

TRI STAR

Jessica Lange
Gwyneth Paltrow

KILRONAN

by

Jonathan Darby

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RED WAGON PRODUCTIONS
Doug Wick, Producer
Jonathan Darby, Director

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Michael Cristofer
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(CONTINUED)

"How sharper than a serpent's tooth it is
To have a thankless child!"

King Lear, Act I, Sc. IV.

FADE IN

- 5 OMIT 1 - 5*
6 - 12 OMIT 6 - 12*

13 EXT. NEW YORK CITY OUTSKIRTS - NIGHT (SNOW) 13*

MUSIC ("Jingle Bells") on a car radio. The Manhattan skyline, barely visible through a winter storm. *

Jackson's Explorer clears the rush hour traffic, heading on to the expressway, windshield wipers fighting driving sleet. Traffic everywhere. Cars, cars, cars. *

14 EXT./INT. EXPLORER - MOVING - (N.Y.C. OUTSKIRTS) - NIGHT (SNOW) 14*

Jackson drives as Helen wipes condensation off the windshield. MUSIC continues on the radio.

HELEN
Barbados.

JACKSON
Puerto Vallarta.

HELEN
Terrible food.

JACKSON
But cheap.

HELEN
So who did you bring home last Christmas? Sheila...what was her name?

JACKSON
I didn't go home last year. St. Martin?

HELEN
Ruined. Year before?

JACKSON
Uh-uh. Antigua.

HELEN
Too flat. I'm getting nervous.

JACKSON
Don't be.

(CONTINUED)

14 CONTINUED:

14

HELEN
I'm not the first, am I?

JACKSON
Vieques.

HELEN
Jackson?

JACKSON
St. Barts.

HELEN
(Realizing)
Oh, boy.

Jackson leans over and kisses her.

JACKSON
Merry Christmas.

DISSOLVE TO:

14A EXT. EXPLORER - COUNTRY ROAD - NIGHT (LATER) - (SECOND UNIT) 14A

The car moves off the highway onto a country road.

15 INT. CAR - MOVING - (COUNTRY ROAD) - NIGHT (SNOW) 15

Jackson drives on into the mist-laden night, through dense woods that line the road. The sleet has stopped. He glances over at Helen, asleep beside him. He looks tense, apprehensive.

16 EXT. BRIDGE/TUNNEL - NIGHT (SNOW) - (SECOND UNIT) 16

The car disappears into the tunnel.

17 OMIT 17

18 EXT. KILRONAN - FRONT GATE - DAWN (SNOW) 18*

The car snakes along a spider's web of narrow roads before turning into a long gated driveway. *

19 INT. CAR - MOVING - DAWN (SNOW) 19

Across a lake, fringed in morning mist, Helen sees Kilronan for the first time. A stable block flanks the main house, next to a derelict barn, set above snow-covered lawns

(CONTINUED)

19 CONTINUED:

19

sloping down to the water's edge. As they pull up to the house...

HELEN

You never told me it was like this.

JACKSON

It's a farm. There's a mortgage.
It's no big deal.

A20 EXT. KILRONAN - DAWN (ALREADY SHOT)

A20*

Kilronan in the sun. The car drives up.

*

20 OMIT

20

21 INT. HALLWAY - DAWN

21

Helen and Jackson come into the large stone-floored hall, paneled in dark oak, with the patina of long-established prosperity. On the hall table there is a welcome note next to cookies and milk. Jackson reads the note. Helen takes a cookie.

*
*
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*
*

As Jackson carries their suitcases upstairs, Helen takes in the old gilt-framed family portraits lining the walls.

*
*

JACKSON

Come on. Don't be impressed.

She jumps as a grandfather clock chimes seven o'clock, then starts giggling.

JACKSON

Shhh. We'll wake her up.

22 INT. CORRIDOR - DAWN

22

They tiptoe quietly along the old creaking floorboards.

*

JACKSON

She's put you in the guest room.

HELEN

Where are you?

JACKSON

Across the hall. It's a Catholic thing.

HELEN

Oh, well, it is her house.

(CONTINUED)

22 CONTINUED:

22

JACKSON

Come on.

He takes her by the hand and leads her to his room. Helen resists.

HELEN

No, Jackson...

JACKSON

We'll sneak you back before she knows.

Helen smiles, kisses him. As the door closes, a light snaps on, illuminating the stairway that leads to the third floor.

23 EXT. KILRONAN - DAY (SNOW) - (SECOND UNIT)

23

The windows gleam in the brilliant sunlight.

24 INT. JACKSON'S BEDROOM - DAY

24*

Helen sleeps peacefully, alone in the bed, only the top of her head visible under the comforter. Someone draws the drapes, letting the sun flood into the room. Helen stirs drowsily as a tray is set gently down beside her.

She blinks open her eyes, half-blinded by the sunlight, to see a silver tray laden with pancakes, berries, grapefruit juice, toast and steaming coffee. She hears RUNNING WATER in the bathroom.

Rolls out of bed, naked, and heads for the bathroom.

HELEN

(languidly)

Mmmm. An angel in the kitchen and a devil in the bedroom. Now that's what I like in a man.

MARTHA BARING, Jackson's mother, comes out of the bathroom, holding a small vase of flowers which she's just filled with water.

MARTHA

Oh my God.

HELEN

Oh! Oh! Oh!

Helen leaps back into bed, stricken with embarrassment. With her, we see Martha's face for the first time.

(CONTINUED)

She's in her forties, poised, charming, with the look of someone who hasn't spent much time crying for herself. Even this surprise doesn't make her lose her manners.

MARTHA

Oh, I am sorry, I thought you were in the other room.

HELEN

I was. I am. I just came in this morning to, uh, say hello.

MARTHA

I guess I better hurry up and be embarrassed.

HELEN

I thought you were Jackson.

MARTHA

I could tell. Please forgive me.

HELEN

That's okay. Really. Well, hi. I'm...

MARTHA

Of course you are. And I'm Martha Baring. Welcome to Kilronan.

HELEN

(cutting her losses)
Hi. Thanks. Am I still blushing?

MARTHA

No more than I am. And where is that son of mine?

HELEN

I don't know. But I'd like to find him.

MARTHA

So would I. Oh, well, so much for first impressions. You go on and enjoy his breakfast. And I'll look forward to seeing a lot less of you downstairs.

She leaves with a smile. Helen slumps back on the pillows, cringing at this awkward first encounter.

25 INT. SECOND FLOOR CORRIDOR - DAY

25*

As Helen dries her hair, she looks out the window at the glorious setting. And then she sees...

*
*

A25 EXT. BACK GARDEN - DAY (SNOW)

A25

Jackson comes walking out of the colonnade by the house.

He sees Martha by the formal garden and starts to run towards his mother, both of them smiling broadly. They hug affectionately. He whirls her round off her feet, making her laugh.

26 EXT. WOODS - DAY

26

HURTLING fast through woods, branches WHIPPING past, spilling snow as Jackson explodes out of the woods on horseback, galloping fast, whooping in exhilaration. Martha is fast behind him.

After a moment, Helen appears on a very old mare. She's nervous but game.

HELEN

(to her mare)

Walking is fine. You don't want to twist your little horsey ankles, do you?

It's a crisp winter day, clear blue sky, frost on the trees. Kilronan lies below them in the valley like a Christmas card. Jackson gallops around, showing off. He looks like a kid. He belongs here. He circles back to her, smiling. Martha joins them..

MARTHA

We'll walk for a bit. You show a lot of promise for a career girl.

HELEN

Thanks. You're a terrific liar.

Martha smiles, and we see her deciding to pretend this wasn't said.

JACKSON

The place looks great, Mom.

MARTHA

Only because it's covered with snow. Believe me, as much as I didn't like Eddie, he kept the place almost presentable.

(MORE)

(CONTINUED)

MARTHA (cont'd)

It's been tough this fall...I don't want to talk about anything depressing. Let's talk about our week...I've gone ahead and made a few plans. I hope you don't mind.

JACKSON

Uh...well...we're not staying the week. We can't.

MARTHA

Yes, you can. Of course, you can.

JACKSON

No. We have to leave right after Christmas.

MARTHA

But I've invited people for New Year's Eve. You can't just leave. Everyone is expecting...

JACKSON

I'm sorry.

MARTHA

But, Darlin'....

JACKSON

Mom, please. We have to go on Wednesday.

MARTHA

All right. I'm sorry. Never mind. If you have to go, you have to go. I only...Look at the time. We need to get back for church.

She turns her horse towards the stables.

HELEN

Go, go after her.

*

JACKSON

Sorry.

He gallops after her. Helen watches them.

29 INT. JACKSON'S ROOM - NIGHT

29*

Jackson sits on the bed, pulling on his shoes. Helen comes in, trying to fix a gold locket on a chain round her neck, critically examining her reflection in the mirror. She looks great.

HELEN

I think I made a better impression
with my clothes off.

JACKSON

You look great. Beautiful.
Wonderful.

HELEN

I want her to like me.

JACKSON

She does.

Jackson comes up behind her, helps her with the locket.

HELEN

I love this house, Jackson. There's
something about it.

JACKSON

I suppose.

HELEN

Maybe it's you.

JACKSON

How me?

HELEN

Who you are, where you come from.
The architecture of a life.

Jackson smiles.

HELEN (cont'd)

Pretentious?

JACKSON

Just a little.

He kisses her neck.

30 INT. HALLWAY - NIGHT

30

Martha waits patiently by the front door in a high-necked coat and hat. She looks up as Helen comes down the stairs, dazzling in the dress with a coat over her arm.

(CONTINUED)

MARTHA

Well, look at you. You're putting me to shame.

HELEN

Is this too much for church? I checked with Jackson and --

MARTHA

Not at all. I envy your confidence.

HELEN

(deflated by this
backhanded compliment)

Are you sure?

MARTHA

I only worry that you'll get cold in that freezing old church. Here, let me help.

She takes a sensible patterned woolen SCARF from a hatstand by the door and puts it round Helen's neck, incidentally covering up her cleavage. Helen's locket falls to the floor. Martha picks it up.

MARTHA

It's broken.

HELEN

It's an old catch.

MARTHA

I'll have it fixed. Oh, who are these people. Are they your parents?

HELEN

Yes.

MARTHA

And where are they for Christmas?

HELEN

They died a long time ago. We didn't have too many Christmases.

MARTHA

I'm sorry. I didn't know.

JACKSON

(coming down the stairs)
Hey, I'm here, you can stop talking about me. Let's go.

(CONTINUED)

30 CONTINUED:

30

Jackson opens the front door, offers his arm. Martha and Helen both go to take it, then share a brittle laugh.

HELEN

After you.

MARTHA

Go ahead. Really.

Helen takes Jackson's arm.

JACKSON

(aside to Helen)
Love the scarf.

She punches him as he closes the front door.

31 EXT. CHURCH - NIGHT (SNOWING)

31

Light spills through the stained glass windows onto the graveyard tombstones. The Christmas carol inside echoes away on the crescendo of "Glory to the new-born King."

PRIEST

And the Angel came to her and said,
"Hail, Blessed one. The Lord is
with thee.."

32 INT. CHURCH - NIGHT

32

Packed with a large CONGREGATION -- the most popular service of the year.

Helen, standing on one side of Jackson, doesn't miss anything. The candles, the smell of the pine branches, the music, so sentimental and reminiscent..and the families. A PRIEST is telling the story of the Nativity. (NOTE: He is not reading these words.)

PRIEST

...and you will conceive in your
womb and bear a son and the Lord
God will give to him the throne of
his Father, David. And he will
reign over the house forever, and
of his Kingdom there will be no
end.

CONGREGATION

Amen.

Martha is on the other side of Jackson. She covers his hand with hers. The ORGANIST and TRUMPETER crash into "Joy To The World."

33 EXT. CHURCH - NIGHT (SNOWING)

33

The congregation spills out, red-cheeked, loud with Christmas cheer. Martha walks out, taking Jackson's arm. Helen is left on her own, feeling somewhat excluded. The PRIEST and a woman CHURCHWARDEN greet them.

PRIEST

(with a hearty handshake)
Ah, the prodigal returns -- welcome back, Jackson. It'll be nice to see the family pew filled again.

JACKSON

(tense)
Thank you, Father.

CHURCHWARDEN

We're so excited down here now that Baring and Son are finally back in business! We've been waiting a long time.

(leaning in to Jackson)
You've made your mother a very happy woman.

A confused silence. Helen looks at Jackson. Jackson is fuming. Martha forces a gracious smile.

MARTHA

That's nonsense, Madge. I've been happy since the day he was born.

34 INT. KITCHEN/DINING ROOM/STAIRS/2ND FLOOR CORRIDOR - NIGHT

34

Martha, Jackson, and Helen come in from church. Helen tries to lighten the atmosphere.

HELEN

What a beautiful service.

MARTHA

Yes, it was. Wasn't it? Well, it's late. I'll say good night.

JACKSON

Mother. Did you tell Madge Bowden that I was coming back to Kilronan?

MARTHA

(smiles)
I don't know. I may have.

JACKSON

What do you mean, you "don't know"? Did you or didn't you?

(CONTINUED)

HELEN

Jackson...

JACKSON

Helen, please! Stay out of this. I am talking to my mother. Not you!

MARTHA

Oh, let's not raise our voices. We've just come from church.

(to Helen)

It's just that when we sent Jackson to school in New York, it was never our intention that he should waste his future making mergers and acquisitions, chasing money in circles like a dog after his own tail...

*

*

JACKSON

I have a job, mother. So does Helen. We live in New York. If we get married -- which I hope we will -- we will continue to live in New York. Do you understand that?

MARTHA

(indicates Helen)

Well, New York, of course, has its attractions. I can see that...

JACKSON

In any case, we are not coming back here to run this farm. Period. End of conversation.

Martha is crushed.

MARTHA

I'm sorry. But ever since your father died, I always thought, no matter what you said, I always hoped...

JACKSON

Well, you thought wrong. You hoped wrong.

MARTHA

Hope is never wrong, darlin'. Never. Well. It's been a long day. A long sad day. I think I'll go on up.

(CONTINUED)

34 CONTINUED:

34

JACKSON

Yes. I'm beat, too. Helen?

HELEN

Sure. Yes.

They head up the stairs. Martha holds back her tears and her anger and proceeds with a kind of withering charm...

MARTHA

I left some night things on the bed for you, Helen. This heating needs an overhaul.

HELEN

(wincing)

Thank you.

At the top of the stairs, Martha heads for her room, without turning back...

MARTHA

Good night, sweet prince. And princess.

HELEN

Good night.

MARTHA

And flights of angels etcetera, etcetera...

Martha goes into her room.

HELEN

You never told me she expected you to work here.

JACKSON

It's after one. Let's turn in.

HELEN

You don't talk to me. I never know...

JACKSON

If I told you everything my mother expected of me, the conversation would be endless.

HELEN

And what about your father?

JACKSON

What about him?

(CONTINUED)

34 CONTINUED:

34

HELEN

When did he die? How old were you?
Why don't I know these things?

JACKSON

Because there's nothing to know. I
was seven years old. He was thrown
from a horse. He died. All right?

They are outside Helen's room. An awkward pause...

HELEN

I guess so.

JACKSON

So.

HELEN

I'm tired. I'm going to turn in.

JACKSON

Yeah, me, too. Merry Christmas.

She starts to go. He stops her.

JACKSON

You are going to marry me, you
know?

HELEN

I am.

JACKSON

Whether you want to or not.

HELEN

(Smiles)
We'll see. Good night.

She goes into her room, closes the door. Jackson goes into
his room. Closes the door.

35 OMIT

35*

36-36B OMIT

36-36B

37 INT. MARTHA'S BEDROOM - NIGHT

37

CLOSE ON: A GIFT CARD. It reads "To darling Jackson, Welcome Home, Merry Christmas and Happy New Year - a New Era! Much Love, Mom".

ANGLE - MARTHA tears off the wrapping paper from a gift -- a pair of gleaming leather riding boots fall to the floor. She kicks them aside, under the desk, and throws the paper and card in the fire. Then she turns to an ornate music box and turns it on. A LULLABY begins to play.

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38 EXT. KILRONAN - NIGHT - (SECOND UNIT) (ALREADY SHOT)

38*

Three lit windows. A distant LULLABY drifts by on the breeze.

39 INT. GUEST BEDROOM - DAY

39

Helen wakes up early -- and can't help racing to the window. Outside, it's a picture-perfect Christmas morning. She throws a sweater over her nightgown, and leaves the noticeably messy room.

A39A INT./EXT. LAKE - DAY (ALREADY SHOT)

A39A

HELEN'S P.O.V.: Snow down to the lake.

39A INT. 2ND FLOOR CORRIDOR - DAY

39A*

Helen comes out of her room carrying two wrapped presents. She tiptoes to Jackson's door. The door is open. The room is empty.

40 INT. KILRONAN, LIVING ROOM - DAY

40

Helen is putting her gifts under the tree. She looks at the ornaments.

Then she finds the plug and switches on the lights.

40A INT. DINING ROOM - DAY

40A

Helen passes the dining table which is beautifully laid out for Christmas breakfast.

HELEN
Martha? Jackson?

40B EXT. HOUSE - DAY (SNOW)

40B

Helen comes out of the house and walks to the stables.

40BA EXT. STABLES - DAY (STILL FX PHOTO - SNOW TO BE ADDED)

40BA

HELEN'S P.O.V.: of the stables.

A40C EXT. STABLES - COURTYARD - DAY

A40C

Helen walks down from the house, across the snow-covered paddock, through the courtyard and into the stables.

40C INT. STABLES - DAY

40C

Helen walks between the stalls. Suddenly, a STALLION lunges at her, teeth bared. He just misses her face.

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MARTHA (O.S.)

*
*

Samson!

Martha, from nowhere, grabs Helen and pulls her away from the horse.

*
*

MARTHA

*
*

(yelling at the horse)
Git back in there, Samson! Git!
Heyah!

*
*

The horse shies off back into his stall. He kicks his rear hooves in fury against the wall, splintering it.

*
*

MARTHA

You have to be careful of this one.
Are you all right?

HELEN

Yes.

MARTHA

Good.

Martha goes back to feeding the horses, ignoring Helen.

HELEN

Can I help?

MARTHA

No. Thank you. Why don't you just go on back to the house?

HELEN

You don't like me very much, do you?

MARTHA

Don't I?

HELEN

No, you don't. You don't have to pretend. Not that you have. I mean, I get it. I'm not what you had in mind for your son.

(CONTINUED)

40C CONTINUED:

40C

MARTHA

I think you're probably a very nice
person. In your own setting. It's
not your fault.

(CONTINUED)

40C CONTINUED:

40C

HELEN

You're right. It isn't, none of it is. But I'm sorry anyway. I'm sorry we didn't get along better. I'm sorry we're not staying. I'm sorry Jackson doesn't want to come back here. I don't know why he wouldn't. It's so beautiful. But it doesn't have anything to do with me.

Martha looks at Helen a moment. Then...

MARTHA

Oh, I think it does. I think he loves you very much.

HELEN

Well, that may be...

MARTHA

And if you are determined to get married...

HELEN

Martha, honestly, that is more Jackson's idea than mine. I don't really see any reason to get married. Unless it's to have children.

MARTHA

You're not telling me you're pregnant, are you?

HELEN

(Laughs)

No. No, I'm not. Not at all.

Martha looks toward the fields, sees Jackson.

40CA INT./EXT. STABLES - COURTYARD - DAY (SNOW)

40CA

MARTHA'S P.O.V.: Of Jackson on horseback jumping over a piece of farm machinery.

*
*

40CB INT. STABLES - DAY

40CB

MARTHA

Look, there he is. Pigheaded and beautiful. All at the same time.

HELEN

He's your son. Isn't he?

(CONTINUED)

40CB CONTINUED:

40CB

MARTHA

(Smiles)
Yes, he is. Well, Helen, I
appreciate your honesty. And I am
sorry if I've been rude. Sometimes
it's just difficult to find a
gracious way to admit defeat.

HELEN

I wouldn't call it defeat.

MARTHA

Maybe you wouldn't. But I would.
I've been fighting to hold this
place together for eighteen years
now. I guess I know when to say
uncle. In any case, here you are
turning into a very interesting
young woman. And now you're going
to leave before I get a chance to
know you any better.

40CC OMIT

40CC*

40CD OMIT

40CD*

MONTAGE: HOLIDAY WEEK AT KILRONAN

*

M40-A INT. DRAWING ROOM / DINING ROOM - DAY (SNOW)

M40-A

Helen, Jackson and Martha open presents around the tree.
Jackson holds up a sweater Martha has given him, unsure. He
looks to Helen for her vote. She studies it a moment, then
gives a thumbs up. Martha collapses in mock relief that
Helen has approved.

M40-C EXT. BACK FORMAL GARDEN - KILRONAN - DAY (SNOW)

M40-C*

Helen and Jackson build a snowman.

M40-B INT. GUEST BEDROOM - DAY (SNOW)

M40-B

Martha stands in the window of Jackson's bedroom, watching them. She turns and puts fresh towels on the messy bed. Starts to tidy up. Idly picks up one of Helen's bras, examines it, puts it away.

ANGLE - Helen's diaphragm is on the counter. Martha looks at it with distaste.

*
*

M40-D EXT. BACK FORMAL GARDEN - KILRONAN - DAY (SNOW)

M40-D*

Helen is chasing Jackson in the snow. She catches him and jumps on his back.

*
*

HELEN

Martha!

Martha leans out of the bedroom window.

HELEN

We're staying.

Martha grins. Jackson pushes a handful of snow into Helen's face.

*
*

M40-AE INT. STABLE - DAY (STOCK FOOTAGE)

M40-AE*

A mare is being brought into Samson's stall by two grooms.

*

CAMERA PANS AWAY from the stall, PAST a video camera and TO a video monitor. On the monitor we see (stock footage) a mare being covered by a stallion.

*
*
*

ANGLE: MARTHA watching the monitor.

*

M40-E INT. KITCHEN - DAY

M40-E

Helen has her arms up to her elbows in a cake mixing bowl. Martha pushes her hair out of her eyes. Jackson steals a taste. As one, Martha and Helen smack him away. Flour flies.

ANGLE (LATER): Helen piles strawberries on the newly made cake.

*
*

MARTHA

Oh, darlin', Jackson doesn't eat strawberries.

*
*
*

HELEN

He does now. It's my only addiction and I've hooked him.

*
*
*

END MONTAGE

41 EXT. WOODS - DAY

41

Helen is riding alone through the woods. She comes to a rutted, very muddy track that dead ends at a small, decrepit chicken run. Suddenly she hears a terrified SQUAWKING behind her. The horse skitters away nervously. HAL BENTALL, a thickset farmer with dark and strangely appealing eyes, fights to hold on to a furiously struggling TURKEY.

HELEN

Hi. Sorry to disturb you but I think I'm lost. I'm looking for Kilronan?

(CONTINUED)

41 CONTINUED:

41

BENTALL
 (points back the way she
 came)
 Back that-a-ways. Follow the tar
 road and take the second left.

HELEN
 Thanks.

She heads back. He takes the turkey over to a tree stump. We
 hear the THUNK of a meat cleaver.

The squawking STOPS abruptly.

42 OMIT

42

A43 EXT. LAKE - NIGHT (ALREADY SHOT)

A43*

Helen rides home alone.

*

43 INT. GUEST BEDROOM - NIGHT

43

Helen comes in. Jackson is lying on her bed reading a
 Racing Form. Helen notices that everything has been tidied
 away.

*
*
*

JACKSON
 Where have you been? I've been
 looking everywhere.

*
*
*

HELEN
 I got lost. And you cleaned up.
 How nineties of you.

JACKSON
 No, it wasn't me. It must have
 been my mother. Old habits die
 hard.

HELEN
 She does all this without any help?

*
*

Follow her into...

*

44 INT. BATHROOM - NIGHT

44*

JACKSON (O.S.)
 The help never stays. She never
 gives them anything to do.

*
*
*

Equally tidy. Helen smiles. And then she notices her
 DIAPHRAGM, sitting neatly on a TISSUE on the tiled counter.

(CONTINUED)

44 CONTINUED:

44

She grimaces, embarrassed that Martha has clearly moved something so intimate.

Over this, SOUND of voices fades in...

VOICES

Ten...nine...eight...seven...!

45 EXT./INT. LIVING ROOM - NIGHT

45

All of the glittering GUESTS at the New Year's Eve party stand on the second floor deck in the back garden counting down the last seconds of the old year...

GUESTS

...six...five...four...!

MARTHA is glowing, flushed with the success of the evening. JACKSON and HELEN are in each other's arms.

GUESTS

...three...two...one! Happy New Year.

Confetti and streamers fly across the room. Balloons fly up into the air, some BURST.

A piano starts playing 'Auld Lang Syne.' Helen and Jackson kiss. Helen sees Martha alone on the other side of the room. She whispers something to Jackson and pushes him in Martha's direction.

Martha sees him coming, opens her arms to him...

MARTHA

Happy New Year, my darling.

JACKSON

Happy New Year, Mom. Still love me?

MARTHA

"I'll love, dear, I'll love you
Till China and Africa meet..."

JACKSON

"And the river jumps over the
mountain,
And the salmon sing in the street."

He kisses her. Martha wraps her arms around him and starts to dance with him.

The GUESTS watch approvingly, smiling and applauding. Other couples join the dance..

(CONTINUED)

45 CONTINUED:

45

Martha is radiant, basking in the attention, thrilled to be in the arms of her greatest love -- her son.

ANGLE: HELEN is watching them. A FOURTEEN YEAR OLD BOY asks her to dance. She does.

DISSOLVE TO:

46 INT. 2ND FLOOR CORRIDOR/3RD FLOOR STAIRS (LATER) - NIGHT
(SNOW)

46

The party is over. Martha is saying good night to Helen and Jackson on the stairs.

MARTHA

And thank you for these extra days.
I can't tell you how much they
meant to me.

JACKSON

I'm glad we stayed.

HELEN

It was a great party.

MARTHA

I'd say it was a triumph. Short
lived, maybe. But never mind.
Tomorrow is another day. Good night
my darlings.

She goes up the stairs, leaving them alone in the hallway between their two rooms. They're both slightly drunk.

JACKSON

(whispers)
Happy New Year.

HELEN

(whispers back)
Happy New Year.

He kisses her. For a long time. Then gently unzips her dress. Slides it off, then slowly caresses her breasts.

She closes her eyes in pleasure as his hands move lower.

JACKSON

Your place or mine?

HELEN

Wait. Don't.

JACKSON

Why not?

(CONTINUED)

46 CONTINUED:

46

HELEN

What about your mother?

JACKSON

I try not to think about my mother
when I do this.

*

Martha stands hidden in the shadows above them. She
instantly glances away, but then looks back. She watches
them begin to make love. Impassive.

*

*

*

47-50 OMIT

47-50*

51 INT. STABLES - KILRONAN - DAY

51*

Early morning. Jackson walks past the stalls to a stairway
at the far end. At the top of the stair, a bolted door.

52 INT. OLD PLAYROOM - DAY

52

Jackson comes into the room. Bare wood floors and walls.
Windows look down on the stables below.

*

*

There are a few toys, playthings - remnants of a nursery
playroom - scattered around the room. Along one wall, boxes
in which more items from the playroom have been packed.
Some of the boxes are open and we can see picture books,
model cars, baseball bat and glove, riding trophies,
posters, etc. Leaning against the boxes, covered in dust
and cobwebs is a huge framed photograph of four-year-old
Jackson in the arms of his father, fresh from a Kentucky
Derby triumph.

*

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*

He sits down in the room, lost in the memories.

(CONTINUED)

52 CONTINUED:

52

HELEN
(O/S, calling from
outside)
Jackson?

53 EXT. DRIVEWAY - KILRONAN - DAY (SNOW)

53

Jackson and Helen are saying goodbye to Martha near the car.

MARTHA
Oh, I almost forgot.
(takes out Helen's
locket)
I had it fixed.

HELEN
Oh -- thank you. You could have
just sent it on.
(opens the locket)
It's perfect.

Martha holds out her arms to Helen. As she gives her a warm maternal hug, Helen fights tears.

MARTHA
Look at us -- now I've gone and set
you off.

HELEN
I'm sorry. I'm terrible with
good-byes.

MARTHA
Go on. Go. Just go.

Helen gets into the car. Jackson and Martha embrace.

JACKSON
Bye, Mom.

MARTHA
Bye, my darling. You take care out
there.

They drive off. Face taut with controlled emotion, Martha watches them disappear down the drive, leaving her alone with the empty house once more.

54 OMIT

54

A55 EXT. NEW YORK - NIGHT (STOCK FOOTAGE)

A55*

PANNING from the New York City skyline down to a street in
Tribeca.

*
*

55 EXT. LOFT - TRIBECA - NEW YORK CITY - NIGHT (SLUSH) 55

Jackson and Helen drag their suitcases into their building. Garbage is piled high among the slush on the sidewalk. A sanitation truck is working.

56 INT. LOFT HALLWAY - NIGHT 56

Jackson fumbles with the keys in the dark outside their loft. Helen comes up the stairs behind him. Tries the light switch.

JACKSON
I know, I know, I haven't fixed it.
But I will. I promise.

HELEN
(Smiles)
Uh-huh.

He opens the loft door. Switches on their lights.

57 INT. HELEN AND JACKSON'S LOFT - NIGHT 57

A tiny studio. Helen has made the best of it with strong, simple furniture, bright colors and strategic mirrors, but it's still a tiny studio. She surveys it in resignation. Jackson comes up behind her, puts his arms around her.

HELEN
Oh well, be it ever so humble...

JACKSON
It's good to be home.

58 EXT. PRE-SCHOOL PLAYGROUND (FLATIRON DISTRICT, NYC) - DAY 58

Helen and Lisa come walking into the playground just as the kids are dismissed from school. They wait with the other parents. Lisa is laughing.

HELEN
Absolutely, totally stark naked.

LISA
Perfect.

HELEN
Anyway, it was great. Except for all the stuff he didn't tell me. Or her. He keeps it all inside.

(CONTINUED)

58 CONTINUED:

58

LISA

I hate the strong silent type.
 Except compared to the weak gabby
 type. Which is everywhere lately.
 They didn't use to whine so much,
 did they?

HELEN

I wonder what else I don't know
 about him. About her.

LISA

Face it -- you will never know. She
 got there first, remember? It's
 all about the Breast. Within one
 mile of us right now, hundreds of
 men are talking to their shrinks
 about their mothers. And thousands
 of women are talking about their
 mothers-in-law, who probably caused
 half their divorces. Like mine.

(Helen starts laughing)

You think I'm joking. You wait.

MIKEY, Lisa's son, comes over to them. He's eight going on
 eighteen.

LISA

Hi, sweetie. Who'd ya maim today?

*
*

59 INT. CONFERENCE ROOM - DAY

59

HELEN is leading the PROJECT TEAM in a presentation to a
 CLIENT. She is referring to a minimalist skyscraper model.

HELEN

...and this new triple-E glass is
 non-reflective which will make the
 neighbors happy, minimalizing the
 wrong kind of visual impact and
 optimalizing -- if that's a word --
 energy conservation, both for
 cooling and heating...

During the above, Helen begins to sweat and feel dizzy. But
 the client is pleased with what he hears. Until she gets
 to...

HELEN (cont'd)

And of course, the sixty percent
 glass facade gives us the pristine
 shape and cleanest possible line...

(CONTINUED)

59 CONTINUED:

59

Whereupon, she suddenly VOMITS over the model. Her boss, GAVIN, jumps to his feet. Some vomit has hit his sleeve.

GAVIN

Jesus fucking Christ!

60 INT. HELEN AND JACKSON'S LOFT - DAY

60

CLOSE on a PREGNANCY KIT on the sink in Helen's bathroom. It shows positive. We notice one other positive strip. Helen's horrified. She thinks, then takes out her diaphragm from its plastic case. She runs water through it. Two thin streams of water run out of holes in it. Helen looks at herself in the mirror: she's stunned.

61 INT. BEDROOM - HELEN AND JACKSON'S LOFT - NIGHT

61

Helen sits on their bed, hugging her knees. Red-eyed. Tense. She hears Jackson's key in the lock. Doesn't move. He comes in.

JACKSON

You're home early. Are you OK?

HELEN

Maybe.

JACKSON

What do you mean?

HELEN

I'm pregnant.

Jackson doesn't move, stunned.

HELEN (cont'd)

You're supposed to say "Are you sure?"

(he doesn't answer)

It seems...that my diaphragm is broken. I'm sorry.

He puts down his briefcase. Helen watches him, agonized.

HELEN (cont'd)

What do we do?

He stands very still.

JACKSON

Marry me.

(CONTINUED)

61 CONTINUED:

61

HELEN
(a long beat)
Jackson...

JACKSON
Please.

HELEN
I think I lost my job, too.

JACKSON
Helen. I love you. You love me -
I hope. It couldn't be more
perfect.

HELEN
It's too fast.

He walks slowly over to her. Gently takes her in his arms.

JACKSON
You always said there was no reason
to get married unless we were
pregnant. So. Now we're pregnant.
It's settled. Please. I love you.

She starts crying.

JACKSON (cont'd)
Is that a yes?

62 EXT. KILRONAN - NIGHT

62

MOVING IN on the dark house, as the phone RINGS.

JACKSON (V.O.)
I have some news. Are you sitting
down?

63 OMIT

63

64 INT. HELEN AND JACKSON'S LOFT - NIGHT

64

Jackson on the phone at the kitchen counter. Helen is on the
extension by the bed. They are only half-dressed. The
remnants of a romantic celebration - champagne, flowers, and
sex - are visible in the room.

HELEN
(covers the mouthpiece)
And don't tell her I'm pregnant.

JACKSON
Why not?

(CONTINUED)

64 CONTINUED:

64

HELEN

Because.

65 INTERCUT WITH: INT. HALLWAY - KILRONAN - NIGHT

65

Martha is on the phone.

MARTHA

What is it? Tell me.

JACKSON

Helen and I are going to get married.

Martha closes her eyes for a moment and takes a deep breath.

MARTHA

She's pregnant, isn't she?

IN JACKSON'S LOFT, Helen sinks on the bed, turning away from Jackson.

JACKSON

(wary)
How did you guess?

MARTHA

I'm not quite as old-fashioned as you think. Where is she? Is she there?

HELEN

Hi, Martha.

MARTHA

Helen! Congratulations! This is the best news ever -- a baby! And a wedding, too. When will it be? We'd better hurry, hadn't we? You could have it here at Kilronan. What do you think?

JACKSON

We were thinking City Hall. Something like that.

HELEN

(mouthing)
Oh?

MARTHA

City Hall is a little too quick and cheap, don't you think?

(MORE)

(CONTINUED)

65 CONTINUED:

65

MARTHA (cont'd)
 Even for a Wall Street Yuppie.
 Have it here. It would be perfect.
 One last great celebration.

JACKSON
 What do you mean last?

MARTHA
 My turn to ask. Are you sitting
 down?

JACKSON
 I'm sitting down. Come on. Tell.

MARTHA
 I found a buyer. For Kilronan.
 The farm. The house. Everything.

JACKSON
 Whoa. Wait a minute...

MARTHA
 They made a genuine offer.

HELEN
 Martha, no.

MARTHA
 No. No. Now let's not be sad. Life
 goes on. And here is a perfect
 example. A brand new life coming.
 And the old life -- well, gone. And
 that's how it should be.

Helen and Jackson look at each other.

65A INT. HALLWAY (KILRONAN) - NIGHT

65A

Martha is pacing nervously.

MARTHA
 (without looking at her
 watch)
 Oh, look at the time. I have to
 go. We'll talk tomorrow, all
 right? Yes. All right. Bye now.
 And congratulations. To all of us.

She hangs up and sinks into a chair. But before she can
 take a breath...

BENTALL (O.S.)
 Ma'am?

(CONTINUED)

65A CONTINUED:

65A

Martha jumps and then sees Bentall standing over her.

MARTHA *
What do you want? *

BENTALL *
I got deliveries in the morning. *
And there's no petty cash and *
noting in the account. *

MARTHA
How did you get in here?

BENTALL
I let myself in.

Martha flies into a rage.

MARTHA
Without knocking? Without ringing a
doorbell? And look at you. Look at
your hands. Your hands are dirty.
Don't you ever, ever come into my
house with filth on your hands. You
hear me?

BENTALL
Yes, ma'am. I just come to...

MARTHA *
I don't care what you "come" for. *
You go on. Get out. Get out! *

66 INT. HELEN AND JACKSON'S LOFT - NIGHT 66*

HELEN wakes up in bed. Jackson isn't there. She hears the
television. Follow her to...

67 INT. LIVING AREA 67

JACKSON is watching some footage of horse racing on ABC.

CLOSE ON: HELEN who watches him, unnoticed.

68 OMIT 68

69-70 OMIT 69-70*

71 EXT. STREET - NEW YORK CITY - NIGHT (RAIN) 71

Raining. Helen hurries down the street, coat over her head. She heads into their apartment building. A police car goes by in the b.g.

72 INT. LOFT HALLWAY - NIGHT (RAIN) 72

Dark, gloomy. She tries the light switch for their landing. It doesn't work.

HELEN
(under her breath)
Damn it, Jackson.

She goes on up the stairs. Reaches her door. Fumbles for her keys in the dark. Can't see. Tries a key. Wrong one. Tries another. And opens the door. Suddenly a HAND is CLAMPED over her mouth as a heavysset MUGGER moves out FAST from the shadows and SHOVES her sprawling inside. He follows her in and slams the door.

73 INT. JACKSON & HELEN'S LOFT - NIGHT (RAIN) 73

Just as she starts to SCREAM, he's on her. He grips his gloved hand over her mouth and puts a hunting knife to her eyeball. She chokes off her scream.

MUGGER
That's better.

He moves the knife slowly down to her stomach.

MUGGER (cont'd)
One word and I'll slice you wide open. You got that, pretty lady?

HELEN
Please...

MUGGER
Shut the fuck up.

HELEN
(shuddering with fear)
Please...what do you want?

MUGGER
Don't play games with me, whore.

HELEN
Please, take anything...

The knife starts shaking. Helen can feel it against her. The man seems nervous, strung out, doesn't look her in the eyes.

(CONTINUED)

73 CONTINUED:

73

MUGGER

Don't make me do it, don't make me
fucking do it --

She flinches, fights the searing impulse to scream.

HELEN

Please...I'm pregnant.

He freezes, then JERKS the knife away, ripping her dress,
and CUTTING her. Then, as an afterthought, he snatches off
the GOLD LOCKET hanging on a chain from her neck.

MUGGER

I know where you live. Think about
that.

He opens the door, taking her keys from the lock, and runs
out down the stairs. Helen is left shaking on the floor. She
checks her bleeding stomach, then reaches for the telephone,
smearing it in blood.

73A INT. HOSPITAL - NEW YORK CITY - NIGHT

73A

Jackson runs frantically down the corridor, past waiting
emergency patients, knocking over a medical supply cart.

74 INT. HOSPITAL EMERGENCY ROOM - NIGHT

74

Helen lies on a gurney, abdomen bandaged, wires trailing to
the monitor, which shows the flickering signal of a fetal
heartbeat. Jackson stands beside her, holding her hand.

They watch the screen, hollow-eyed, mesmerized by the tiny
traces of the hesitant heartbeat. Lisa stands anxiously at
the foot of Helen's bed, no trace of her usual ebullience.
An exhausted, overworked DOCTOR listens to her abdomen with
a stethoscope, checks the monitor print-out.

DOCTOR

That was...
(they all hang on her
every word)
...a very close call. You got
lucky. Looks like a perfectly
healthy baby. Pretty smart telling
him you're pregnant.

Lisa and Jackson share a look of relief. Helen is still in a
detached state of shock.

LISA

Yeah. Most men run when they hear
that.

(MORE)

(CONTINUED)

74 CONTINUED:

74

LISA (cont'd)
(off Jackson's look)
It's a joke. It's a bad,
post-trauma joke. I'm going.

HELEN
I can't get his voice out of my
head.

*
*
*

(CONTINUED)

74	CONTINUED:	74
75	OMIT	75*
76	EXT. JACKSON'S AND HELEN'S LOFT - NIGHT	76

Jackson helps a frail Helen out of the taxi into their building.

77	INT. LOFT HALLWAY - NIGHT	77
----	---------------------------	----

They start up the stairs. She hesitates. Can't go up.

JACKSON
It's okay. Come on.

And then it hits her -- all the fear and rage and pain that she has been holding in.

HELEN
No. I can't. No!

Jackson holds her as she tries to push him away.

JACKSON
All right. It's all right.

Finally, she calms down.

JACKSON (cont'd)
Everything is going to be all right. I had the lock changed this morning. And...look. Look.

He hits the light switch. It lights up, revealing

MARTHA standing outside the loft, exactly where the mugger waited. Helen clutches Jackson in shock.

(CONTINUED)

77 CONTINUED:

77

MARTHA

Surprise!

They both just stare at her.

78 INT. JACKSON AND HELEN'S LOFT - NIGHT

78

Jackson, Helen and Martha are squeezed together at the small, candlelit kitchen table over the remains of a dinner eaten with mismatched plates and glasses. Jackson is going over some documents.

MARTHA

And you're sure you're all right now?

HELEN

He took my locket.

MARTHA

With the picture of your parents.

JACKSON

We'll never see that again.

Martha touches Helen's cheek. This tenderness makes Helen suddenly tearful. Martha notices. Helen fights it.

Jackson drops the papers onto the table and looks at Martha.

JACKSON

The land alone is worth more than this.

MARTHA

It's a developer. They might leave the house standing. As the recreation center.

JACKSON

But we had an offer two years ago that was more than three times this much.

MARTHA

It was a going concern then. The oldest horse farm in the county. But Eddie left and well, when I sell the last horses it's only good for ticky-tacky houses on streets named Bugle and Saddleback and Stirrup...

(CONTINUED)

78 CONTINUED:

78

JACKSON

Maybe we should wait.

MARTHA

For what?

JACKSON

A better offer.

MARTHA

This is as better as it gets,
 Darlin'. The lawyers think we
 should grab it. We can pay off the
 mortgages. Well, just. And then..

*
 *
 *
 *
 *

HELEN

Where will you go?

MARTHA

I've been looking at a condominium
 in San Diego. Jackson, please. If
 you won't help me keep it, you have
 to let me sell it.

Martha is near tears. She puts on a brave face.

MARTHA

Excuse me. I'll get the coffee.

Martha leaves. Helen and Jackson are alone. Helen takes his
 hand...

HELEN

I'm sorry...

JACKSON

It's just...she would have sold two
 years ago but she thought I was
 coming back.

HELEN

But why does she need your
 permission to sell it. If she
 really wants to sell it...

JACKSON

Because it's mine. All of it. It
 was left to me. Not to Martha.

Helen is more than surprised. Suddenly the lights go off,
 leaving them in candlelight.

MARTHA (O.S.)

(singing)
 Happy birthday to you...

(CONTINUED)

78 CONTINUED:

78

HELEN

Oh, god. Your birthday! It's your birthday. Oh, no.

Helen joins in as Martha comes in with a single lit candle and a large, gift-wrapped PRESENT. She puts the candle down in front of Jackson, hands him the present as they finish singing, and puts her arms around him.

MARTHA

Still love me?

JACKSON

"...till the ocean is folded and hung up to dry."

She kisses him. Jackson blows out the candle.

HELEN

I completely forgot.

JACKSON

Never mind.

MARTHA

"The years shall run like rabbits,
For in my arms I hold..."

JACKSON/MARTHA

(Together)
"...the first love of the world..."

MARTHA

Come on. Open your present.

Jackson unwraps the present to discover a pair of gleaming leather RIDING BOOTS. The same ones Martha kept at Christmas.

79 INT. HELEN & JACKSON'S LOFT - NIGHT

79

Helen's going around the apartment checking all the locks. She looks out the window: she HEARS yelling and then a SIREN. She joins Jackson in the bedroom. He is looking at the Kilronan deed and the offer.

HELEN

How long would it take to spruce up Kilronan? Make it look like a going concern?

(CONTINUED)

JACKSON

I don't know. The stables need renovating; the stock is down to nothing. You could make a good start in a year. Why?

HELEN

And make it attractive to a buyer?

JACKSON

I could run some projections for her.

HELEN

Why don't we do it?

JACKSON

Okay, I will. First thing tomorrow.

HELEN

No, why don't we do it? The whole thing?

JACKSON

Wait a minute --

HELEN

Look, this is an opportunity. We should grab it. It's going to take us ten years to save up a down payment on a house. We could do it down there in a year. Put the jobs on hold -- we can both do that -- fix up Kilronan, you do the horses, I do the house, sell it to some Englishman who wants a foothold in the Kentucky racing world --

JACKSON

You're talking a lot of money. With both mortgages...

HELEN

We'll take out a loan. With you there they'd fall all over themselves giving you money.

JACKSON

It's one way out of the city.

HELEN

At least until the baby's born. And when we come back, we'll be in Westport. Or Greenwich, god help us. What do you think?

(CONTINUED)

79 CONTINUED:

79

JACKSON

I don't know. I just don't know.

He wraps her into his arms, his mind racing.

80 INT. JACKSON AND HELEN'S LOFT - NIGHT

80

Helen and Jackson lie in bed, awake in the darkness, each lost in their own thoughts. Rain is falling against the window. Jackson sits up.

*

HELEN

What? What is it?

JACKSON

It's hard. Going back.

HELEN

I know that, but...

JACKSON

No. You don't. It was my fault.
When my father died.

HELEN

It was an accident, wasn't it? I
thought it was an accident.

JACKSON

No. It wasn't. Not...Oh, boy.
All right. It was the day before
my seventh birthday. It was late.
I couldn't find them in the house.
I saw a light in the stables. In
the old playroom. They were there.
They were shouting. Arguing. And
then he hit her. I saw him hit
her. I ran up the stairs. He
grabbed me, pulled me away from
her. She was crying. He kept
saying, "lies, lies." I was
scared. He went after her again.
And I pushed him. I pushed him
away from her. And he fell. Down
the stairs. And...

She touches him, tentatively.

HELEN

My God...

(CONTINUED)

80 CONTINUED:

80

JACKSON
He didn't move. She screamed.
Sent me back to the house.
(MORE)

(CONTINUED)

80 CONTINUED:

80

JACKSON (cont'd)
 And when the ambulance finally
 came, it was too late. She told
 them it was an accident. She lied.
 For me.

HELEN
 But it was an accident. You
 didn't mean to hurt him.

JACKSON
 Didn't I?

HELEN
 No. No. No.

She puts her arms around him. Holds him.

JACKSON
 You really want to do this. Don't
 you?

*
*
*
*

81 EXT. GAZEBO, KILRONAN - DAY

81*

CLOSE on Helen's hand in Jackson's, wearing her wedding
 ring.

HELEN
 I do.

Helen and Jackson are standing in front of a PRIEST in the
 gardens. A brilliant spring day. Helen is luminously
 happy, with no visible trace of pregnancy.

Behind them, at the head of the wedding guests, watching
 closely, Martha stands, smiling through her tears. Lisa is
 maid of honor, MIKEY is the ringbearer. There's no best man.
 The PRIEST wraps their hands in a brocaded cloth.

PRIEST
 What God hath joined together, let
 no man put asunder.

81A EXT. FRONT OF HOUSE - DAY

81A*

The entire wedding party is posing for a PHOTOGRAPHER,
 including Helen, Jackson and Martha.

*
*

81B EXT. FRONT OF HOUSE (LATER) - DAY

81B*

Martha and the Photographer are choreographing a photo of
 Helen, Lisa, and the four young BRIDESMAIDS. Just before
 the photo is taken, Martha subtly pulls the wedding bouquet
 lower to cover Helen's stomach. Helen is embarrassed.
 Martha steps away. As the photo is taken...

*
*
*
*
*

(CONTINUED)

81B CONTINUED:

81B

HELEN
Did you see that?

*
*

LISA
The bouquet maneuver? Yeah. She's
good. She's really good.

*
*
*

HELEN
Am I showing?

*
*

LISA
No. They always pull some stunt at
the wedding. It's page one in the
mother-in-law manual. Bottom line:
you love him, he loves. You won.
She lost.

*
*
*
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*

81C EXT. FRONT OF HOUSE - DAY (LATER)

81C*

The Kentucky bluebloods are being photographed. Very
formal.

*
*

82 OMIT

82*

82A EXT. KILRONAN - FRONT OF HOUSE - DAY (LATER)

82A*

Helen's New York friends are all being photographed. Very rowdy. Handstands, moon shots, champagne poured over their heads.

*
*
*

GAVIN

What a waste. She'll die down here.

*
*

LISA

Then I hope you didn't spend much on a gift.

*
*
*

GAVIN

She wanted to be an architect. Nothing was more important.

*
*
*

LISA

Except maybe her first child?

*
*

GAVIN

Any idiot can get pregnant.

*
*

LISA

Really? Then why don't you go fuck yourself and see how long it takes?

*
*
*

She stalks off.

*

82B EXT. KILRONAN - FRONT OF HOUSE - DAY

82B*

Jackson and Martha are being photographed. Helen watches.

*

ALICE (O.S.)

So she got him back.

(CONTINUED)

82B CONTINUED:

82B

Helen turns in surprise to find herself looking down into the evaluating eyes of ALICE BARING, a spirited, chain-smoking, eighty-year-old in a wheelchair.

HELEN

Who did?

ALICE

Your mother-in-law. You never showed for our lunch.

HELEN

We were supposed to have lunch?

ALICE

Whenever you could come visit with me at the Home for the Near Dead. But your new mother-in-law said you had bigger fish to fry.

She sticks out a hand.

ALICE (cont'd)

Alice Baring. I'm Jackson's grandmother.

HELEN

(shaking hands)
Oh, I'm sorry. Hello. She never told me. I mean, about lunch.

ALICE

Well, she wouldn't, would she? You have to be careful of Martha.

An officious teenage USHER comes up to Alice.

USHER

Ma'am, could I see your invitation, please?

ALICE

(raises her silver-topped cane)
Here it is, right here. Now go on. Shoo. Before I use it on you.

The usher falters, then leaves. Alice spins back to Helen.

ALICE (cont'd)

I know all her folderol. That's why I invited myself. I'm the only one left from his father's side. I guess that gives me some rights.

(MORE)

(CONTINUED)

82B CONTINUED:

82B

ALICE (cont'd) (cont'd)
(grabbing Helen's hand)
Let's have a look at the handcuff.

Helen shows her the wedding ring.

ALICE
Looks familiar.

HELEN
It belonged to Jackson's mother.
It's a family heirloom.

ALICE
Yes, it is. And I gave it to her.
Course, that was before I knew her
better. So when are you due?

Helen flushes, thrown. She looks over at Martha, who's being photographed with Jackson. The usher is whispering apologetically to them. Jackson sees Alice, starts to move toward her. Martha stops him and goes in his stead. During this...

HELEN
How did you know?

ALICE
(Smiles)
You can't be stupid and breed
horses. Takes a lot of know how.
And control. You got one man on
the stallion, one on the mare, one
just to hold the tail out of the
way. And another to hold the...
well, to manipulate the situation,
to make sure he hits the mark. Now
Martha, she can manage all that by
herself.

MARTHA (O.S.)
Alice! What a surprise! We didn't
think you could make it.

Martha comes over, all smiles.

ALICE
Wasn't it lucky? Two weeks of
chasing every catering truck in the
county and I hit paydirt.

Martha gives Helen a look: thanks for putting up with her.

(CONTINUED)

82B CONTINUED:

82B

MARTHA

(to Alice)
Alice honey, why don't you come
with me? We need a picture of the
happy couple.

Helen heads for the photographer, relieved to escape. *

Martha wheels Alice smoothly away, with the usher in
sycophantic attendance.

ALICE

(evenly)
Take your goddamn hands off me.
Honey. *

82C EXT. FORMAL GARDENS - SUNSET

82C*

Martha watches as Helen and Jackson are being photographed. *
They kiss. The sun is setting. *

83-84 OMIT

83-84*

84A EXT. CHURCH - DAY

84A*

Martha walks through the churchyard to Jack Baring's *
tombstone. She puts flowers on the grave and then she walks *
toward the church and goes inside. *

(CONTINUED)

84A CONTINUED:

84A

85 OMIT

85

MONTAGE

M85-1 INT. BANK - DAY

M85-1

Jackson is signing loan papers. The BANK MANAGER hands him a check. Jackson is excited and apprehensive. Martha is just excited. She throws her arms around him and kisses him. Then she grabs Helen and shows off her growing stomach to the bank manager. Helen is embarrassed.

M85-2 INT. DINING ROOM - DAY

M85-2

Helen lays out architectural plans and renderings on a table in front of Martha. Jackson gives her a budget and some budget projections.

JACKSON

I think this is the best use of the money we have. The idea is to get us up and running without accruing any more debt. Then we run one horse at Folksdown, we make a strong showing, and I guarantee you we will sell at a profit.

HELEN

And most of the renovations will be cosmetic, but I think you'll see a big difference. Look.

MARTHA

Oh, whatever you think is best - it's fine by me. I'm just going to do my best to stay out of the way.

M85-3 OMIT

M85-3*

M85-4 OMIT

M85-4*

M85-5 INT./EXT. FIELD AND STABLES - DAY

M85-5*

The fencing is being repaired. The stables are being renovated. Helen is going over receipts with a contractor.

*
*

M85-6 EXT. HORSE FARM - DAY

M85-6

Jackson is examining horses that are for sale. His attention gets pulled to one beautiful horse called "Winged Love".

M85-7 INT. MATERNITY STORE - DAY

M85-7

Martha is forcing Helen to try on dresses that Helen doesn't really like. Helen goes into the changing room. Martha picks up one of the maternity dresses and holds it up in front of her. She looks in the mirror.

M85-8 EXT. BARN - DAY

M85-8

Jackson is unloading some new horses and taking them into the stables

ANGLE: Martha on the stable phone.

MARTHA
Hello, is this K.C. Lumber? Yes,
this is Helen Baring over at
Kilronan....

MAN (on phone)
Well, hi there. And
congratulations on your wedding.

MARTHA
Thank you. I need to place an
order for my husband....

M85-9 EXT. TRAINING AREA - DAY

M85-9*

Jackson and a trainer (BILL) are riding time trials.
Jackson hits the stopwatch as the horse passes. He yells,
ecstatic with the horse's time, leaps off the fence in his
excitement and lands, laughing, in the mud.

*
*
*
*

M85-10 EXT. STABLE - DAY

M85-10*

Martha is washing the mud off Jackson with a hose. They are both laughing.

M85-11 INT. BATHROOM - DAY

M85-11*

Jackson is in the shower. Martha comes into the bathroom carrying some clothing. Jackson wraps a towel around his waist and steps out of the shower.

MARTHA
I brought you some clean things.
And look at this old jacket.

JACKSON
Where did that come from?

MARTHA
Your father.

JACKSON
No, thanks.

(CONTINUED)

M85-11 CONTINUED:

M85-11

MARTHA

Oh, don't be that way.

She grabs a towel and dries his hair.

MARTHA

Now listen to me. I want you to be very careful with Helen.

JACKSON

What do you mean?

MARTHA

I mean...every woman is different. But sometimes, during a pregnancy, making love can be very uncomfortable. Physically. And emotionally, too.

JACKSON

Did she say that?

MARTHA

She made me promise not to tell. But you may just want to keep your distance, give her a little respite from your amorous attentions. Oh, I'm so embarrassed.

Jackson puts his arms around her.

JACKSON

You are an angel.

MARTHA

Yes, I am. And don't you forget it.

M85-12 INT. HELEN'S BEDROOM - MORNING

M85-12

Martha brings Helen breakfast. While Helen eats, Martha feeds her various vitamins.

M85-13 OMIT

M85-13*

M85-14 INT. STABLE - NIGHT

M85-14

Helen is with a pregnant horse - the same horse we saw being covered at Christmas time. The horse "sputters" with what sounds like frustration.

HELEN

Hey, mama. How we doing? Huh?
Yeah. Me, too.

(CONTINUED)

M85-14 CONTINUED:

M85-14

Helen turns out the light and heads for the house.

*

M85-15 OMIT

M85-15*

M85-16 INT. KITCHEN - NIGHT

M85-16

Jackson and Martha are trying to deal with a table filled with bill, receipts and accounts.

MARTHA

All right, she made a little mistake. That's all.

JACKSON

Three thousand dollars worth of lumber that we do not need and cannot use.

MARTHA

I know it's difficult...

JACKSON

It's not difficult. It's impossible. We are digging a hole here. And we will not be able to get out. We can't afford her mistakes.

MARTHA

Shhh. Here she comes. Be a gentleman and don't mention it.

Helen comes through the door.

HELEN

Hi. What's going on?

MARTHA

Oh, I thought you were asleep. Do you want some tea?

JACKSON

(To Martha)

Don't change the subject. Helen doesn't need any tea.

MARTHA

(To Helen)

We're just fighting about money. You go on up to bed.

HELEN

I'm not tired.

(CONTINUED)

M85-16 CONTINUED:

M85-16

JACKSON
Helen, go on. Please.

Martha ushers Helen out of the room.

MARTHA
I just need five minutes to
unruffle his feathers and I'll send
him up to you.

M85-17 INT. BEDROOM - NIGHT

M85-17

Helen comes into the room. She sits on the bed alone.

M85-18 INT. HOUSE - ATTIC - DUSK

M85-18

Helen is in work clothes, on a ladder poking angrily at a
small hole in the ceiling. Martha appears in the doorway.

MARTHA
Helen, I wish you wouldn't be
poking around up there on that
ladder. You know, that ceiling...

HELEN
Martha, please, I know what I'm
doing.

MARTHA
All right. All right.

She goes. Helen goes back to work. She pries off a piece
of the deck with a crowbar. Suddenly, a DEAD RAT drops from
above and falls to the floor. She clutches the ladder,
catching her breath.

Then a large piece falls away -- and with it a waterfall of
DEAD RATS dropping on her and around her. Helen SCREAMS.

85A INT. BATHROOM - NIGHT

85A

Helen is soaking in a hot bath. Martha comes in carrying a
cup of tea.

MARTHA
Are you all right?

HELEN
Mmm.

MARTHA
I brought you some tea. It's
herbal. Lemon Verbena. It's very
relaxing. Like a drug. I'm
surprised it's legal.

(CONTINUED)

85A CONTINUED:

85A

HELEN

Thanks.

Martha gives her the tea and sits down next to the tub.

MARTHA

You gave us a scare.

HELEN

There were so many of them.

MARTHA

It's the poison. They go up into the rafters to die. It makes them bleed to death. It's painless. But it does leave a lot of bodies around.

HELEN

God.

MARTHA

Well, it's over now. You relax

Martha takes a washcloth and runs it over Helen's shoulders and back.

HELEN

I fell like a cow, you know? And I hurt all over.

MARTHA

I know how you feel. Your muscles ache and your skin is so sensitive and your mind just goes haywire, doesn't it?

HELEN

That feels good.

MARTHA

You are a lovely young woman. And you remember that -- no matter what Jackson may say or do. You know, men can act strange during a pregnancy. Sexually, I mean. They don't always see the beauty of it.

HELEN

(uncertain)

I think we'll be okay. We just need a little time to ourselves. You know?

(CONTINUED)

85A CONTINUED:

85A

MARTHA

Of course. And you will see Dr. Hill tomorrow. Won't you?

HELEN

Oh, Martha, you know I don't want an amnio.

MARTHA

Helen...Jackson was not my first pregnancy.

HELEN

You had a miscarriage?

MARTHA

No. I had an amnio. I discovered abnormalities. It was the right thing to do. She would have been almost your age. But I terminated that pregnancy.

HELEN

What abnormalities?

Martha drops the washcloth into the water and gets up -- suddenly breaking the mood.

MARTHA

Well, never mind....You go see Dr. Hill. It's important.

*
*
*

She opens a cabinet under the sink, pulls out a bottle, shows it to Helen.

MARTHA

Now, this is that poison. It's called Warfarin. I keep it everywhere. So you steer clear of it. We don't want any accidents happening. Good night now.

She puts the bottle back and goes.

HELEN

Good night. And will you send Jackson up, please?

*
*
*

Martha doesn't reply. The strangeness of the encounter is not lost on Helen.

*
*

A85-B INT. STAIRWAY

A85-B

Jackson is waiting as Martha comes down the stairs.

(CONTINUED)

A85-B CONTINUED:

A85-B

JACKSON

How is she?

MARTHA

She just needs to be alone for a while.

JACKSON

What is going on with her?

MARTHA

You just have to be patient. Come on. I'll buy you a drink.

She takes his arm and walks him to the living room.

85B INT. BEDROOM - NIGHT

85B

Helen is lying in bed awake. And alone. She gets up.

85C INT. LIVING ROOM

85C

Helen comes into the living room and finds Jackson asleep on the sofa.

86 EXT./INT. JACKSON'S CAR - MOVING - DAY

86

Jackson drives. Helen looks out of her window as they enter Arcadia, the local town.

JACKSON

You don't have to do this.

HELEN

You say that, but you don't mean it. Of course I have to do it, because your mother wants me to do it.

JACKSON

That's not true.

HELEN

All this attention. She makes me feel like a brood mare. Every move I make...

JACKSON

It's a standard procedure.

HELEN

Nothing with a nine-inch needle is standard.

87 INT. CLINIC - DR. HILL'S SURGERY - DAY

87

CLOSE on an AMNIOCENTESIS SAMPLING NEEDLE held directly above Helen's womb. DR. HILL, a bespectacled, bearded obstetrician, looks down at her in the stirrups with a professionally solicitous smile.

DR. HILL

All right. Here we go...

Helen clutches Jackson's hand tightly. He's watching the ultrasound monitor, moved by the sight of the baby.

HELEN

(whisper)

I can't look. Is it away from the needle?

JACKSON

It's right away at the other end.

DR. HILL

Now that I have your attention, there is one thing I want to mention. What's this I hear about your having the baby at home?

HELEN

I never said that. I said I'm not crazy about all this technology --

DR. HILL

(smiling tolerantly)

It's a romantic idea, but too much can go wrong. And I can't have you young mothers cutting into my income, now can I?

HELEN

Dr. Hill -- who told you I want to have the baby at home?

88 EXT. CLINIC - DAY

88

Helen walks with Jackson out of the clinic.

HELEN

It's so invasive. Is this my baby or hers?

JACKSON

Helen, she's lived here all her life. She knows him socially.

(CONTINUED)

88 CONTINUED:

88

HELEN

All right, she knows him. Fine.
But why is she telling him things I
didn't say?

JACKSON

Maybe you just don't remember.

HELEN

Don't do that.

Jackson puts his arm around her.

JACKSON

Hey. Come on. She's just trying to
be helpful.

HELEN

Don't humor me. Please.

JACKSON

Well, give her a break, for
Christ's sake. It's for your own
good! Isn't it?

HELEN

Yes. It's for my own good. She's
right and I'm always wrong.
Thanks.

Furious, she walks away.

*

89 EXT. THOROUGHBRED AUCTION YARD - NIGHT

89*

CLOSE ON: AUCTIONEER babbling his call.

ANGLE: Jackson bidding on the horse in the ring. Martha and
Helen are with him. As are CLAYTON RICHARDS and his wife,
GEORGINA - a stuffy, blue-blooded racing couple. As the
bidding continues...

HELEN

How can one horse matter so much?

MARTHA

He's worth five hundred thousand in
stud fees alone. Now hush.

Martha stands behind Jackson, rubbing his back, encouraging
him.

CLAYTON

Breeding is everything, my dear.

(CONTINUED)

89 CONTINUED:

89

GEORGINA
(whispers to Helen)
Speaking of which, Martha says
you've been very weak. How are you
doing?

HELEN
Martha said what?

GEORGINA
We don't none of us want you to
lose that baby.

AUCTIONEER
Sold to Jackson Baring at Kilronan
farms! And a big welcome back to
the Baring family.

*
*
*
*

Martha and Jackson embrace.

89A EXT. STAGING AREA - NIGHT

89A

Martha and Jackson are being photographed with the new
horse. A small crowd of bluebloods are applauding. Other
horses are being walked through the area by their new
owners.

Helen is feeling very left out. Across the way she sees...

HER P.O.V.: Alice in a wheelchair, lighting a cigar as she
laughs with some low life horse enthusiasts.

Martha comes over to her.

MARTHA
Darlin', come and celebrate with
us. I don't want you feeling left
out of the picture.

*
*
*
*

HELEN
Alice is here. Look.

Martha sees Alice.

MARTHA
I don't see anyone. I don't see
anyone at all.

HELEN
I'm going over to say hello.

MARTHA
(grabbing her arm)
Don't do that. I forbid it.

(CONTINUED)

89A CONTINUED:

89A

HELEN

Excuse me?

MARTHA

(suddenly smiling)

She's a crazy old fool who doesn't
deserve your attention.

HELEN

(taut smile)

I don't think I've been "forbidden"
to do anything since I was five
years old.

Helen pulls away from Martha and starts walking toward
Alice. Martha is furious. She watches as Helen
inadvertently cross the path of one of the other horses. At
the worst possible moment, Martha yells...

MARTHA

Helen! Look out!!

The horse bolts, rearing up. Helen falls. The horse nearly
crushes her. General pandemonium as people try to subdue
the horse and protect Helen.

Jackson comes running over to Helen and pulls her out of
harm's way. Martha follows.

JACKSON

Helen! Christ, are you all right?
What are you doing out here!?

MARTHA

She scared the living daylights out
of me.

HELEN

(To Martha)

Why did you yell?

An OFFICIAL comes over and speaks harshly to Helen.

OFFICIAL

Young lady, please. I have to ask
you to leave this area.

JACKSON

Yes! We're going. Just give us a
goddamn minute.

HELEN

I didn't...I'm sorry.

(CONTINUED)

89A CONTINUED:

89A

JACKSON

Come on, darlin'. It's all right.

He leads Helen away through a crowd of people who find her behavior very questionable. Martha follows graciously.

90 OMIT

90

90A INT. BEDROOM - NIGHT

90A

Helen lies in bed wide awake. Jackson is sleeping next to her. She can HEAR the LULLABY coming from Martha's room above her. She can also hear Martha walking the floor above her.

*
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*

91 EXT. FIELD - DAY

91*

Jackson and a jockey are running trials with Winged Love.

*

ANGLE: HELEN walks through the field toward the stables.

*

92 INT. BARN - STABLES - DAY

92

Helen goes down the rows, carefully skirting past Samson's stall. She climbs the stairs leading to the playroom and opens the door. She goes inside.

ANGLE: Martha watching her.

93-94 OMIT

93-94

95 EXT. STABLE YARD - DAY

95*

Jackson is walking Winged Love toward the stables from the field. Martha walks out past him.

*
*

MARTHA

How did it go?

*
*

JACKSON

Fantastic. We dropped another four seconds.

*
*
*

MARTHA

Wonderful. Did Helen find you?

*
*

JACKSON

No. Was she looking for me?

MARTHA

Yes. She's in the barn, I think.

(CONTINUED)

95 CONTINUED:

95

JACKSON

Is she all right?

MARTHA

I don't know. I just don't know.
I hope we haven't made a mistake
with Helen.

She touches his cheek gently and then disappears round a
corner. Jackson heads into the stable.

96 INT. STABLES - DAY

96

Jackson comes into the stables, looking around. No Helen.
And then he sees....

HIS P.O.V. - THE OPEN DOOR to the playroom.

ANGLE: JACKSON moving up the stairs and into...

96A/97 INT. PLAYROOM - DAY

96A/97*

Helen is going through several boxes of photographs, show
ribbons and other memorabilia when Jackson comes into the
room.

JACKSON

What are you doing?

HELEN

(Showing him)

Oh, God. You scared me. I'm
sorry. I was just...

JACKSON

What are you doing in here?

HELEN

I don't know. I wanted to see...

JACKSON

There's nothing to see.

HELEN

(Showing him)

This is your father.

JACKSON

Put them back.

HELEN

I didn't even know what he looked
like.

(CONTINUED)

96A/97 CONTINUED:

96A/97

JACKSON

Just put it back.

*
*

HELEN

And you, too. Look...

*
*

She turns around the huge framed photo of Jackson and his father at the Kentucky Derby.

HELEN

It was covered with dust.

JACKSON

What's the matter with you?! Can't you hear me?! Put it back! Put it back where you found it.

HELEN

All right. Okay. I'm sorry.

*

Jackson grabs the picture from her violently.

JACKSON

For Christ's sake...!

HELEN

Jackson...!

He throws the picture against the wall.

JACKSON

You can't leave anything alone, can you?!

HELEN

I'm just trying...

JACKSON

Well, don't. All right? Don't try. I'm not asking you to try.

HELEN

Don't yell at me. I'm just trying to understand.

JACKSON

I've told you everything there is to understand.

*
*
*

HELEN

You're not the first person to lose someone you love.

*
*
*

(CONTINUED)

96A/97 CONTINUED:

96A/97

JACKSON

I didn't love him. All right? And
 when he was gone, I wasn't sorry.
 I was glad for it. All right? For
 all the pain he caused her, for the
 way he treated her.

*
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*

HELEN

But how would you know that? You
 were a baby. How would you know
 what he was like?

*
*
*
*

JACKSON

I heard things. I saw things.
 Finally, I made her tell me.

HELEN

And she did.

JACKSON

Yes.

Helen knows she shouldn't say this. But she does anyway.

HELEN

But how do you know it's true?

Jackson looks at her, a great sadness and disappointment
 comes over him.

JACKSON

You know, maybe this was a
 mistake.

HELEN

What was?

JACKSON

You. Me. All of it.

He goes.

ALICE (V.O.)

What took you so long?

98-99 OMIT

98-99

100 EXT. GARDENS - SACRED HEART RETIREMENT HOME - DAY

100

Alice Baring sits on the sunny terrace in her wheelchair,
 covered in a rug, looking out over the expansive gardens.
 Helen stands hesitantly behind her. Other patients sit on
 benches with visiting relatives.

(CONTINUED)

100 CONTINUED:

100

ALICE

Don't stand there like a virgin at
the prom. Walk me.

They walk in silence down a gravel path in the languid
summer heat.

ALICE (cont'd)

Congratulations on the new horse.
Now I'm sure everything'll be
hunky-dory over at Honeymoon House.
(when Helen doesn't
respond)

Go on, spit it out. You're not here
for the food.

HELEN

At the wedding, you said I had to
be careful of Martha. What did you
mean?

ALICE

Here we are. Let's stop and feed
the ducks.

They reach an ornamental pond. As they walk round, Alice
throws her hoarded blood pressure pills into the water.
Ducks swoop down, fight to gobble them up, getting tangled
in the weeds. Helen looks mildly shocked.

ALICE (cont'd)

Gets pretty damn dull eating weeds
all day. We bring 'em a whole
pharmacy every day -- ulcer,
heartburn, incontinence -- you name
it. They're immune to everything
now. Why else do you think they
live so damn long? Only living
Confederates left in America.

(Helen laughs)

Squeal to the nurses and you're
crow meat.

HELEN

I swear.

(beat)

The thing is, I don't know anybody
here to talk to.

ALICE

I'm kind of busy right now, but I
could maybe squeeze you in.

(CONTINUED)

100 CONTINUED:

100

HELEN

(smiles)

Since we came here, Jackson has become more and more...distant.

ALICE

Distant from you and closer to her.

HELEN

Well, I think...

ALICE

You think you're losing him to Martha is what you think. And you're right. Say what you mean, damn it.

HELEN

Maybe I'm being paranoid.

ALICE

Jesus, you're just like your husband. You let her put a bridle on you and take you wherever she wants to go. My son Jim never stood for that. After all, she was a nobody when he met her.

HELEN

How do you mean?

ALICE

She was a stable girl, shoveling horse shit.

(off Helen's surprise)

Wouldn't guess that now, would you? Not that I held that against her. In fact, I admired her ambition. She got herself pregnant. She got herself a husband and a son. And a family name. And now she's breeding a grandson. Isn't she?

ANGLE - (LATER): Helen and Alice are moving through the gardens.

ALICE

She never loved Jim. All she wanted was that baby. And once she had him, Jim was dispensable. She took Jackson and poisoned his mind against his father, against me. And she'll do the same to you.

(CONTINUED)

HELEN

I think she already has

ALICE

Do you love Jackson?

HELEN

Yes.

ALICE

Then he's a lucky man. Luckier than his father. It could happen again, you know?

HELEN

What could?

ALICE

She made a beautiful widow, Martha did. Much more attractive than being a divorced woman.

HELEN

What do you mean, "divorced"?

*
*

ALICE

Did I say that?

*
*

HELEN

Was Jim going to leave Martha?

ALICE

Nobody leaves Martha. Jim found that out. He was my only child. My baby. I fought for him. And I lost. And you got a baby to think about. Don't you?

HELEN

Yes, I do. But...

ALICE

It's a dangerous place, Kilronan. Very accident prone. Believe me when I tell you that.

HELEN

I don't know what to believe anymore.

*
*
*

ALICE

You bring Jackson to see me. I will tell him the truth about his father. I am his blood. And I love him. You tell him that.

*

101 INT./EXT. KILRONAN - DUSK

101*

Helen drives up and stops the car. She puts the keys over the visor and gets out of the car. She's about to go into the house when she hears a strange, anguished MOANING coming from the stables.

*
*
*
*

ANGLE: MARTHA and JACKSON moving fast toward the stables. Jackson sees Helen.

JACKSON

Helen! Where have you been? I've been worried sick.

*

HELEN

Am I not allowed to leave the property?

MARTHA

Jackson, please. Hurry.

As the three of them go into the stables...

HELEN

I went to see Alice.

102 INT. STABLES - DUSK

102

Martha takes a BOLT GUN off a rack and loads it. The MOANING is louder.

MARTHA

And what did Grandma Alice have to say? Lots of interesting things I imagine.

JACKSON

Go on upstairs. You're just in the way here - I'll be in in a minute.

HELEN

What's going on?

Helen follows Martha and Jackson toward the moaning.

MARTHA

We've had a new birth.

ANGLE: MARTHA moves into a stall, standing over the mare who is lying down. Lines of wax cross the horse's face. TWO GROOMS lift the foal and carry it away. HELEN is reeling from the sight and the smell.

HELEN

What are you doing?

(CONTINUED)

102 CONTINUED:

102

JACKSON

Her pelvis is gone. She won't be able to look after the foal. We tried the vet, but he's out of the county.

MARTHA

Take her up to the house.

HELEN

No! Don't. Wait! Martha, please!

But before Jackson can lead Helen away, Martha fires, killing the horse. Then she looks up at Helen who is horrified. She breaks into a sweat and starts to lose her balance.

HELEN

How could, how could you do that?

MARTHA

I could because I had to. And if you think for one minute that it was easy - then think again, darlin'. Think again.

Helen takes one step backward and faints dead away.

103 INT. HELEN AND JACKSON'S BEDROOM - DAY

103

Helen is in bed, very groggy. Jackson is stroking her forehead.

HELEN

Come with me. Please. She wants to see you. Just come and listen to what she has to say.

JACKSON

You rest.

Helen closes her eyes.

ANGLE: MARTHA standing unseen, watching, listening in the doorway.

104 INT. SACRED HEART RETIREMENT HOME - DAY

104

Sister O'Shaughnessy helps a very frail old woman in a robe out of a bathroom. She looks up.

SISTER O'SHAUGHNESSY

Oh, we haven't seen you for a while! Alice will be so pleased.

(CONTINUED)

104 CONTINUED:

104

MARTHA

Where is she?

Martha stands in the corridor, smiling benignly.

SISTER O'SHAUGHNESSY

I'm afraid she's still having her
steam treatment. You know Alice,
always the last one.

She heads off with her patient. Martha turns towards the
bathrooms.

105 OMIT

105

106 INT. BATHROOM - SACRED HEART RETIREMENT HOME - DAY

106

A long line of old porcelain, clawfoot covered tubs. Alice
lies in a steaming arthritis bath at the far end, visible
only from the neck up in the steel apparatus, singing
cheerfully. She doesn't notice Martha approach until she's
right beside her, standing by the FAUCETS.

She stops humming, frightened. Martha pulls out the bath
plug and the water starts to drain away. Alice fights to
regain her composure.

ALICE

Martha. What a surprise. Why don't
you go to my room and I'll be right
with you.

MARTHA

Who pays your bills here, Alice?

ALICE

You do, Martha. With money that Jim
left you.

MARTHA

Is it cheap here?

ALICE

I don't know, Martha. Cheap is
something you would know more about
than I would.

MARTHA

(slowly)
Is it cheap here?

ALICE

I suppose not.

(CONTINUED)

MARTHA

You suppose right. And what is the only thing I've ever asked of you in return?

(no response)

What is it?

(Alice stares defiantly)

That you stay away from my family. That's all you have to do. Now is that so much for a mother to ask?

(beat)

What did you tell her? What sort of lies did you tell her? Answer me.

The last of the bath water is SUCKED down the drain.

MARTHA (cont'd)

Answer me.

ALICE

I am, you just can't see my finger.

Martha moves her hand to the FAUCETS.

MARTHA

I don't think you'd enjoy begging on the streets with a sign around your neck. It's not quite what you're used to, being pampered here around the clock. You always were spoiled, like the rest of your family. Like your son.

(her hand hovers over the hot faucet)

In the summer you can't get out of the heat...

Her hand moves to the COLD FAUCET. Alice watches it, hypnotized.

MARTHA (cont'd)

...and in the winter the snow comes. You get hungry. And wet and cold. Especially cold.

Martha opens the steel lid, looks in coldly at Alice's body.

MARTHA (cont'd)

Isn't time a terrible thing? Tick-tock, tick-tock, and look what happens. Are you going to behave, Alice?

A moment; Alice might surrender, then:

(CONTINUED)

106 CONTINUED:

106

ALICE

You always smelled like horseshit,
Martha. From the day you first came
here. I've wanted to tell you that
for years.

Martha slams the lid shut and twists on the COLD FAUCET.
Freezing water thunders out and floods onto Alice like an
Arctic wave.

She gasps in shock, pushing at the lid to the bath. Martha
leans on it.

ALICE (cont'd)

(weakening)

Damn you, Martha! Damn you!

She starts to shudder uncontrollably in the glacial water,
her voice fading until she is unable to speak. Martha turns
off the faucet.

MARTHA

Stay away from my son. Do you
understand?

Alice can't stop shaking.

MARTHA

I'll take that as a yes. Well,
this has been a very constructive
visit. Goodbye, Alice.

She pulls out the plug and leaves. Alice is abandoned in the
bath, turning blue, as the water drains away. She opens her
mouth, but is unable to make a sound.

107 INT. CORRIDOR - SACRED HEART RETIREMENT HOME - DAY

107

Martha moves smoothly past an Orderly pushing a dinner cart,
towards a bedroom where Sister O'Shaughnessy is placating an
irritated old man.

MARTHA

She wants to stay longer, Sister.
Says it helps her joints.

SISTER O'SHAUGHNESSY

She's incorrigible. I'll give her
five more minutes.

MARTHA

(smiles tolerantly)
Make it ten.

She goes off. Sister watches her approvingly.

107	CONTINUED:	107
107A	OMIT	107A*
108	INT. BEDROOM - DUSK	108
	Helen sleeps in the bed. Jackson sits in the window seat looking at ultra sound photographs.	
109	INT. BATHROOM - SACRED HEART RETIREMENT HOME - NIGHT	109
	Alice lies in the bath, eyes fixed, unmoving, catatonic. Sister O'Shaughnessy comes in with a big pile of towels, which she sets down on a table by the bath.	
	SISTER O'SHAUGHNESSY Bedtime. No more malingering, you bad girl. (comes over to her) God have mercy, you're as cold as ice. How is letting all the water out supposed to help your joints, may I ask?	
	ALICE (hyperventilating) I... she...	
	As the nurse helps her out of the bath, Alice is hit by a massive STROKE. Her arm goes into a spasm. It sends Sister O'Shaughnessy them both CRASHING past the table, collapsing in a cloud of white towels, onto the tiled floor. Sister O'Shaughnessy staggers up, bleeding from the nose, to see Alice jerking in the grip of the attack.	*
	SISTER O'SHAUGHNESSY Dear sweet Jesus God! (turns to the door) CODE!!	
110	OMIT	110*
111	INT. CHURCH - NIGHT	111
	Martha comes into the church. She lights a candle in front of the Virgin Mother, then goes over to the curtained confessional. She kneels and begins her confession.	* * *
112	OMIT	112
113	OMIT	113

113A EXT. STABLES - MORNING

113A

Jackson and Martha are loading Winged Love into a van.
Helen comes from the house. Jackson goes to her.

Martha watches them.

HELEN

You're leaving today?

JACKSON

I want to get there a day early.
Settle in.

HELEN

I don't want you to go like this.

JACKSON

Like what?

HELEN

I love you. I never thought I
would have to convince you of that.
But whatever else is going on - I
do love you. I do.

JACKSON

I know that.

He touches her face gently, lovingly. He is about to take
her into his arms when...

ANGLE: The nursing home van pulls up to the stables. Sister
O'Shaughnessy gets out and goes to Martha. She takes
Martha's hands.

A113-B EXT. NURSING HOME - DAY

A113-B

Martha, Helen and Jackson are walking quickly toward the
front entrance. Helen's face is a map of confusion and
horror as she approaches...

113B INT. NURSING HOME - DAY

113B

CLOSE ON: Alice Baring sitting in a wheelchair. Her eyes
have the terrible, searching stare of a severe stroke
victim. Her lips are moving.

PULL BACK TO INCLUDE Jackson kneeling in front of Alice. He
touches her hand. No response.

Helen, in tears, comes up behind Jackson.

ANGLE: Martha comes up to Jackson and Helen, tears in her
eyes.

(CONTINUED)

113B CONTINUED:

113B

MARTHA

Come on, my darlings.

HELEN

No. What happened?

MARTHA

There's nothing we can do.

HELEN

I saw her. She was fine.

MARTHA

I know.

HELEN

Don't touch me!

JACKSON

Helen...

HELEN

She was fine. I spoke to her.

Sister O'Shaughnessy approaches, trying to be helpful.
Helen is getting hysterical.

SISTER O'SHAUGHNESSY

Yes. And she was grateful for your
visit, too.

HELEN

She was fine.

SISTER O'SHAUGHNESSY

And she was all right yesterday,
too. Wasn't she, Martha?

MARTHA

(Misses a beat)

Yes, she was.

SISTER O'SHAUGHNESSY

These things happen suddenly,
Jackson.

JACKSON

Let's go home now. Come on.

Helen pulls away from him.

HELEN

You were here yesterday?

(CONTINUED)

113B CONTINUED:

113B

MARTHA

Yes, I was.

HELEN

You were here, you saw her, you spoke to her?

MARTHA

Yes. She sent for me. She asked to see me.

HELEN

(Too loud)
What did you do to her?!

JACKSON

Helen, don't.

HELEN

She didn't want to see you! She never wanted to see you. She hated you!

Various PEOPLE take notice of the outburst. Jackson tries to subdue her, but she persists.

HELEN

And you came here to hurt her and you did. Didn't you!?

JACKSON

You don't know what you're saying, for Christ's sake.

SISTER O'SHAUGHNESSY

Poor thing.

HELEN

Yes, I do. I saw her. She told me. She wanted to tell you. She wanted to see you.

(To Martha)

But you wouldn't let her. Why did you come here? Why did you see her?! What did you do?!

Another NURSE comes running.

JACKSON

Helen, listen to me. Nobody did anything. She had a stroke.

HELEN

No.

(CONTINUED)

113B CONTINUED:

113B

JACKSON

Don't do this! Why are you doing this?

HELEN

She did this.

JACKSON

No! She did not! Now you stop this!

HELEN

No. I don't believe you. She's lying. She is not telling the truth. She is...

But before she can finish Martha walks over to Helen and slaps her hard in the face. Helen goes stone silent. Then, gently and firmly, Martha speaks...

MARTHA

Helen, darling. Listen to me. Yes, it is true Alice and I were never close. She was my mother-in-law - just as I am yours - and there was certainly no love ever lost between us. But we were fortunate enough, before the end, to settle our differences. And the last words we spoke to each other were words of love and affection.

During this she goes to Alice, touches her gently, lovingly. If she could, Alice would scream. Then Martha turns back to Helen who has slipped into a strange state of suspension. Resistance is fading. She is no match for Martha.

MARTHA

I don't know what's happened between us that you should say these things to me now. But I know in your heart that you don't mean them.

Sister O'Shaughnessy helps Helen into a chair.

SISTER O'SHAUGHNESSY

She's upset. That's all. Aren't you, dear?

HELEN

(Crumbles)
Yes. Yes....

(CONTINUED)

113B CONTINUED:

113B

SISTER O'SHAUGHNESSY

Life can be so hard.

MARTHA

Yes, it can. And love can make you strong. And we are going to surround you with love until you feel better. Let's go now. We don't want any more disturbance.

SISTER O'SHAUGHNESSY

She was eighty years old and she never took her medication.

HELEN

Yes. I know that...

JACKSON

(Takes her hand)

Helen...

HELEN

Am I crazy? Am I completely crazy?

JACKSON

No. No. Just a little crazy. That's all.

His gentleness brings tears to her eyes. She puts her arms around him.

HELEN

I'm sorry.

JACKSON

Me, too. I'm sorry.

HELEN

I don't know what's happening to me.

JACKSON

It's okay. Whatever it is, whatever we have to do, we'll take care of it. I promise.

HELEN

Can we go home now?

JACKSON

Yes. Come on.

HELEN

No. Not there. Home. I want to go home. To New York.

(CONTINUED)

113B CONTINUED:

113B

JACKSON

Yes. Maybe it's time we did.

CLOSE ON: Martha hearing this.

114-17 OMIT

114-17

117A OMIT

117A

118 OMIT

118

118A OMIT

118A

118B OMIT

118B

118C OMIT

118C

119 INT. DR. HILL'S SURGERY - DAY

119

Martha and Dr. Hill. Martha is showing signs of fatigue and strain. But she maintains her flirtatious relationship with the doctor.

MARTHA

I know strictly speaking this is...probably not by the book, but I'm so worried about Helen.

DR. HILL

Yes. Well, I can understand that.

MARTHA

I know the baby's fine, it's just...she has these countless anxieties. She got hold of some of those books about pregnancy and everything in it she imagines is happening to her. She's heard that first babies are often late. What can I tell her?

DR. HILL

No problem. If she's a week or two late, we can induce right here if she likes -- with prostaglandin. It brings on contractions within twenty-four hours.

MARTHA

Really? Why that's the same thing we use on horses. Is that possible?

DR. HILL

Yes, it is. Exactly the same.

(CONTINUED)

119 CONTINUED:

119

MARTHA

She's been so difficult. Well, you've seen her. Every week it's something else. And the closer we get, the worse it is. I try just to keep her calm, but...what do I know?

DR. HILL

Just let her know, whatever it is, we got the cure. Something to start your labor, something to delay it, something to make you feel practically nothing. These modern moms love it -- they can schedule it right into their Day Runners so they don't miss any face time at the office.

*

MARTHA

I still can't believe I'll be a grandmother. Is it a boy or a girl?

DR. HILL

They don't want to know the sex.

MARTHA

But you know, don't you?

DR. HILL

You're going to get me into trouble.

MARTHA

Just so I know what color for my layette. I hate yellow.

DR. HILL

What color would you like?

MARTHA

Blue was lucky for me twenty-five years ago.

DR. HILL

Why don't you play your hunch, then?

120 OMIT

120

121 OMIT

121

121A INT. STABLE - DAY

121A

Winged Love is taken from his stall and loaded into a van. FOLLOW Martha to a locked cupboard on the wall. She unlocks and opens the door. Inside are various bottles and packaged veterinarian supplies.

122 INT./EXT. STAIRWAY/HALL/FRONT DRIVE - DAY

122*

JACKSON and HELEN move through the house toward the front door.

JACKSON

Are you sure you want me to go?

HELEN

Yes. I want you to go and win this race. And come back as fast as you can.

JACKSON

Twenty-four hours.

HELEN

I'll be packing. We'll be ready to go. You have the beeper?

JACKSON

Yes. You remember the code?

HELEN

911 means emergency. 123 means everything's fine and I love you. And I do.

He leans in, kisses her, draws her towards him. Martha appears at the front door.

MARTHA

It's a good three hours away, Jackson. You want to get there before dinner.

Jackson and Helen go on kissing. Martha laughs and pulls Jackson away from Helen.

MARTHA

Come on, you love birds. He's already in the van.

123 EXT. STABLE YARD - DAY (HELEN'S P.O.V.)

123

From the doorway, Helen watches Jackson and BILL, the trainer, get into the horse van. The two grooms and the jockey get into a pickup truck. Martha puts her arm around Helen. Helen gently steps away from her.

(CONTINUED)

123 CONTINUED:

123

MARTHA

Good luck, darling.

JACKSON

Bye. Take care now. Both of you.
You take care of each other.

MARTHA

It won't be long before this place
is everything it ever was.

As the van and the pickup truck pull away...

*

MARTHA (cont'd.)

Kilronan rises again!

HELEN

It's kind of a shame, isn't it?

MARTHA

What is?

HELEN

That we won't be here to see it.

She goes into the house. Martha remains.

_24-25 INT. DINING ROOM - NIGHT

124-25

Helen and Martha are finishing dinner. In silence. On the table is a cheesecake covered in strawberries. Martha's knife scrapes on her plate. Helen looks up to see Martha staring at her compassionately.

HELEN

What?

MARTHA

I was just thinking. Stage Two is
the worst.

HELEN

Stage Two?

MARTHA

Of labor. When I had Jackson I
thought he was going to rip me in
half, the pain was so bad. But
you're lucky. You've got
childbearing hips.

HELEN

I have?

(CONTINUED)

24-25 CONTINUED:

124-25

MARTHA

It was one of the first things I
noticed about you.

A silence falls again. Then...

MARTHA

How about some dessert?

HELEN

No thanks. I think I'll head right
on up to bed. I'm really tired
today.

MARTHA

(cutting the cheesecake)
I made it specially for you.

HELEN

Well...

MARTHA

Go on. Indulge yourself.

Martha puts the cake into her hands.

HELEN

I'll take it up to bed with me.

MARTHA

You do that, sweetheart. That baby
needs all the rest he can get.

HELEN

Good night, Martha.

MARTHA

Good night, Helen. Sleep well.

126 INT. HALLWAY - NIGHT (WIND)

126

Helen walks alone up the stairs, carrying the dessert plate.
It's a windy night.

131 INT. CHURCH - NIGHT

131*

A candle burns in front of a statue of the Virgin Mother.
MOVING IN on Martha kneeling at the confessional in the
deserted church. She's sincere as she prays:

MARTHA

Oh my God, I am heartily sorry for
having offended thee.
(MORE)

*
*
*
*
*

(CONTINUED)

131 CONTINUED:

131

MARTHA (cont'd)

And I detest all my sins because I
dread the loss of heaven and the
pains of hell. But most of all
because they offend thee my god,
who sent me a daughter-in-law from
the land of the Moabites. And
"whither thou goest, I will go,"
she said. And "your people shall be
my people."

127 INT. BEDROOM - NIGHT (WIND)

127

Helen's on the phone, punching in the code. She hangs up.
She goes back to packing some clothing and photographs into
boxes and suitcases.

*
*
*

MARTHA (V.O.)

And she went down to the threshing
floor and did exactly as her
mother-in-law instructed and she
conceived a son.

127A INT. CHURCH - NIGHT

127A

Martha is still in the confessional.

MARTHA

And God said he will be born and
renew your life, for he is born of
your daughter-in-law and is better
than seven sons. And Nashon begot
Salmon, Salmon begot Boaz...

128 INT. RACETRACK STABLES - NIGHT

128

Jackson and the trainer Bill are tending to Winged Love.
Jackson's beeper goes off. Two grooms and the jockey are in
the background. Jackson looks at the number.

*

JACKSON'S P.O.V.: The number reads "1-2-3"

*

CLOSE ON: Jackson, who smiles, and goes on with his work.

*

MARTHA (V.O.)

...and Boaz begot Obed, and Obed
begot Jesse....

129 INT. BEDROOM - NIGHT (WIND)

129

Helen places her hands over her belly. She smiles.

(CONTINUED)

129 CONTINUED:

129

HELEN

Don't you worry, little one. Daddy
will be home soon.

Then she notices the untouched cheesecake. She's tempted.
She pokes her finger into it and tastes it.

MARTHA (V.O.)

And Jesse begot David. And God
said, Let the woman of emptiness
become full...

130 OMIT

130

130A INT. CHURCH - NIGHT

130A

CAMERA pans along the confessional to the priest's booth.
There's no one inside. We see Martha from the non-existent
priest's P.O.V.

MARTHA

...you who are most worthy will
take the child and hold it to your
bosom and become its mother and the
women neighbors will give him a
name saying a son is born to you.
I firmly resolve with the help of
Thy grace to confess my sins, do
penance, and amend my life. Amen.

132 INT. BEDROOM - PRE-DAWN (WIND)

132

Helen is sleeping fitfully. Suddenly she wakes. She doesn't
feel well. She touches her stomach, worried. The SOUND of
a banging window can be heard. She listens. On the table
is the empty dessert plate.

*
*
*
*

133 INT. 2ND FLOOR CORRIDOR - PRE-DAWN (WIND)

133

Helen appears at the far end. She turns on the hall light.
The noise of the window is banging is faint, but then comes
again as the winds gusts outside.

HELEN

Martha?

134 INT. 2ND FLOOR CORRIDOR/STAIRS/LIVING ROOM/DINING
ROOM/KITCHEN- PRE-DAWN (WIND)

134

Helen leans over the banisters.

HELEN

Martha? Are you there?

(CONTINUED)

134 CONTINUED:

134

Her voice echoes through the empty hallway. She walks nervously downstairs, through the living room, and into the kitchen.

ANGLE: HELEN looks out a window and sees....

134A HELEN'S P.O.V. -

134A

A light coming from the second story window of the stables. The playroom.

135 EXT. HOUSE - PRE-DAWN

135

Helen comes out the door. Wrapping a sweater around her nightgown, she goes to the barn.

*
*

136 INT. STABLES - PRE-DAWN

136

Helen moves quietly past the stalls.

Suddenly, Samson rears up and kicks at his stall, his eyes blazing at the sight of her. Helen jumps out of her skin.

She moves up the stairs to the door of the playroom. She stops when she hears the LULLABY - the same tune as she heard before. She listens. Slowly, she opens the door.

*
*
*

HELEN

Martha?

*
*

137 OMIT

137

138 INT. PLAYROOM - DAWN

138

The entire playroom has been restored and transformed into a complete baby's room. Spotlessly clean.

A lacy crib, changing-table, toys, a black-and-white mobile, cuddly animals, little clothes carefully hung in a miniature wardrobe. A small fridge, sink and microwave oven. Helen stares in disbelief. Everything is in blue -- a boy's room.

There are old toys of Jackson's that she had boxed up and put away. From a half-open window a gentle breeze is turning the blades of an ornate antique MUSIC BOX, on a chest by the window, next to a rocking chair. It starts to play the same LULLABY that she's heard before.

Helen gasps at the sight.

(CONTINUED)

138	CONTINUED:	138
138A	OMIT	138A
139	OMIT	139
139A	INT. PLAYROOM - DAWN	139A

Helen examines the room in horror and disbelief. Everything that has been packed away plus so many new things.

She is dizzy from it. Sweating. The prostaglandin is having an effect. She steadies herself against an old pine chest. The door swings open.

Helen looks inside, touching stacks of healthy folded baby clothing. She takes some out, holds them.

Then she sees something in the back of the chest. Her eyes widen. Her hand reaches in and when it returns, she is holding something. She looks at it in horror.

MARTHA (O.S.

Helen!

Helen jumps, concealing the object in her hand.

Martha is standing in the doorway.

MARTHA

You bad girl. You found me out.
Didn't you?

HELEN

I saw a light. And I heard...so
I...

MARTHA

There's just no stopping you. Is
there?

HELEN

Martha, what is all this? What are
you doing?

MARTHA

This was my surprise. Oh, well,
the best laid plans.

HELEN

Surprise?

(CONTINUED)

139A CONTINUED:

139A

MARTHA

Well, I wanted you to see it all like this. And then I was going to ship it all up to you in New York. I just thought the presentation would be so vivid.

Helen starts to cry -- from fear, mostly. And also the drug. She is having a hard time knowing who is crazy here.

CLOSE ON: HER HAND slipping the object into her sweater pocket.

HELEN

Well, I...I'm sorry...

MARTHA

Oh, that's all right. We can still show it to Jackson. Won't that be fun?

HELEN

Yes. Yes.

Helen staggers. Martha goes to her.

MARTHA

Oh, darlin'. Are you all right?

HELEN

Just tired.

MARTHA

Come on. I'll take you to bed.

She puts her arm around Helen and leads her out of the room.

139B EXT. STABLES - DAY

139B

CLOSE ON: HELEN and MARTHA as Martha leads Helen to the house. Helen's eyes are desperate to escape.

MARTHA

It's funny, I couldn't sleep tonight either. I wonder if it's the moon. I just had to get up. And then I found myself outside, walking and walking.

Helen sees the Ford Explorer parked in the drive. How can she get to it....

Martha keeps walking her to the house.

(CONTINUED)

139B CONTINUED:

139B

As they reach the kitchen door, Helen drops to her knees, grabs her stomach.

MARTHA

Darlin', what is it? Is it the baby?

HELEN

No. No, I don't think so. Just dizzy.

MARTHA

Let me help.

HELEN

No. I'm okay. Just...Water. Could you get me some water?

MARTHA

Why, yes. Sure.

Martha runs into the house. Helen jumps to her feet and races to the Explorer. She jumps inside.

140-49 OMIT

140-49

150 INT. CAR - DAY

150

Helen reaches for the ignition -- no key. She fumbles frantically with the visor. A key drops to the floor. More fumbling. She gets the key.

150A EXT. HOUSE - DAY

150A

Martha comes out of the house, sees that Helen is gone. Then she hears the car start. She looks up calmly.

MARTHA

Honey! Where are you going?

ANGLE: The Explorer takes off down the driveway.

MARTHA

Just where do you think you are going?

151 INT./EXT. CAR/DRIVEWAY - DAY

151*

Helen drives like a demon down the drive.

ANGLE: THE GATES are closed.

Helen screeches to a halt.

(CONTINUED)

151 CONTINUED:

151

ANGLE: Martha coming down the drive after her.

ANGLE: Helen gets back into the car and drives the car off the drive and into the fields, driving as fast as she can over the rough terrain.

Follow the car through the fields and horse trails until she turns into...

152-59 OMIT

152-59

159A EXT. FARM - DAY

159A

...a deeply rutted, muddy track. She realizes she's been here before: when she got lost riding.

She stops the car, opens the door and is about to get out when....

MAN'S VOICE (O.S.)

And what can I do you for today,
pretty lady?

She knows that voice, that phrase...She snaps round to see Bentall strolling up towards her, not five yards away, wearing a filthy old pair of dungarees with no shirt.

This is the man who mugged her in New York.

Helen stares at him, frozen. Then she slams the door and stamps on the gas pedal, sending the car spinning away from him through the mud. Bentall comes lumbering after her, stumbling in the thick mud. The car STALLS.

HELEN

(sobbing)
Oh no, please, no...

She fumbles for the IGNITION KEY with shaking hands. It won't start. Bentall is at the passenger door now, saying something to her.

She can't hear him above the starter motor.

She feels something wet on her seat. Looks down at her stained dress. HER WATERS HAVE BROKEN. She is going into labor.

HELEN

Oh my God, please no. Oh Jesus...

Bentall crosses to her door. Lunges forward. Punches the window. It breaks. He reaches in.

(CONTINUED)

159A CONTINUED:

159A

When the ignition finally FIRES. He just misses grabbing Helen as she slams the car into gear and fishtails away down the track, drenching him in a plume of mud.

160 INT/EXT. EXPLORER - MOVING - DIRT TRACK - DAY

160

Helen turns off the track, bouncing wildly, through trees, over a ditch and into an open field where the car runs into the mud and gets stuck.

*
*
*

Helen tries to get the car moving. She can't. Finally, she gets out of the car.

*
*

160A EXT. WOODS - DAY

160A*

Helen runs through the woods. She stumbles, falls, and keeps going.

*
*

161 EXT. HIGHWAY - MOVING - DAY

161*

Helen stumbles onto the highway just as two trailer trucks scream by her.

Helen falls to her knees. A PICK-UP TRUCK lumbers slowly by. She waves a hand feebly at it, but it doesn't see her and speeds by. No cars come. All she can hear is birdsong.

Then she hears a distant sound of another approaching vehicle. She staggers up on her knees, waves her scarf. A car comes slowly over the crest of the hill and slows down.

*
*
*

HELEN

Oh thank God.

The car pulls over. The driver gets out, walks round to Helen. All she can see is boots. Then the driver's standing next to her. It's Martha.

*

MARTHA

What are you doing?! What on earth are you doing? Answer me!

*
*
*

Helen can't speak, lost in the pain of another contraction. Martha helps her into the car. Helen is too weak to resist.

*
*

MARTHA

You risk you life and the life of your child? Who do you think you are? Some alley cat, dropping her litter by the side of the road?!

*
*
*
*
*

162 EXT. ROAD - DAY

162

The car drives past a sign indicating a left to the hospital 25 miles away, and keeps going.

*

163 EXT. KILRONAN - DAY

163

The car turns into the drive and heads up to the house.

*

164 EXT. HOUSE - KILRONAN - DAY

164*

Helen is wracked by another contraction as Martha helps her out of the car.

*

*

HELEN

(as the contraction
subsides)

Martha, get me to the hospital.
Please.

MARTHA

Use your head, child. There's no
time to get to the hospital. It's
over 30 miles away. And maybe
you're right. Maybe it's better to
have the baby right here at home.

*

*

*

*

*

*

Martha leads her to the front door. Helen pulls away from her.

*

*

HELEN

No!

*

*

MARTHA

Oh, darling. You are just the most
stubborn little thing.

HELEN

I have to go...

MARTHA

Where? Where are you going?

HELEN

To the hospital.

She tries to make her way back to the car. But she can't do it. She collapses on the porch. Martha doesn't move.

*

*

MARTHA

I don't think so. But I won't
interfere. I won't do a thing,
unless you say for me to do it.
All right?

HELEN

Martha, please...

MARTHA

I have just been such a nuisance, I
know. But I've learned my lesson.

(MORE)

(CONTINUED)

164 CONTINUED:

164

MARTHA (cont'd)
I won't lift a finger, unless you
want me to.

HELEN
Martha!!

MARTHA
Yes, darling?

HELEN
Help me!! Please!

MARTHA
Are you sure?

HELEN
Help me!

MARTHA
All right, then. But only if you
are absolutely one hundred percent
certain.

HELEN
Yes!!!

Finally, Martha goes to her, helps her up and takes her into
the house.

MARTHA
Now then, let's talk about your
breathing.

164A EXT. RACETRACK - DAY

164A*

Jackson looks at his watch, then takes out his cell phone
and dials.

164B INT. MARTHA'S ROOM - DAY

164B*

Martha takes a pair of surgical scissors and starts cutting
Helen's clothes off her.

MARTHA
That little boy is going to be just
fine, don't you worry. We just need
to work together here. And you try
to save your strength, my dear.
You're going to need all of it.

Helen sobs with another contraction.

HELEN
Yes...all right. All right...

(CONTINUED)

164B CONTINUED:

164B

The PHONE RINGS. Martha takes the cordless phone and answers, walking away from Helen.

*
*

JACKSON (on phone)
Mother?

*
*

MARTHA
Jackson -- I was hoping it might be you.

*
*
*

Helen screams just as Martha closes the bedroom door behind her.

*
*

165 INT. CORRIDOR - DAY

165*

Helen's screams grow ever fainter as Martha walks calmly away from the bedroom.

*
*

MARTHA
How's it going there?

*
*

166 EXT. RACETRACK - BOX - DAY

166

In between races. Jackson paces, a pair of binoculars in one hand, a mobile phone in the other.

JACKSON
Fine, fine. Listen. Is Helen all right? She didn't beep me this morning.

MARTHA
Oh, she's fine, she mentioned that. She lost the number.

JACKSON
It's taped to the phone in the bedroom -- she knows that.

MARTHA
I'll remind her. She's missing you, of course, but aren't we all?

JACKSON
Can I talk to her?

166A INT. CORRIDOR - DAY

166A

Helen comes from the bedroom walking toward Martha, very unsteady. Martha hurriedly covers the mouthpiece.

*
*

(CONTINUED)

166A CONTINUED:

166A

MARTHA
 (feigning line
 interference)
 Hello, Jackson? Can you hear me?

*
*
*
*

HELEN
 Jackson!

*
*

166B EXT. RACETRACK - DAY

166B

JACKSON
 Yes, I hear you fine. Tell her I
 love her. And I want to hear from
 her every four hours, okay?

MARTHA
 (overlapping)
 ...I hate these mobile phones.

166C INT. CORRIDOR - DAY

166C*

Martha HANGS UP on him, then clicks the phone back on to
 make it busy. She drops the phone on the hall table and
 walks back towards Helen.

*
*
*

Helen backs away from her, then turns and finds herself at
 the edge of the stairs.

*
*

HELEN'S P.O.V. - The stairs, swimming below her.

*

ANGLE: MARTHA grabs her, stops her from falling, shakes her
 angrily.

*
*

MARTHA
 Now you listen to me, young lady!
 You listen well! I am close to the
 end of my patience. If you go on
 behaving like this, you will lose
 this child. You understand me?!
 You will kill your own child. And
 then God have mercy on both of us.
 You hear me!

*
*
*
*
*
*
*
*
*

HELEN
 Yes...yes...all right. I'm sorry.

*
*

As Martha walks Helen into the bedroom....

*

CLOSE on the cordless phone, which has been put down on a
 side-table. Helen groans in pain beyond it.

*
*

OPERATOR
 If you'd like to make a call,
 please hang up and dial again. If
 you'd --

*
*
*
*

167 EXT. RACETRACK - DAY

167

Jackson redials. Gets a busy signal. The next race is announced.

168/69 OMIT

168/69

170 INT. MARTHA'S BEDROOM - DAY

170*

Helen rides another contraction. Through slitted eyes she can barely make out Martha, who is calmly sewing her embroidered receiving blanket.

*
*
*

HELEN

(panting)
When is the doctor coming?

MARTHA

Nevermind the doctor. We're coming on to stage two now. This will be the worst pain. But don't you worry. It's all going according to plan.

*
*
*
*
*

HELEN

What plan?

MARTHA

Why, God's plan, darlin'. God's plan.

Helen screams as loud as she can in rage, pain and despair.

MARTHA

(soothing)
That's it, get it all out. It's only family here.

170A EXT. KILRONAN - DAY (SECOND UNIT)

170A*

All is serene and peaceful. Not a sound of the turmoil within.

171 EXT. RACETRACK - BOX - DAY

171

Jackson picks up his binoculars.

BINOCULAR VIEW

of Bill the trainer holding Winged Love. The jockey is in the saddle.

*
*

IN THE BOX, Jackson glances at his watch.

172 INT. MARTHA'S BEDROOM - KILRONAN - DAY

172

Helen is looking at the clock. Martha catches her eye.

MARTHA

Yes. If you don't beep him, he'll
get worried. I know.

She picks up the phone, takes out a piece of paper from her
pocket, punches in the number.

MARTHA (cont'd)

Just our phone number?

HELEN

No. One-two-four. Means
everything's fine.

Martha gives her a look.

HELEN (cont'd)

(lying)
January 24. Day we met. Then the
pound sign.

MARTHA

You two are sweet.

She punches it in, then the pound sign, hangs up, then
clicks the phone back on to make it busy.

173 EXT. RACETRACK - BOX - DAY

173

Jackson reaches for his beeper, glances at it.

INSERT - BEEPER WINDOW The number reads "124".

IN THE BOX, Jackson looks at it. He pulls out his cellular,
makes a call to the house. Busy signal. Frowning, he shakes
off his worry...The LOUDSPEAKER suddenly ANNOUNCES the
fourth race. Jackson looks up. A RACING ENTHUSIAST next to
him smiles.

RACING ENTHUSIAST

This is the big one, isn't it? I
put a couple of C-notes on him
myself.

Jackson smiles distractedly, remembering.

JACKSON

(under his breath)
Code plus 1...

(CONTINUED)

173 CONTINUED:

173

RACING ENTHUSIAST

You know, I sent a buyer up to look at Kilronan. He was very interested. But Martha told him you all had changed your minds.

JACKSON

She what....?

BACK AT THE RACETRACK, Jackson frowns as the race begins. Half-heartedly, he lifts his glasses to the field.

HIS P.O.V.: The horses are at the gate, nervous. The gate explodes open. The race begins.

*
*

174 INTERCUT - JACKSON, BECOMING MORE AND MORE DISTURBED, AND THE RACE.

174

Winged Love is behind at first, then comes on strong.

RACING ENTHUSIAST (O.S.)

That's right, Love! You got a great "send" jock, Baring. He can outgun the other speed, I've seen it before...Yes...Look at him, he's ready to go. Go on, go on, go on. Yes! Yes! You got him!

During this...

*

A174A INT. MARTHA'S BEDROOM - DAY

A174A*

HELEN screaming in pain. Finally....

*

A174B EXT. RACETRACK - DAY

A174B*

THROUGH BINOCULARS

*

we see Winged Love finishing first. The BINOCULARS COME DOWN and we see, instead of Jackson, the Racing Enthusiast. He's delighted. He turns to celebrate with Jackson...but Jackson has gone.

174A EXT. RACETRACK - DAY

174A

Jackson frantically unhooks the pickup from the horse trailer.

175 INT/EXT. JACKSON'S CAR - MOVING - DAY

175

Jackson drives at high speed along a highway. He is holding the mobile phone, receiving a busy signal. He dials another number.

(CONTINUED)

175 CONTINUED:

175

JACKSON

(into phone)
Dr. Hill? It's Jackson. Listen, I
think there might be a problem at
the house...

A176 EXT. KILRONAN - DUSK

A176

The house silhouetted against the lake.

*

176 INT. MARTHA'S BEDROOM - KILRONAN - DUSK

176

Helen is moaning on the bed. A suction bulb, forceps,
scissors sit on a table nearby, where Martha carefully adds
a teaspoonful of white sugar to a bottle of baby formula
milk. She comes over to the bed to swab Helen down with
disinfectant.

MARTHA

Almost there, darlin'. Almost.

*

177 INT/EXT. JACKSON'S CAR - MOVING - DUSK

177*

Jackson brakes suddenly as he rounds a bend in the narrow
road to find the road blocked by FARMERS herding a long line
of CATTLE across it, bringing them back in for the night.

JACKSON

Goddamn it!

178 INT. BEDROOM - DUSK

178*

Helen SCREAMS in the last stages of labor. She's in agony.
The pain lifts her off the bed.

MARTHA

Oh, yes. It is terrible pain,
isn't it? I can feel it myself. I
can feel what you are feeling...

HELEN

Oh, my god, help me!

MARTHA

I wish I could. I wish I could
give you something. But I can't.
You just have to give into it.
Feel it. Feel it deep. And you
will never, ever forget what your
child means to you.

HELEN

I'm begging you.

(CONTINUED)

178 CONTINUED:

178

MARTHA

Harder! Push harder! He's crowning,
he's here! You can do it. Push,
come on sweetheart!

HELEN

I am pushing, you bitch!!!

MARTHA

That's it. Go on. Use all that hate
you feel for me, use it.

179 INT/EXT. JACKSON'S CAR - MOVING - DUSK

179*

In frustration, Jackson drives the car up a steep grass
bank, smashes through a wooden fence, and drives past the
startled farmers, overtaking the herd. He smashes through
another fence and bounces back onto the road.

180 OMIT

180

181 OMIT

181

182 INT. BEDROOM - NIGHT

182*

Martha bends right down to stare into Helen's slitted eyes.

MARTHA

Harder, push harder! Come on! You
give me that child. GIVE HIM TO
ME!!

The baby is born at last. It's a boy. He howls, blinking at
the light. Martha eases him out onto the towel, quickly
clamps and cuts the umbilical cord.

MARTHA (cont'd)

It's a boy! A beautiful, perfect
boy.

HELEN

(sobbing)

Give him to me. Give me my
baby...Oh God, please, please
Martha, give him to me...

Martha wraps the crying baby in the receiving blanket,
keeping the baby inches out of Helen's grasp. Then she
carries him away.

HELEN (cont'd)

No! My baby, give me my baby...No!

Martha has a bottle of formula milk ready in a warmer.

(CONTINUED)

182 CONTINUED:

182

Helen collapses back on the blood-soaked sheets.

HELEN
(no more than a whisper
now)
Please...my baby...give me my
baby...

Then her eyes roll upwards, turn blank, and she passes out.
Martha feeds the baby the formula. The baby stops crying
and starts to suck from the bottle.

MARTHA
(soothing)
That's it. It's all right now.

*

The baby keeps sucking strongly. Martha tickles him under
his chin.

MARTHA (cont'd)
(glowing)
Yes, that's better, isn't it? Hey,
little fella. Hey, little cutie.

*

She glances at Helen. She's immobile on the bed, possibly
dead. Martha watches her coldly.

183 INT/EXT. JACKSON'S CAR - MOVING - NIGHT

183*

Jackson blasts another car with his horn as he overtakes,
hurtling through the fork in the road near the house.

184 INT. MARTHA'S BEDROOM - KILRONAN - NIGHT

184*

Martha stands over the nursery crib, rocking the baby.

MARTHA
"...the years shall run like
rabbits,
For in my arms, I hold,
The flower of the ages,
And the first love of the world..."

She lowers him, sleeping peacefully, into the crib. Then
goes over to Helen. Lifts up an eyelid. Flicks her cheek
with a finger. Helen stirs. Barely opens her eyes. Sees
Martha in a haze, and behind Martha a bottle of Warfarin RAT
POISON on a shelf.

MARTHA (cont'd)
Look at you. Look at the mess
you've made of my linens.
(MORE)

*
*
*
*

(CONTINUED)

184 CONTINUED:

184

MARTHA (cont'd) (cont'd) *

You are losing blood. Just like
one of those rats. *

Helen watches her, barely conscious. Martha's words seem distant, dream-like. A wailing AMBULANCE SIREN approaches in the distance. Or is she imagining it?

MARTHA (cont'd)

I wanted us to be a family
together, I really did. But I don't
know if that's possible now. So
much blood all over my sheets.
Here. This will help.

Helen can see Martha coming to her with a tablespoon in her hand.

MARTHA

It's a pity. But you were weak
all through your pregnancy. *
Everyone knew that. And you would
insist on having the baby at home.
Well, at least we have the baby
now. That's the important thing.
Don't you worry, Mama will take
care of him now.

The spoon is inches from Helen's mouth. Martha's about to feed the contents to her -- when, with her last reserves of strength, Helen SMASHES the spoon away into the wall.

Martha screams in rage just as Dr. Hill bursts into the room, flanked by TWO PARAMEDICS.

MARTHA

Tom! Thank God!

DR. HILL

What the hell...?

MARTHA

She's just gone crazy all of a
sudden. I was trying to restrain
her. The baby's come already.

DR. HILL

Well, congratulations. I guess you
two didn't need me at all. Did
you?

The Paramedics tend to Helen. Martha hides the bottle of Warfarin. Helen sees her do it, tries to tell them.

(CONTINUED)

184 CONTINUED:

184

HELEN

Please, help me. She...Look...

PARAMEDIC

Easy now, ma'am.

Martha picks up the baby.

HELEN

My baby! Give me my BABY!!

Helen lashes out at Martha.

PARAMEDIC

Hey, take it easy!

They try to hold her down.

HELEN

She wants me dead! She wants my baby!

MARTHA

She's delirious, poor thing.

DR. HILL

Yes. You've had a rough time, child.

Helen grabs him, tries to whisper.

HELEN

She...tried...kill me.

MARTHA

She keeps saying that. I don't know why.

During all this, Helen is removed from the bed and put on a stretcher. As they strap her down, Dr. Hill prepares a syringe.

DR. HILL

The baby's fine, Helen. Right now I need to bring you in for your own safety. This will help you sleep while we get you and the baby to the hospital.

Helen screams at the sight of the needle. But she is overwhelmed. The needle goes in.

HELEN

Why..won't you listen to me?!

As the drug begins to have its effect, they carry her out of the room.

185 EXT. HOUSE - NIGHT (RAIN)

185

Jackson's car screeches to a halt in front of the house just as Helen is brought outside by Dr. Hill and the Paramedics.

Jackson races to them from the car.

JACKSON

Helen! What happened!? What?!

Martha emerges from the house carrying the baby.

MARTHA

Nothing happened. Except that you have become a father.

Jackson tries to take it all in -- the baby, Helen on the stretcher.

DR. HILL

She's fine. The baby's fine.
Everything is just fine.

Jackson goes to Helen, kisses her.

JACKSON

Oh, Helen. We got ourselves a baby, Darlin'.

*
*
*

HELEN

Don't let...take...baby.

JACKSON

What?

HELEN

...tried to hurt me.

MARTHA

We have to get them to the hospital.

The Doctor takes the baby from Martha. The Paramedics start to put Helen into the ambulance. She struggles violently, fighting them and the drug.

HELEN

No!!

JACKSON

Wait! Wait just a minute!

HELEN

I saw him. I did. I....

(CONTINUED)

185 CONTINUED:

185

MARTHA

She's just delirious. It's just
postpartum delirium.

DR. HILL

That's right. Your hormones now
are all over the place.

HELEN

(growling)

Not hormones. Her! Her! That man
there on the stairs, waiting,
there, there and tried to call you
but not see, couldn't see...

Martha tries to distract everyone's attention, but Helen
keeps babbling...

HELEN

(overlapping)

..what I saw and I said, hospital,
hospital, not here and then
bleeding, fall and bleed so much,
so many, and she says no, she wants
me, wants baby, wants me dead...

MARTHA

(To Paramedics)

Go on, now. Take her along. And
we'll follow in the car. Dr. Hill,
you can come with us...

Suddenly, Jackson explodes...

JACKSON

No! Stop it! Just stop! What are
you doing?!

MARTHA

I'm just trying...

JACKSON

My wife is trying to say
something. And I am trying to
understand!!! Can I please have
just one goddamn minute!

MARTHA

(Shocked)

Yes, darlin'. Yes.

*
*
*

Everyone stops. Jackson goes to Helen.

(CONTINUED)

185 CONTINUED:

185

JACKSON

What is it, baby? What? I can't understand.

But Helen can barely speak. Her mouth moves, but no sound. Tears come, but no explanation.

Finally, she raises her hand, fist clenched.

JACKSON

What? What?

Helen opens her hand. In her palm, the LOCKET.

HELEN

She did it. She...did...it.

JACKSON

Where did this come from?

HELEN

(barely)
Her...ask...her

Jackson turns to Martha. Martha looks at the locket for a long time, knowing she is caught, feeling something snap in her mind.

MARTHA

Oh, look. Look what's turned up?
After all this time.

*
*
*

(CONTINUED)

185 CONTINUED:

185

Jackson grabs her and shakes her. *

JACKSON *

What did you do!?

Martha smacks his face. *

MARTHA *

Don't you lay your hands on me. *
Don't you dare. After everything I *
have done for you?! After the *
sacrifices I made. *

Dr. Hill goes to her, tries to hold her. Martha gives in to *
his embrace. *

DR. HILL *

Martha, please. Don't.... *

MARTHA

(To Jackson)
I did everything I had to do. But
she was just like your father. She
hated me, just like he did.

JACKSON

No, she didn't.

DR. HILL *

No one hated you, Martha. *

MARTHA *

Christmas time is the best time.. *
But they don't always want to breed *
when you want. So you tease them, *
make them wet, mount them, take *
matters into your own hands... *

DR. HILL *

What are you saying? *

MARTHA *

It was her idea to have the baby at *
home. You know that. *

JACKSON

No.

MARTHA

And she was so weak.

JACKSON

No, she wasn't.

(CONTINUED)

185 CONTINUED:

185

She pushes Dr. Hill away and moves to Jackson, touching him,
kissing him, licking him.

*
*

(CONTINUED)

185 CONTINUED:

185

MARTHA

Like him. Begging and pleading.

JACKSON

You lied about him, too. Didn't you?

MARTHA

Trying to smother you with his weak love. But I never once weakened. For your sake. For you. I did it all for you.

JACKSON

You did what for me?

MARTHA

He lay on the ground where he fell and begged for his life. His back was broken and he was bleeding. But he wouldn't die.

JACKSON

He died when he fell.

MARTHA

No. I had to wait. I had to watch the life drain out of him. And I still never weakened. Hour after hour. And he cried and begged, your father begged until he couldn't speak anymore. And finally it was over.

JACKSON

You let him die.

MARTHA

I did that for you.

Jackson pushes her away.

JACKSON

No. No.

MARTHA

You still love me. Don't you? I love you. "Till the ocean is hung up to dry And the seven stars go squawking like geese about the sky..."

(CONTINUED)

185 CONTINUED:

185

Jackson backs away from her.

MARTHA

"I'll love you dear, I'll love you,
till China and Africa meet..."

She reaches for him. He turns away.

MARTHA

Don't you turn your back on me. I
am your mother! I gave you life!

She attacks Jackson.

Everyone tries to pull her off him. Finally, they throw her
onto the ground. The paramedics hold her down as she
screams.

MARTHA

I am the mother! I am the mother!

DISSOLVE TO:

A186 EXT. PSYCHIATRIC WARD - ESTABLISHING - DAY

A186

Dr. Hill drives up in his car, gets out, walks into the
building past a patient being escorted down the ramp by two
nurses.

186 INT. PSYCHIATRIC WARD - DAY

186

Martha is lying on a bed in a nightgown in the pristine
room, her eyes closed.

ANGLE: A NURSE is checking on Martha. Follow her as she
leaves the room and goes into...

187 INT. HOSPITAL CORRIDOR - DAY

187*

As the Nurse comes through a security door, Dr. Hill joins
her.

(CONTINUED)

187 CONTINUED:

187

DR. HILL

Any change?

NURSE

No. She ain't done nothing but
sleep for three weeks. I don't
care what they say. She's as
harmless as a fly.

DR. HILL

I'll just go have a look.

He takes a CARD KEY from his pocket and inserts it into the
lock. The door opens.

CLOSE ON: MARTHA'S EYES as they blink open.

187A EXT. KILRONAN - SUNSET

187A*

The leaves are in their full glory. The sun is going down. *

The Ford Explorer is packed with suitcases and attached to a *
U-haul in front of the house. Jackson is talking to a *
POLICEMAN near a police car. *

POLICEMAN

...and we got Hal Bentall in *
custody. If your wife is willing *
to testify... *

JACKSON

Sure. Sure. Just let us know *
when. *

POLICEMAN

All right, then. And again, I just *
want to say how sorry I am for your *
troubles. *

JACKSON

Thank you. *

The Policeman goes. Helen comes out of the house. *

HELEN

He's asleep. *

JACKSON

Are you ready? *

HELEN

Almost. *

As they walk back into the house... *

187B INT. PSYCHIATRIC WARD - NIGHT

187B*

The Nurse is making her way toward Martha's room. The door is open. On the floor lies Dr. Hill, unconscious, blood coming from his head.

*
*
*

188 EXT. KILRONAN - NIGHT

188*

CLOSE ON: THE BABY being put into the back seat of the Ford Explorer.

Helen secures the baby as Jackson puts a suitcase into the rear of the car which is already full of boxes and suitcases.

HELEN

All set?

JACKSON

Just my coat. And I want to lock up.

Helen watches him as he walks back to the house.

189 INT./EXT. HOUSE - NIGHT (CONTINUOUS)

189*

The rooms are empty -- all the furnishings are gone. A single TELEPHONE sits on the floor of the living room. Next to it is Jackson's coat.

Jackson looks around the room, a great sadness in his eyes -- the end of an era.

HELEN (O.S.)

Jackson?

ANGLE: Helen coming into the doorway. Jackson looks at her, smiles. He picks up his coat.

JACKSON

It's hard to leave. Even after all this -- it's still hard.

She goes to him, puts her arms around him.

HELEN

It's always hard, leaving home.

He kisses her.

JACKSON

You are my home. You are.

She puts her arm around his waist and they move toward the door.

190 EXT. HOUSE - NIGHT (CONTINUOUS)

190*

Jackson and Helen come out of the house. Jackson locks the door, puts the key into his pocket.

Pull back and up to....

HIGH ANGLE: as Jackson and Helen walk arm in arm away from the house toward the car. Jackson moves around to the driver's side. Helen takes his coat, opens the back door to toss it inside...

She stops. Freezes. SCREAMS

ANGLE: THE BACK SEAT. NO BABY.

JACKSON
What in hell....?!

CLOSE ON: Helen.

HELEN
Martha.

Sound of the PHONE ringing in the house.

HELEN
(yells)
Martha!

They start to move toward the house. Jackson stops suddenly.

JACKSON
Listen.

SOUND of the baby crying is coming from an upstairs window. They race toward the house. The PHONE keeps ringing.

191 INT. HOSPITAL (MARTHA'S ROOM) - NIGHT

191*

A POLICEMAN is on the phone. Dr. Hill is being taken away on a stretcher.

*
*

POLICEMAN
No answer.

A SECOND POLICEMAN comes into the room.

SECOND POLICEMAN
His car is gone.

POLICEMAN
(Puts down phone)
We better get out there.

192 EXT./INT. HOUSE - NIGHT 192*

Jackson and Helen run up the stairs toward Martha's room.
The sound of the crying baby is louder.

192A INT. (UNKNOWN) 192A

CLOSE ON: MARTHA'S HANDS striking a match.

193 INT. MARTHA'S BEDROOM - NIGHT 193*

Jackson and Helen burst into the room. SILENCE. No baby.
No baby crying. Nothing. No one.

And then the SOUND of baby crying from another room. They
run out of the room, following the sound.

193A INT. ROOM - NIGHT 193A*

Jackson and Helen rush into the room.

193B INT. HOUSE (VARIOUS ANGLES) 193B

FOLLOW Jackson and Helen from room to room as the SOUND of
the crying baby leads them around the house, always coming
from a different place than where they are.

Finally, the SOUND is coming from all the rooms at once.

Helen covers her ears and screams. Jackson looks at...

HIS P.O.V. - The Telephone -- the only thing left in each
room. The SOUND is coming through the phone on the intercom
system.

MARTHA'S VOICE

(On intercom)
All over now. All over,
sweetheart. Say good-bye now. Say
good-bye to Mommy and Daddy.
They're going to miss you. They
are going to cry and hurt so bad.
It's so terrible to lose your baby.
Your boy your own son...

Jackson kneels on the floor by the phone, yells into it.

JACKSON

What are you doing, Mother?

Helen looks out the window.

HELEN

Jackson!

And then she runs from the room.

(CONTINUED)

193B CONTINUED:

193B

ANGLE (THROUGH THE WINDOW): THE STABLES are on fire.

Jackson rips the phone out of the wall and follows Helen.

194-96 OMIT

194-96

196A INT. STABLES (PLAYROOM) - NIGHT

196A*

Martha sits in a rocking chair holding the baby in her arms.
Smoke is drifting around her.

MARTHA
Yes. It's all right, now. It's
all over.

She reaches with one hand, presses a button on the phone,
disconnecting the intercom.

MARTHA
(Smiles at baby)
Look at you. You look just like
your daddy. And his daddy, too...

196B EXT. STABLES - NIGHT

196B*

Jackson and Helen open the doors and run into the burning
building.

196C INT. STABLES - NIGHT

196C*

The horses are going crazy - kicking and screaming.

Jackson hits an emergency release switch and all the stalls
open. The horses run for the exit.

Helen grabs the bolt gun off the wall.

Samson comes out of his stall, sees her and goes wild,
rearing up, backing her to the wall.

Jackson runs to her aid, yelling at the horse, waving him
back.

Helen gets past the horse and heads for the stairs.

Jackson is hit by the horse's hoof and falls unconscious to
the ground.

Helen reaches the top of the stairs, tries the door to the
playroom. It's bolted from the inside. She pounds, yells,
pushes.

Finally, she aims the gun at the bolt, closes her eyes and
fires. The door flies open.

197 OMIT

197

198 INT. PLAYROOM - NIGHT

198

Martha sits in the rocking chair with the baby. Next to her, the crib. And in the crib, her sewing basket.

Helen stops in the doorway, raises the gun.

HELEN

Put him down, Martha.

MARTHA

Such a loud noise. Loud noises are not good for little babies. For their little ears.

HELEN

Put the baby down.

MARTHA

You have to learn things like that if you want to be a good mother.

Martha looks at her. Then she gets up and walks around the crib, carrying the baby.

HELEN

Are you going to teach me, Martha?
Are you going to teach me how to be
a good mother?

MARTHA

Oh, yes. You have to be tender.
You see? But you also have to
learn how to be hard like stone.

Helen counters Martha's movements, terrified of what she might do. Martha holds the baby up above her head, kissing his belly. The baby loves it.

MARTHA

That's the thing, the little thing
you seem to be missing, isn't it?

As she speaks, Martha puts the baby into the crib. Unseen by Helen, MARTHA'S HAND reaches into the sewing basket and emerges with a pair of scissors.

HELEN

Is that right?

MARTHA

The ability to do whatever is
necessary in the service of your
children. The strength, the
courage. To look someone straight
in the eye -- like this.

(MORE)

(CONTINUED)

198 CONTINUED:

198

MARTHA (cont'd)

Just like this. And be able to
pull the trigger...

She looks hard at Helen. Then she turns and plays with the
baby, bending over the crib. Helen circles her. Martha
counters, keeping herself between Helen and the baby.

*
*
*

MARTHA

To know that it is either their
life or your child's life. Could
you make that choice? I don't
think you could. Because you're
weak. And that's the difference,
you see? The difference between
you and me.

Helen is shaking. Perhaps Martha is right. Could she
really pull the trigger? She doesn't know.

HELEN

The difference between you and me
is that baby. And that baby is
mine.

*
*
*
*

Martha flashes her an angry look.

*

HELEN

Mine. Not yours.

*
*

Martha starts moving toward Helen and away from the baby.
The scissors are hidden in the folds of her nightgown.

*
*

MARTHA

Pretty. But weak. I knew that the
first time I saw you.

HELEN

My baby, Martha. Always and
forever. Mine.

*
*
*

CLOSE ON: MARTHA'S HAND changing the grip on the scissors,
holding it like a knife now.

MARTHA

I knew you would never be a good
mother. Not like me.

Helen is backing away, drawing Martha farther away from the
baby.

*
*

HELEN

Mine. Mine. Mine.

*
*

Martha raises the scissors to strike.

*

(CONTINUED)

198 CONTINUED:

198

HELEN

Noooo!!!!

And she swings the butt of the gun up, smashing Martha in the face, knocking her to the ground.

Helen runs to the crib, picks up the baby, grabs a blanket, spreads it out, puts the baby on the blanket, wrapping the baby to protect it from the smoke.

ANGLE (FROM BEHIND): HELEN is just about to pick up the baby when...

MARTHA'S HAND grabs her by the hair and pulls her away from the crib. Helen SCREAMS.

Martha throws Helen down and starts to move to the crib. Helen SCREAMS and charges Martha...

HELEN

My baby! Mine! Mine! Mine!

And in one motion drives Martha across the room, through the door, sending her hurtling down the stairs to the stable floor.

HELEN grabs the baby from the crib.

198A INT. STABLE - NIGHT

198A*

Helen carries the baby down the stairs through the smoke and the rising flames.

Martha is at the bottom of the stairs, her face bleeding, her arms bruised. She sits up directly in Helen's way.

Helen slows down, pressing against the wall to stay out of Martha's reach, afraid she will grab her.

But Martha only smiles at her and, as she passes, reaches gently toward the baby. Her hand only reaches the blanket. She grips it firmly enough so that as Helen moves away, the blanket stays in Martha's hand.

Martha pulls the blanket to her breast, cradling it.

Helen runs toward Jackson who is trying to stand. He grabs Helen and the baby and together they dodge the flames and head to the stable doors.

198B EXT. STABLES - NIGHT

198B*

Jackson and Helen come out of the burning barn. Helen drops to her knees with the baby, gasping for air.

(CONTINUED)

198B CONTINUED:

198B

JACKSON
All right? Are you...?

HELEN
Yes.

Jackson turns and runs back into the stables.

HELEN
Jackson!

198C INT. STABLES - NIGHT

198C*

Jackson comes running back into the burning barn.

ANGLE: MARTHA is just getting to her feet at the bottom of the stairs. She looks strangely calm.

ANGLE: JACKSON moving toward her when the ceiling between them collapses, a sheet of flames falling to separate them.

JACKSON
Mother!!

ANGLE: MARTHA looks at him and smiles vaguely. Then, still holding the baby blanket, she turns and walks calmly, regally up the stairs toward the playroom.

As she goes, the flames surge behind her. The stairs collapse. Through the conflagration we can barely see her,

moving calmly through the playroom, sitting in the rocking chair, rocking slowly...

DISSOLVE TO:

199 EXT. LAWN - DAY

199

Helen lifts the baby high into the sun. She lies on her back on new-mown grass, her head on Jackson's shoulder beside her. It is a radiant spring day. Daffodils and crocuses bloom at the foot of trees in early bud, explored by foraging bees. All the peace of the country...

The baby must be about nine months now. He SMILES and DROOLS down on his parents. They laugh.

HELEN
Say "Mama". "Mama"?
(no response)
You don't want to. That's okay. We should get going.

(CONTINUED)

199 CONTINUED:

199

JACKSON

That work for you, big guy? Home
with Mama?

HELEN

Home to bed.

Jackson stands and pulls Helen to her feet with the baby.

BABY

Mamma.

HELEN

All riiight!

JACKSON

All riiight!

As they walk happily away hand in hand we PULL BACK TO
REVEAL we're in...

200 EXT. CENTRAL PARK - NEW YORK CITY - DAY

200

and we keep PULLING BACK HIGH AND AWAY as the sun sets over
the city.

FADE OUT