

TEACHER

Alice has left. I think. I'm sure she has.

Immediate panic registers on BETH's face. The TEACHER also senses trouble. She calls to the inside of the building.

TEACHER

Betty, is Alice in there with you?

BETTY (o.s.)

She went home already.

TEACHER

Are you sure?

BETTY comes out.

198. Contd.

BETTY
Positive. She's not inside and
she's not in the playground...
(to BETH) I assumed you'd
collected her.

BETH
Oh God!

TEACHER
Don't worry, she can't have got
far.

BETH (white as a sheet)
You don't understand.

She runs towards her car. The TEACHER calls after her.

TEACHER
We'll look around here.

BETH (frantic)
Call the police!

199. INT. STATION WAGON. DAY - TRAVELLING

BETH is driving along the route home, checking for any
sign of ALICE. She is completely distraught.

BETH
Oh God...! Oh God...!

200. HER POV

On the sidewalk, a group of CHILDREN playing. ALICE is not
among them.

201. BETH

As she turns back to face ahead, a sudden look of alarm:

202. AHEAD - THROUGH THE WINDSHIELD

A car flashes across her bows, horn blaring.

203. EXT. CROSSROADS. DAY

BETH's car screeches to a halt.

204. INT. STATION WAGON. DAY

Shaken, she sets off again.

BETH

Please God... Please let her be alright...

205. INT. NEW HOUSE. HALLWAY. DAY

The front door opens and BETH runs into the house.

BETH

Alice..? Are you here..? Alice..?

She runs from room to room, getting more and more desperate, this awful feeling of panic, constricting, strangulating panic, growing second by second.

206. EXT. NEW HOUSE. DAY

The station wagon is still ticking over outside, the door open. BETH runs out of the house. She gets back in and drives off with a screech of tyre on gravel.

207. INT. COFFEE SHOP. DAY

ALICE is sitting in front of a huge ice cream, tucking in with relish.

Sitting opposite is EVE. She takes pleasure in the child's evident enjoyment.

EVE

You like that?

ALICE (shyly)

Yes...

EVE

You can have some more if you want.
We're going to be seeing a lot of
each other... I want us to be
friends...

208. INT. STATION WAGON. DAY - TRAVELLING

BETH is driving along at speed, looking frantically from side to side.

209. EXT. CROSSROADS. DAY

The station wagon arrives at a crossroads and screeches to a halt.

210. INT. STATION WAGON. DAY

On impulse, BETH decides to take a left turn, spinning the wheel and taking off with a violent swerve.

211. EXT. STATION WAGON. DAY - TRAVELLING

The car races along, reflections from the overhead trees flashing across the windshield.

212. C.S. BETH

Something ahead has attracted her attention.

213. HER POV

On the sidewalk ahead, a LITTLE GIRL is walking alongside a WOMAN, who holds her by the hand. From the back it could be Alice.

214. BETH

She cranes her neck back as she overtakes them.

215. HER POV

From the front, the LITTLE GIRL is nothing like Alice.

216. INT. STATION CAR. DAY - TRAVELLING

BETH turns away, disappointed.

217. HER POV - AHEAD

Immediately in front of her, a car has slowed down to turn off the road. Its tail lights race forward to meet the hood of the station wagon in a violent impact.

218. EXT. STATION WAGON. DAY

The other car is driven along by the station wagon for twenty yards or more before the two vehicles come to a rest with a screech of twisting metal.

219. EXT. COUNTRY ROAD. DAY

EVE's car pulls up opposite the Gallagher house. The door opens and ALICE gets out. She runs up the driveway towards the house. The car drives off.

220. INT. EVE'S CAR. DAY - TRAVELLING

EVE drives along in high spirits. She seems well satisfied with her day's work.

221. HER POV - AHEAD

An AMBULANCE surges past from the opposite direction, lights flashing, siren wailing.

222. EXT. SCARSDALE HOSPITAL. AFTERNOON

DAN's hire car pulls up in the hospital car park with a screech. He gets out and runs to the entrance.

223. INT. HOSPITAL. CORRIDOR. AFTERNOON

DAN is running along the corridor, looking at the names on the doors. He finally locates Beth's room. He pauses to catch his breath, then goes inside.

224. INT. HOSPITAL ROOM. AFTERNOON

BETH is lying back in bed, her head covered in bandages. She is unconscious. There is heavy bruising around her eyes. But she is all in one piece. DAN approaches cautiously and takes her hand in his.

DAN (softly)
Poor baby.

The door opens and a NURSE comes in.

NURSE
Mr Gallagher?

DAN
Yes.

NURSE
Your mother-in-law just rang. She says she's got your daughter at her house and not to worry if you want to stay here at the hospital.

224. Contd.

DAN

Thank you. (indicating BETH) How is she?

NURSE

She's OK. She's got a couple of broken ribs and a nasty cut on the head. Luckily it's under the hairline, so the scar won't show.

DAN

But she is alright? You're sure she's alright?

NURSE

Yes, she's alright. It could have been a lot worse... A lot worse.

DAN looks down at BETH. A vulnerable, injured figure. He closes his eyes.

BLACK SCREEN

Back to DAN: He opens his eyes. BETH is still there. The nurse has gone.

225. INT. HIRE CAR. EVENING - TRAVELLING

We see DAN through the windshield of the car. It's raining heavily, the wipers crossing back and forth across his face with insistent urgency. There is a look of steel in his eyes.

226. HIS POV - AHEAD

The TRIBOROUGH BRIDGE comes towards us. He is entering Manhattan.

227. EXT. EVE'S APARTMENT BUILDING. EVENING

EVE is walking along towards her apartment entrance. She has a bag of shopping. As she gets her key and opens the door, DAN steps out of the shadows and slips inside behind her.

228. INT. EVE'S APARTMENT BUILDING. LOBBY. EVENING

EVE is startled and not a little frightened. Indeed, there is something savage in his appearance.

EVE

What the hell do you think - ?

228. Contd.

DAN

Shut up!

He grabs her above the elbow and propels her towards the elevator. They cross paths with another COUPLE leaving.

229. INT. EVE'S APARTMENT. HALL. EVENING

We hear the key inserted in the door, then it opens. EVE enters first, pushed roughly by DAN.

EVE

Stop that!

He pushes her again, towards the main room, causing her to drop her shopping. There is an awful, silent intensity about his movements that cowers EVE, despite herself.

EVE

Leave me alone, will you?

230. INT. EVE'S APARTMENT. MAIN ROOM. EVENING

DAN gives her a final shove, sending her sprawling sofa. He towers over her menacingly, breathing heavily.

DAN

I warned you... I warned you to stay away from my family.

EVE

What are you talking about?

DAN

You took my little girl!

EVE (sullen)

You got her back, didn't you?
Just be thankful.

She starts to get up. But he is on her in a flash, seizing her by the neck of her sweater and driving her across the room until she is bent back over one of the units in the KITCHEN AREA. She is having real difficulty breathing, snatching mouthfuls of air in panicky gulps. DAN is out of control, his eyes bulging with naked hatred. EVE tries to turn her head from side to side, finally manages to gasp out:

EVE

I can't breathe...!

DAN

Get out of my life! Understand?
GET OUT OF MY LIFE!!

230. Contd.

Somehow EVE manages to reach out and grab the coffee percolator next to the cooker, pouring the hot contents over the back of his neck. He shouts in pain and releases his grip. But before she can escape he is on her again, grabbing her by the throat, jerking her head backwards and forwards like a rag doll. They twist and spiral round the narrow kitchen in a bizarre dance, he's shaking the living daylights out of her. EVE starts to make strange gurgling sounds. Her body goes limp. She's breathing heavily, but apparently unconscious. DAN stands there for a few moments, wondering what to do. He stares wildly round the kitchen. His mind is racing.

231. HIS POV

Eve's gas cooker stands there, with its invitingly capacious oven.

232. INT. OVEN. EVENING

The SCREEN is BLACK. We are inside the oven. The door opens and we see out into the kitchen. DAN peers inside, locates the pilot light and blows it out. Then he feeds EVE head first into the oven.

233. INT. KITCHEN AREA. EVENING

EVE is stretched out on the floor with her head resting inside the oven. DAN holds her in position with one hand and turns on the gas with the other.

234. INT. OVEN. EVENING

The gas hisses loudly. EVE is still unconscious. But as the gas begins to build up, she starts to cough, and her coughing wakes her.

235. INT. KITCHEN AREA. EVENING

She starts to struggle. DAN responds by holding her down. The SOUND of the hissing gas grows louder and louder until it reaches unbearable intensity. Suddenly, he can't go through with it. He drags her out and switches off the gas. EVE collapses on the floor, coughing and gasping. She starts to vomit. He helps her over to the sink, where she is violently sick. He goes to open the window.

236. EVE

Slowly she raises her head from the sink. Her eyes go to the wall in front of her.

237. HER POV

A rack of kitchen knives of graduating size. Her hand reaches out and plucks one from its magnetic hook.

238. BY THE WINDOW

DAN has the window open. The cold night air rushes in. He half turns on hearing a noise behind him.

239. HIS POV

With a strange, animal cry, EVE comes at him with the knife raised high above her head.

240. INT. KITCHEN AREA. EVENING

Instinctively he raises his arm to parry the blow, leaning into her to check her momentum. They fall together against the wall, smashing a load of crockery. The knife flies harmlessly to the floor. DAN gets up, backs away, watching her. Slowly she raises herself from the ground, her eyes burning into him. They remain staring at each other for what seems like an age, two animals at bay. Then DAN stoops to pick up the knife and slowly backs out of the kitchen, watching her all the time.

241. INT. MAIN ROOM. EVENING

DAN comes through from the kitchen. He quickens his pace as he crosses the room, leaving the knife on a table. We hear the apartment door close off-screen. EVE appears in the kitchen doorway, leaning against the side for support.

242. INT. ELEVATOR. NIGHT

DAN is pressed against the corner of the elevator. The CAMERA TRACKS towards him. He is shaking and perspiring.

243. EXT. APARTMENT BUILDING. EVENING

A rush of cold air and the noise of traffic hits him as he leaves the building. He walks off down the street.

244. INT. HIRE CAR. EVENING

DAN gets into the car and starts up. He moves out into the traffic. He is in a nightmare trance.

245. INT. EVE'S APARTMENT. MAIN ROOM. NIGHT

The last act of Madam Butterfly is playing at full volume. EVE sits cross-legged on the floor in front of the coffee table. She looks utterly empty and desolate. On the table in FOREGROUND lies the kitchen knife where Dan left it.

FADE TO BLACK

246. EXT. SCARSDALE STATION HOUSE. MORNING

Early morning. DAN pulls up outside the local station house.

247. INT. STATION HOUSE. INTERVIEW ROOM. MORNING

DAN is giving a statement to a police SERGEANT. He is haggard, unshaven, highly agitated.

DAN

It was kidnapping, pure and simple. OK, the child was returned safely. The fact is, my wife's lying in the hospital, lucky to be alive... If you don't do something, I won't answer for my actions.

SERGEANT

Mr Gallagher, I assure you, we're doing everything possible. We're checking all the coffee shops in the area. Someone's bound to have seen them. Meantime we'll get New York to pick this Forrest woman up.

DAN

OK. I'm going to the hospital now. If you need me, I'll be there.

248. INT. SCARSDALE HOSPITAL. BETH'S ROOM. DAY

BETH is asleep. DAN is sitting in an armchair, watching her. The door opens and an ATTENDANT comes in with a tray. DAN puts a finger to his lips and indicates BETH.

DAN (whispers)

She's asleep.

ATTENDANT (whispers)

I've got her lunch.

DAN

I don't think she'll want any.

248. Contd.

ATTENDANT
I'll leave it here.

She puts down the tray and goes out.

249. LATER

BETH is still asleep. DAN is eating her lunch.

250. POV OUTSIDE THE ROOM

We are looking through the little glass window in the door. PAN round to reveal two plainclothes police OFFICERS watching DAN. They gently push open the door.

251. INT. BETH'S ROOM. DAY

DAN looks up.

O'ROURKE
Mr Gallagher?

DAN
Yes.

O'ROURKE (shows his badge)
Lieutenant O'Rourke. New York
homicide. We'd like to talk to you
a moment.

DAN
Sure.

He gets up and goes out into the corridor.

251a INT. HOSPITAL CORRIDOR. DAY

DAN closes the door gently behind him.

DAN
Did you say homicide?

O'ROURKE
Yes.

DAN
Why? What's that got to do
with - ? What about Eve Forrest?
Haven't you arrested her yet?

O'ROURKE
Would you come with us? We need
to ask you some questions at the
station house.

251a Contd.

DAN
Would you mind telling me what's
going on?

O'ROURKE
Please.

He grips DAN firmly by the arm. DAN has no alternative but to go with them. He walks off down the corridor, flanked by the two OFFICERS, totally mystified.

DAN
Am I under arrest?

O'ROURKE
Not unless you want to be.

252. INT. SCARSDALE STATION HOUSE. INTERROGATION ROOM. DAY

DAN sits opposite O'ROURKE, a small table between them. The other DETECTIVE stands in the shadows at the back of the room and remains silent throughout.

DAN
Listen, I don't know what she's
told you, but this girl's been
harassing me and my family for
months. Why aren't you arresting
her for kidnapping my daughter?

O'ROURKE
You don't deny you saw her last
night?

DAN
Yes, I saw her. But I did not try
to kill her. If she says I did,
she's lying.

O'ROURKE
I didn't say you tried to kill
her.

DAN (flustered)
What else is this about?

O'ROURKE
You are the father of the child
she was expecting?

DAN (uncomfortably)
Yes.

He suddenly registers what O'ROURKE just said.

252. Contd.

DAN

Did you say was expecting?

O'ROURKE

Eve Forrest is dead.

DAN (stunned)

Dead? She's not? How?

O'ROURKE stares back at him, ignoring the question.

DAN

You think I did it? I didn't, I swear to you. If I had, do you think I'd have gone to the police?

O'ROURKE

I don't know. Maybe you wanted to look innocent?

DAN

She killed herself. She must have. She was crazy enough.

O'ROURKE

You had the motive. On your own admission, you were there. You were even identified by a couple of the residents, manhandling Miss Forrest into the elevator.

DAN

Look, I admit it wasn't a social call. I was pretty mad. The woman kidnapped my daughter, for Christ's sake! My wife ended up in the hospital!

O'ROURKE

I agree. You had every reason to be angry. These things happen.

DAN

But I didn't kill her! I wanted to, sure. But I didn't...

He's beginning to feel trapped.

DAN

We're dealing with a very unstable personality here. She already tried to kill herself once before.

252. Contd.

O'ROURKE

In my experience a woman who wants to commit suicide doesn't cut her throat with a nine inch kitchen knife.

DAN (horrified)

My God...

O'ROURKE suddenly produces a polythene bag from a drawer in the table. He holds it up for DAN to see. Inside is a large kitchen knife.

O'ROURKE

Do you recognize this knife?

253. DAN

The CAMERA rushes towards him as:

254. HIS POV

He is back in EVE'S KITCHEN. In SLOW MOTION, she comes at him with the knife.

255. BACK TO SCENE

O'ROURKE is staring at DAN, who shakes his head slowly from side to side.

DAN

I didn't do it.

O'ROURKE

In that case all we have to do is check your fingerprints against those on the murder weapon.

He smiles benignly. DAN closes his eyes.

255. INT. EVE'S APARTMENT. MAIN ROOM. EVENING

In SLOW MOTION, DAN crosses the room, leaving the knife on the coffee table. EVE appears in BACKGROUND in the kitchen doorway.

FADE UP MUSIC from Madam Butterfly.

CUT to:

256. INT. OPERA HOUSE. NIGHT

ON STAGE, the final act of Madam Butterfly reaches its tragic end. BUTTERFLY plunges the knife into her throat and expires, while PINKERTON cries desperately off-stage:

PINKERTON
Butterfly...! Butterfly...! Butterfly!

257. C.S. EVE

EVE is watching in the audience. We end on a large CLOSE UP of her staring EYES.

FREEZE FRAME

ROLL CREDITS

THE END