

# **MALICE**

## **(DAMAGES)**

**Screenplay**  
**by**  
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**Director: Harold Becker**

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FADE IN:

- 1 The flashing lights of an ambulance as it races through a drizzly New England morning. A police cruiser is leading the way as the cars speed through this picturesque college town. 1

MAIN TITLES ROLL OVER a:

- 2 SERIES OF SHOTS 2

Surgeons and nurses, anonymous for the moment, are getting scrubbed, and...

CUT TO:

- 3 WHAK! A bank of blinding operating lights is switched on over an empty table in a frighteningly sterile operating room. 3

CUT TO:

- 4 The ambulance pulling into the Emergency Room Bay of Saint Agnes Hospital, and... 4

CUT TO:

- 5 CLICK, CLICK, CLICK, electronic monitors and displays spring to life, and... 5

CUT TO:

- 6 A gurney being rushed down the hospital corridor, perhaps we only SEE the feet running, the wheels turning... 6

CUT TO:

- 7 A door opening. A NURSE says to a DOCTOR, we don't see his face: 7

NURSE (O.S.)  
Doctor? They're ready for you.

DOCTOR (O.S.)  
Alright, let's go.

CUT TO:

- 8 EXT. ST. AGNES HOSPITAL - SAME TIME 8

An unmarked police car pulls into the Emergency Room Bay. We GET A BETTER LOOK at the hospital now -- a rather grim structure that has seen better days.

The unmarked car joins three police cars. DETECTIVE SERGEANT DANA HARRIS, an overworked and underpaid woman in her 30s, gets out and is joined by a uniformed OFFICER as they quickly walk to the door.

(CONTINUED)

8 CONTINUED:

8

DANA  
Forensics is still at the scene. The  
rain isn't helping.

OFFICER  
They find anything?

DANA  
Hair. A lot of blonde hair.  
This clearly means something to the Officer.

DANA  
(continuing)  
I want to talk to the girl as soon as  
she's conscious.

OFFICER  
Dana?

DANA  
What?

OFFICER  
I don't think she's ever gonna be  
conscious.

Dana stops, looks at the Officer, and we:

CUT TO:

9 INT. OPERATING ROOM

9

The surgical team is in the middle of a difficult procedure.

The HEAD SURGEON, face hidden behind his mask, is as casual as  
he is professional. We mustn't for a moment be fooled by his  
demeanor: he has never, in his entire life, doubted himself.

HEAD SURGEON  
Harris Retractor.

SCRUB NURSE  
(handing the  
instrument)  
Harris Retractor.

HEAD SURGEON  
I need a CRIT count. Anybody?

ASSISTANT  
30 point 8.

(CONTINUED)

9 CONTINUED:

9

HEAD SURGEON  
Pressure?

ANESTHESIOLOGIST  
102 over 60.

HEAD SURGEON  
Jeez Louise. It drops any lower than  
90 and I'm baked, people, I'm in the  
weeds. Anyone catch the end of the  
game last night?

NURSE #1  
They were up by three going into the  
ninth, but they lost it in extra  
innings.

HEAD SURGEON  
You mean to say the Boston Red Sox  
blew a lead? That's kinda hard to  
believe. Suction.

ASSISTANT  
Suction.

HEAD SURGEON  
So I guess that makes us the only  
game in town.

10 INT. WAITING ROOM - SAME TIME

10

where a MOTHER and FATHER sit with a five-year-old BOY.

BOY  
Mommy?

MOTHER  
What is it, sweetie?

BOY  
Did Sarah hurt herself?

MOTHER  
Just a little bit, honey. She hurt  
herself just a little bit.

BOY  
Did she fall down?

The Mother and Father don't say anything for a moment. Then:

(CONTINUED)

10 CONTINUED:

10

FATHER

That's right, little buddy. She fell down. Don't worry. You sit here with me; the doctor's gonna get your sister fixed right up.

11 INT. OPERATING ROOM

11

We HEAR A SERIES OF BEEPS. A digital display with the headings Systolic and Diastolic reads:

100/56

The Anesthesiologist calls out the number.

ANESTHESIOLOGIST

One hundred.

ASSISTANT

Maybe we should go back.

HEAD SURGEON

No, it'll level off in the low 90s, and we'll be in Shaeffer City. This is a penicillin reaction.

The digital display BEEPS and now reads:

98/54

Everyone takes in this information. Silent tension fills the room. And then... BEEP.

97/52

ANESTHESIOLOGIST

Ninety seven.

A moment of silence. Just the BREATHING OF the SURGICAL TEAM. The BEEPING CONTINUES.

ANESTHESIOLOGIST

(continuing)

Ninety five.

Another moment. Then...

HEAD SURGEON

Well, this one oughta definitely make the highlight films.

12 INT. WAITING ROOM

12

The Mother, Father, and little Boy sit much as they were before.

The hospital administrator, ARTHUR REZNICK, walks up to them.

FATHER

Can you tell us anything new?

MOTHER

She's been in there over four hours.

REZNICK

She's still critical. There's been significant internal bleeding.

MOTHER

Oh my God.

FATHER

Is this hospital equipped to deal with -- I mean, maybe at one of the larger hospitals there's a doctor more...

REZNICK

Mr. Kelly, the man leading the team is Dr. Jerald Hill. He's one of the most respected trauma surgeons in his field. We were just recently able to recruit him from Mass General, and there is, believe me, no one you'd rather have operating on your daughter right now.

13 INT. OPERATING ROOM - SAME TIME

13

JED (HEAD SURGEON)

So a lion's walking through the woods and he comes up to a zebra and the lion says: 'You know something, zebra? You're a miserable lookin' animal. You got stripes, you don't know whether you're a horse or a donkey, you should be ashamed of yourself.' The zebra just kinda shrugs and moves on.

BEEP.

JED

(continuing)

Tanya, would you hand me that... flat shiny instrument with the pointy edge.

(CONTINUED)

13 CONTINUED:

13

TANYA (SCRUB NURSE)  
(handing it to him)  
Baker clamp.

JED  
Baker clamp, Baker clamp, I should  
know that. That's ridiculous.

BEEP.

ANESTHESIOLOGIST  
Ninety three.

JED  
The lion walks up to a giraffe. He  
says: 'You know somethin', giraffe?  
You're a miserable lookin' animal.  
Your neck's too long, you got horns,  
you should be ashamed of yourself.'  
The giraffe just kinda shrugs and  
moves on. Irrigate and give me a  
Thomas drain.

BEEP.

ANESTHESIOLOGIST  
Ninety even.

ROBERTSON (ASSISTANT)  
Dr. Hill, she's hemodynamically  
unstable... I think maybe we should  
go back.

BEEP.

ANESTHESIOLOGIST  
Eighty eight.

ROBERTSON  
We're gonna lose her.

JED  
I'm not losing dick. Draw up point  
two cc's Epinephrine, stat. Stand by  
with a three-oh suture. The lion  
walks up to a frog. Suction. The  
lion says: 'You know somethin',  
frog?' Hold it tight. 'You're a  
miserable lookin' animal.'

BEEP.

ANESTHESIOLOGIST  
Dropping... eighty six.

(CONTINUED)

13 CONTINUED: (2)

ROBERTSON  
Still think it's a penicillin  
reaction?

JED  
Suction.

BEEP.

ANESTHESIOLOGIST  
Eighty five even.

TANYA  
Epinephrine, Doctor?

JED  
Not yet.  
(to Robertson)  
Count to seven and loosen your grip.  
(to Anesthesiologist)  
Stand by.

ANESTHESIOLOGIST  
Standing...

JED  
(he waits, then)  
Epinephrine.

ANESTHESIOLOGIST  
(injecting)  
In.

ROBERTSON  
Shit!

JED  
Keep cool. The lion says to the  
frog: 'You got green slimy skin and  
your eyes bug outta your face.'

BEEP.

ANESTHESIOLOGIST  
Eighty seven.

Nobody moves.

BEEP.

ANESTHESIOLOGIST  
(continuing)  
Ninety even.

(CONTINUED)

13 CONTINUED: (3)

13

ROBERTSON

Jesus.

BEEP.

ANESTHESIOLOGIST

Ninety two over fifty eight.

ROBERTSON

I don't believe it.

JED

Ease up on the suction.

There's a stillness in the room. Nothing but the SOUNDS OF the  
VARIOUS MACHINES. It's broken by:

BEEP.

ANESTHESIOLOGIST

(looks up at Jed)

Ninety five.

ROBERTSON

Alright!!

Whoops and hollers from the surgical team.

JED

Nice goin', everybody, way to  
practice medicine. Tanya  
'Huckleberry' Fynn on the  
instruments, ladies and gentlemen.  
The Sandman himself, Mr. Bob Jaffe,  
on the gas. Susan and Janet, the  
heart and soul of this procedure.  
Thank you, you've been a wonderful  
audience... it's good to be at Saint  
Agnes.

The laughter slowly dissipates and they start to get back to  
work. After what they've just been through, this part is  
routine procedure. No one speaks for a moment. Until:

NURSE #2

You were up to the frog.

JED

The frog.

NURSE

Green slimy skin, eyes bulging out of  
his head...

(CONTINUED)

13 CONTINUED: (4)

13

JED

The frog turns to the lion and says:  
'Hey, fuck you! I've been sick.'

And over their laughter, we BEGIN TO HEAR in V.O.:

ANDY (V.O.)

According to your high school  
transcripts -- hang on, I've got your  
transcripts here somewhere...

14 EXT. COLLEGE CAMPUS, WAGNER HALL - DAY

14

An impressive-looking, stone-and-ivy Administration Building on  
this tradition-filled college campus. It's still the same  
drizzly morning.

ANDY'S VOICE OVER CONTINUES:

ANDY (V.O.)

Yeah, here they are. Your SAT scores  
were barely triple digit, and your  
high school GPA was, what, one point  
three?

15 INT. ANDY'S OFFICE

15

This is a new office he's just moved into -- cartons and  
makeshift decor tell us that.

ANDY SAFIAN, 30s, is the new Associate Dean of Students.  
Though smart and immediately likeable, he's noticeably self-  
effacing.

At the moment, he's giving a little hell to a student, PAULA  
BELL, who is now very nervous.

ANDY

You're amazingly stupid, Paula.

Paula sits up, clears her throat.

PAULA

Professor Safian, there must be some  
sort of mistake.

ANDY

I'll say.

PAULA

No. I mean, I got 1,400 on my SATs  
and my high school GPA was three  
point nine.

(CONTINUED)

15 CONTINUED:

15

ANDY

Now this is an interesting development.

PAULA

It would have been four-oh, but I could never learn how to play badminton. I was also editor of the yearbook and Senior Class President.

ANDY

(eyeing the file)

So you were...

Andy leans back, keeps his eyes fixed on her.

ANDY

(continuing)

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

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

ANDY

(continuing)

Unless, you know, badminton plays a much larger role in secondary education than I thought.

Paula decides it's time to give up.

PAULA

Look, I never wanted to come here in the first place. It was my father's idea. So fine. That's the way he wants it, that's the way it is.

(shrugs)

There's really nothing you can do about it.

With an air of finality, Paula folds her arms across her chest.

ANDY

Paula, I don't want to deprive you of the chance to deliberately mess up your life so you can piss off your father. I just don't want you to deprive me the fun of hearing about it.

PAULA

Hearing about what?

(CONTINUED)

15 CONTINUED: (2)

15

ANDY

Every class you skip, every exam you  
punt, every book you don't read, I  
want to hear about it. This same  
time, every week.

PAULA

Are you serious?

The PHONE RINGS on his desk.

ANDY

Absolutely.

Andy picks up the phone.

ANDY

(continuing; into  
phone)

Yeah...

His mood instantly sobers.

ANDY

(continuing; into  
phone)

When?

(beat)

I'll be right there.

Andy hangs up the phone and grabs his jacket.

ANDY

(continuing)

We're gonna have to do this later,  
Paula. Make an appointment with Mrs.  
Worthington, same time next week.

He walks briskly out the door and through the --

OUTER OFFICE

where his secretary, MRS. WORTHINGTON, is at her desk. EARL  
LEEMUS, a custodian, is putting up some shelves.

LEEMUS

Hi, Professor. I'm about done  
here...

Preoccupied, Andy doesn't hear him.

16 INT. EMERGENCY ROOM

16

Dana, a few uniformed officers, and the FORENSICS EXPERT are huddled with cups of coffee.

FORENSICS EXPERT

The clumps of hair, the placement of the bruises, the smell of turpentine, it's the same guy.

Dana notices Andy as he hurries into the building.

DANA

Here comes the cavalry.  
(waving Andy over)  
Andy. Over here.

Andy joins the officers.

ANDY

How is she?

DANA

Still in the O.R. We haven't heard anything yet.

ANDY

When did it happen?

DANA

He was waiting for her at her place when she got home from class. Andy, this is Detective Riley, the forensics expert from Hartford.

Riley nods.

DANA

(continuing)

He says it's the same man who raped Cara Latham.

ANDY

You need a forensics expert to tell you that?

DANA

Andy...

ANDY

Dana, when was the last time I asked your police department to beef up security on campus? Not the first four times I asked, just the last time!

(CONTINUED)

16 CONTINUED:

16

DANA

Don't get pissy with me, Professor,  
I don't have the manpower here to  
break up a frat party!

A COP walks over.

COP

Sergeant, she's out of the O.R.

17 INT. WAITING ROOM

17

Jed emerges through the swinging double doors and approaches  
the anxious family.

JED

Mr. and Mrs. Kelly, I'm Dr. Hill.  
Sarah's gonna be just fine.

The Mother collapses into the Father, who just stares at Jed  
with tears in his eyes.

JED

(continuing)

She's got some bruises and some  
broken bones that'll take some time  
to heal, but she's out of danger.

FATHER

I don't know how to thank you.

JED

You got any money? I'm just kidding,  
Mr. Kelly. I'm gonna shower and  
change and then we can talk some  
more. It'll be a few hours before  
you can see her.

Jed sees the Mother is visibly shaken. He crouches down, puts  
his hand on her arm.

JED

(continuing)

Mrs. Kelly, the worst part's over.

She embraces Jed. He holds her and whispers:

JED

(continuing)

The heart's pumping blood. She has  
strength. She got through it.

(beat)

Right?

(CONTINUED)

17 CONTINUED:

17

The Mother looks up, tears in her eyes, and nods "yes". Jed stands up. Turns to the little Boy.

JED

(continuing)

And you -- when are you gonna get taller, huh? What are you, 16, 17 years old?

BOY

I'm four.

JED

Oh. Well, you're okay, then.

He turns and heads back to the double doors and, as he does, the little Boy, to no one in particular, says:

BOY

Doctor-Man.

Jed disappears through the swinging doors and, without turning back, we SEE that he's heard what the little Boy has called him...

And he approves.

18 INT. THE SURGEONS' LOCKER ROOM - LATER

18

Dr. Robertson has changed into his street clothes and is snapping on his watch as Jed walks in and begins taking off his scrubs.

ROBERTSON

That was good work.

JED

Dr. Robertson, can I call you Michael?

ROBERTSON

Of course.

JED

Michael, I'm the new guy around here, and I want to make friends, so I'll say this and then we'll start fresh. If you don't think I'm funny, don't laugh at my jokes. If you have a medical opinion, speak up and speak loud.

(MORE)

(CONTINUED)

18 CONTINUED:

JED (CONT'D)

But if you ever again tell me or my surgical staff that we're gonna lose a patient, I'll take out your lungs with a fuckin' ice cream scoop. Got it?

ROBERTSON

(beat)

I'm not gonna like you, am I?

JED

Don't be ridiculous. Everybody likes me.

ANDY (O.S.)

Excuse me, Dr. Hill?

Andy has come in the room. Jed turns.

JED

Yeah.

ANDY

Uh... I'm Andy Safian. I'm Associate Dean at the college.

Robertson slips out the door.

JED

(shaking his hand)

I'm sorry about all this. But the girl's gonna be fine.

ANDY

Thanks to you.

JED

Come to the midnight show. I levitate the next of kin.

Andy laughs.

ANDY

It's Jerald Hill, right?

JED

Jed.

ANDY

'Jed the sled.'

JED

What?

(CONTINUED)

18 CONTINUED: (2)

18

ANDY  
We went to high school together.

JED  
You're kidding?

ANDY  
How long have you been in Westerly?

JED  
About nine hours now. High school,  
huh?

ANDY  
We weren't really in the same... we  
didn't travel in the same circles.

JED  
Did I give you a hard time?

ANDY  
Nah, you didn't know who the hell I  
was.

They share an awkward laugh.

Tanya sticks her head in the door. Surgical mask gone, hair  
down... she's something.

TANYA  
Dr. Hill?

JED  
(looking up)  
Hi, Tanya.

TANYA  
I just wanted to say congratulations.  
(then)  
We're all very happy you're here.

JED  
Good to be here, Tanya. Thanks.

She walks out.

ANDY  
Looks like you're big man on campus  
again.  
(beat)  
Well... I hope to see you around.

JED  
Me, too.

(CONTINUED)

18 CONTINUED: (3)

18

Andy leaves.

Jed crumples the top of his scrubs into a ball and tosses them in the laundry bin for two points.

JED  
(continuing)  
'Doctor-Man.'

We HEAR in V.O. a CACOPHONY OF CHILDREN'S VOICES as we:

CUT TO:

19 INT. PEDIATRIC WING - AN ASSEMBLY ROOM

19

TRACY SAFIAN, mid-20s, is a hospital volunteer. At the moment, she's dealing with a room full of LITTLE KIDS. If Tracy were a professional model, she could make a billion selling Ivory Soap.

Tracy has made the mistake of issuing the kids large sheets of paper and tubs of finger paint. Paint is going everywhere, including on Tracy. She's laughing her head off.

TRACY  
That's wonderful, Maya, but why don't  
you try painting on the paper and not  
on Joshua's I.V. bottle?  
(calling out)  
Kris! I need help, Kris!

The kids are breaking up. One little boy is running around, a clear plastic bag over his head, making faces and scaring the other kids.

Tracy snatches the bag off his head:

TRACY  
(continuing)  
Hey! Don't ever, ever play with  
plastic bags or I'll tie you up and  
feed you to the Little-Kid Monster.

And now the kids are going crazy with laughter... they love Tracy.

KRIS, Tracy's colleague, appears in the doorway with Andy.

KRIS  
Look who I found.

(CONTINUED)

19 CONTINUED:

19

TRACY

Thank God, it's a war zone in here.  
Hey, gang, this is my husband, Andy.  
He's a college professor. That means  
he's very smart and he knows how to  
smear people with finger paint.

ANDY

Not unless they really, really  
provoke you.

TRACY

Andy.

Tracy takes his arm and gives it a squeeze. Then, serious:

TRACY

(continuing)

I heard what happened.

ANDY

You wanna get some lunch?

20 INT. HOSPITAL ELEVATOR

20

Andy and Tracy step in and the elevator doors close behind  
them.

ANDY

The guy got in when she was out at  
class.

TRACY

But she's gonna be alright?

ANDY

Yeah. Turns out your hospital has a  
new surgeon from Mass General. A guy  
I went to high school with.

The elevator stops on the second floor and Jed and Dr. Reznick,  
both in street clothes, get on.

ANDY

(continuing)

Speak of the devil.

JED

And the devil appears.

ANDY

Jed, this is my wife, Tracy, she  
works upstairs in the children's  
wing.

(CONTINUED)

20 CONTINUED:

20

Jed's eyes linger on Tracy for an uncomfortably long moment.

JED  
(to Andy)  
You did very well for yourself.

Tracy looks at Jed, bristling.

TRACY  
I beg your pardon?

JED  
This is Dr. Reznick.  
(to Reznick)  
Alan and Tracy Safian.

ANDY  
Andy.

JED  
I'm sorry. Andy.  
(to Reznick)  
We went to high school together.

REZNICK  
(to Andy and Tracy)  
Listen, we're having a small  
reception to welcome Jed to St.  
Agnes. In the main office. If  
you're not doing anything...

TRACY  
We'd love to, but we have a lunch  
appointment.

The elevator doors open.

JED  
Maybe some other time.

ANDY  
Definitely. Let's definitely get  
together.

Jed and Reznick walk off. Andy looks at Tracy, a little  
puzzled why she declined.

21 INT. CAFE ON MAIN STREET - DAY

21

Andy and Tracy are having lunch. THROUGH the WINDOW in the  
b.g., we SEE the bustle of the town's business district.

(CONTINUED)

21 CONTINUED:

21

TRACY

We got the plumbing estimate this morning.

ANDY

And?

TRACY

How much do you love me?

ANDY

That depends on how much copper plumbing costs.

TRACY

It's \$13,000 and change.

ANDY

Thirteen thousand?!!

TRACY

And change.

ANDY

How much change?

TRACY

It's \$14,000.

ANDY

Fuck that. I'll do it myself.

TRACY

I have a better idea.

ANDY

No.

TRACY

Why not?

ANDY

I don't want to rent out the third floor.

TRACY

Just for a few months. It'll pay some bills. We rent it out to a visiting lecturer or something.

ANDY

I don't want to rent out our home.

(CONTINUED)

21 CONTINUED: (2)

21

TRACY

Honey...

ANDY

I can take care of us.

TRACY

I can tell. I can tell by the way  
you let that asshole on the elevator  
treat me like I was a fucking power  
saw you got on sale at Sears.

ANDY

You're gonna be pissed about that?

Tracy winces slightly, then starts digging in her purse. She  
pulls out a vial of pills, downs two of them with water. Andy  
watches her, then:

ANDY

(continuing; concerned)

You alright?

TRACY

Yeah.

ANDY

This thing is getting worse, Tracy.

TRACY

I'm fine. Lillianfield said...

ANDY

This has been going on for a month.

TRACY

Dr. Lillianfield said it might last  
this long.

ANDY

I want to go see him with you next  
week.

TRACY

No.

ANDY

Tracy --

TRACY

I like taking care of myself, Andy.  
That's who you married. Are we gonna  
argue about it our entire lives?

(CONTINUED)

21 CONTINUED: (3)

21

Andy backs off. After a moment...

TRACY  
(continuing)  
I should really be getting back to work.

ANDY  
How 'bout I pick you up at six?

TRACY  
I don't need a ride home.

ANDY  
It's no problem.

TRACY  
I'm fine.

ANDY  
Tracy, there's a maniac in this town.  
Please.

TRACY  
Kris can give me a ride. It's okay.

ANDY  
You're mad at me, aren't you?

TRACY  
Of course not.  
(touches his hand and  
smiles)  
I'll get a ride with Kris.

22 INT. THE ADMINISTRATOR'S OFFICE - DAY

22

A coffee-and-cake reception is being held for Jed. Doctors and hospital staff mingle.

Tanya is recounting her experience in the O.R. to about six or eight doctors and administrators, including Reznick. Jed is pretty much trying to stay on the outside of all this.

TANYA  
... the frog turns to the lion and  
says: 'Hey, fuck you, I've been  
sick.'

Everyone breaks up laughing.

(CONTINUED)

22 CONTINUED:

22

REZNICK

Wait, wait --

(meaning Jed)

-- I got a terrific story about this guy... You all know Martin Kessler, the Chief of Thoracics at Harvard. Kessler's the one who recommended Jed for this job. Well, Kessler's got Jed as a second-year in Pathology, and Kessler gives out a 400-question midterm. Now it's Kessler's class, and it's Pathology, so you get 350 right and you're pretty happy. 375 and you're popping champagne, right, you're throwing a party. Jed gets 399. That's 399 out of 400, you understand. So what does he do then? He marches into Kessler's office and says, 'I didn't get anything wrong'.

Everyone laughs.

REZNICK

(continuing; as Jed)

'No way. I didn't get anything wrong.'

Everyone laughs louder. Jed is smiling, trying to be a good sport, but he doesn't think the story is funny.

JED

I didn't.

They all laugh even harder. As the little group begins to disperse, Tanya takes Jed's arm and leads him a few feet away.

TANYA

I've decided to go out with you tonight.

JED

What makes you so sure I want to go out with you?

TANYA

I just assumed from the way you asked me twice in pre-op and three times in the O.R.

JED

I was lulling you into a false sense of security.

(CONTINUED)

22 CONTINUED: (2)

22

TANYA

It worked. Pick me up at eight.

Tanya starts to walk away.

JED

Tanya?

She turns around.

TANYA

Dr. Hill?

JED

(as casual as possible)

I didn't get anything wrong.

Tanya looks at Jed a moment, decides he's still joking, laughs a short laugh, and we:

CUT TO:

23 EXT. ANDY AND TRACY'S HOUSE - NIGHT

23

A Mercedes pulls up in front and a 40ish MAN in a \$1,000-dollar suit hops out and opens the passenger door, helping Tracy out of the car. They stand and chat for a few moments, then Tracy kisses him on the cheek and heads for the house.

PULL BACK TO REVEAL we've been WATCHING this from:

24 ANDY'S POV - INT. 1ST FLOOR

24

We HEAR KEYS in the door and Tracy walks in.

ANDY

You know, in street clothes Kris looks positively masculine.

TRACY

What?

ANDY

You said you were getting a ride home from Kris.

TRACY

Were you spying on me?

ANDY

I was looking out my window.

(CONTINUED)

24 CONTINUED:

TRACY

And you were looking at my family's lawyer. He had papers for me to sign.

ANDY

At 7:30 at night?

TRACY

He came by the hospital, he gave me a ride home. What the hell is this?

ANDY

You tell me Kris is taking you home. Then the only lawyer in America who makes house calls lets you out of his Mercedes.

TRACY

Dennis and I are old friends.

ANDY

Thank God. For a moment there, I thought I had reason to be concerned.

TRACY

Dennis Riley handles my parents' estate. Period. He and I have been over for years.

(beat)

Besides, our relationship was purely sexual.

Tracy opens one eye at him and smiles.

TRACY

(continuing)

That was a joke.

Andy shakes his head. She pulls him close, playful, seductive...

TRACY

(continuing)

Not a great joke, granted, but it was a joke.

25 INT. BEDROOM - NIGHT

25

Andy is sitting up in bed among an array of Chinese food cartons. He's going at it with chopsticks and he's not having much success.

(CONTINUED)

25 CONTINUED:

25

From the bathroom, Tracy calls out over the SOUND OF RUNNING WATER.

TRACY (O.S.)  
How's the Kungpao Chicken?

ANDY  
I couldn't tell you.  
(to himself)  
One of the oldest civilizations in  
the world, they still eat with  
sticks.

The WATER SHUTS OFF. After a moment, Tracy enters, wearing nothing but one of Andy's dress shirts -- a vision.

TRACY  
I borrowed one of your shirts. I  
hope you don't mind.

ANDY  
I usually wear that with my brown  
tweed suit, but this is a look, too.

TRACY  
You think?

ANDY  
Listen, would you think any less of  
me if I ate this with a fork? I'm  
beginning to lose my strength here.

TRACY  
I can't let that happen.

She walks over and gives him a long, slow kiss. Then she takes the carton from Andy.

TRACY  
(continuing)  
Here. Lie back.

He complies.

TRACY  
(continuing)  
All the way...

She straddles him, then deftly scoops up some chicken with the chopsticks.

TRACY  
(continuing)  
It's all in the fingers.

(CONTINUED)

25 CONTINUED: (2)

She drops the food into Andy's open mouth.

TRACY  
(continuing)  
You see?

She sensuously begins to move her hips back and forth over his.

ANDY  
Yeah.

TRACY  
More?

She feeds him some more...

TRACY  
(continuing)  
And look, I think your strength is  
returning.

Andy takes the food from her, sets it aside.

ANDY  
It's a miracle...

He pulls her down to him and they begin to kiss heavily now.

After a moment, Tracy sits up and slowly unbuttons her shirt.  
Andy's hands reach up and start to slip it off her shoulders.

Suddenly, she stops cold. She pulls the shirt tightly around  
her. She's staring out the window.

ANDY  
(continuing)  
Tracy?

TRACY  
(whispering)  
He's there again.

Andy turns out the light and looks out the window at:

A BOY

around nine years old. He's standing in the window of the  
house next door. And as Andy and Tracy stare out the window at  
him...

He stares right back.

ANDY  
Jesus, that kid gives me the creeps.

(CONTINUED)

25 CONTINUED: (3)

25

TRACY

Be nice.

(she regards the Boy  
for a moment)I don't think his mother's been home  
one night this week.

ANDY

She works, I've seen her.

TRACY

We gotta put up some curtains in  
here. That's gotta be a priority.

ANDY

Curtains, you're right... then the  
copper plumbing... then...

She starts to kiss him again... he pulls her toward him.

Outside, we SEE the little Boy standing there in the shadows of  
his room, staring out of his window.

26 EXT. ANDY AND TRACY'S STREET - MORNING

26

It's a beautiful New England day.

27 INT. THE HOUSE - SAME TIME

27

Andy is attacking a section of the bannister with a rag and  
some paint thinner. He's not having the kind of success he'd  
hoped. He takes a breather, looks up, and is started to see:

JED

watching him. It's not clear how long he's been standing  
there.

JED

The door was open.

ANDY

Jesus... Hi.

JED

I was looking at a house down the  
street, thought I'd stop by to see if  
I could take you and your wife to  
lunch.

ANDY

You just scared me for a second.

(CONTINUED)

27 CONTINUED:

27

JED

Catch your breath.

ANDY

Tracy's out at her class. But lemme get cleaned up and we can go ourselves. Any excuse to get away from this.

As he walks out of the room towards the downstairs bathroom:

ANDY

(continuing; shaking his head)

Guy on PBS made it look so easy.

JED

A real Victorian, huh?

We HEAR ANDY'S MUFFLED VOICE COMING FROM the BATHROOM, where he's washing his hands. He's telling Jed something about the history of the house and the previous owners.

Jed is focused on a framed article that's been clipped from a newspaper. It sits on a small table in the foyer, and he picks it up and looks at it.

It's a picture of Andy and Tracy on their wedding day. The newspaper is the Daily Crimson and the small headline on the article reads: "Professor Marries Favorite Student".

Andy comes out of the bathroom, drying his hands.

ANDY

To strip all the paint off the bannisters will take me, I figure, pretty much the rest of my life. But it's sort of an obsession with me now.

Jed leads the way out the front door.

JED

So tell me about Tracy...

Andy and Jed are out the door.

CUT TO:

28 INT. THE PRINCE WILLIAM TAVERN - DAY

28

Once a working-class bar, it's now frequented by the college crowd.

(CONTINUED)

28 CONTINUED:

28

Jed and Andy sit at a table eating cheeseburgers and drinking beer.

ANDY

She's been having these abdominal pains.

JED

How often?

ANDY

Maybe once every couple of days.

JED

How long do they last?

ANDY

Maybe half a minute. Sometimes a little longer.

JED

Who's she seeing?

ANDY

A doctor in Boston named Lillianfield. David Lillianfield. You know him?

JED

Yeah. Lillianfield's a good man.

ANDY

He told her it's probably some kind of infection.

JED

He's probably right.

ANDY

The thing is...

JED

What?

ANDY

We really want to have kids.

Jed puts his hand on Andy's arm.

JED

She's gonna be fine, Andy. You'll have all the kids you want, and they'll grow up and they'll help you take the paint off the bannister.

(CONTINUED)

28 CONTINUED: (2)

28

Andy smiles at Jed. Jed calls out to STANLEY, the bartender.

JED  
(continuing)  
Stanley, two boilermakers.

STANLEY  
Hey, Doc --  
(moving his arm)  
-- it hurts when I do this.

JED  
Then don't do that. And get some new jokes.

STANLEY  
New jokes and two boilermakers,  
comin' up.

29 INT. ANDY AND TRACY'S HOUSE - KITCHEN - DAY

29

TRACY  
You did what?!

ANDY  
You're the one who wanted to rent it out. I thought you'd be thrilled.

TRACY  
Do I look thrilled?

ANDY  
This is better than a visiting lecturer. Jed's a friend.

TRACY  
He's not a friend, hon. He didn't even remember your name.

ANDY  
Come on, that was --

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

ANDY  
Wide receiver. And don't talk to me like I'm eleven. He said a stupid thing on the elevator, for Chrissake, what's the big deal? What is the big goddamn deal?

(CONTINUED)

29 CONTINUED:

29

TRACY

There's something strange about him, Andy, there's something I don't like. I know people fall in love with him wherever he goes -- everyone at the hospital practically genuflects in his presence -- but he makes me nervous.

ANDY

Then you're being silly.

TRACY

I'm being silly.

ANDY

Yes. And while we're on the subject, I think it's ludicrous that you drive two hours to see a doctor in Boston when you could just as easily see someone here...

TRACY

(cutting him off)

Andy, please tell me you didn't say anything to Jed. Tell me you didn't share my problem with him.

ANDY

(backpedaling)

No, I just thought that...

TRACY

Alright. Look.

(beat)

I'll go along with this for a few months. It'll pay some bills. But I do not want that man involved in my personal life, and I do not want you discussing any of my problems with him.

The DOORBELL RINGS.

They both freeze for a moment. Tracy goes to the door.

It's Jed.

There's no possible way for Andy and Tracy to successfully mask their uncomfortableness. Jed cuts right through it.

JED

Hi.

(CONTINUED)

29 CONTINUED: (2)

29

TRACY

Hello.

(beat)

Come in.

JED

Thank you.

There's an awkward silence. Then:

JED

(continuing)

Tracy. Andy made me an offer this afternoon. I was thinking that maybe he got a little ahead of himself. Maybe you'd like some time to talk it over first.

ANDY

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

JED

I understand completely if you've had second thoughts.

TRACY

Don't be silly.

JED

You're sure.

TRACY

Andy and I had been planning something like this.

JED

Okay, then. Wait right there...

He walks back out the door. Andy whispers to Tracy:

ANDY

Now's the time to speak up if you've got second thoughts.

Tracy just smiles politely as Jed comes back inside carrying a giant Raggedy Ann doll.

JED

A gift for my new landlords.

(beat)

For the nursery.

ANDY

Hey, that's great.

(CONTINUED)

29 CONTINUED: (3)

29

JED

I know it's down the road a ways...

TRACY

It's adorable, Jed.

(trying for enthusiasm)

Well -- when did you want to move in?

CUT TO:

30 EXT. WAGNER HALL - DAY

30

Students are crisscrossing the quad.

31 INT. ANDY'S OUTER OFFICE - SAME TIME

31

Mrs. Worthington is typing away...

Mr. Leemus is standing on a ladder near the doorway, working on some wiring in a lighting fixture.

And Dana Harris is waiting patiently in one of the chairs.

INT. ANDY'S OFFICE - SAME TIME

Andy is shooting crumpled paper basketballs into a garbage can while Paula drones on.

PAULA

The alarm didn't go off, what can I tell you. The midterm was at 8:30, I set the alarm for 7:00, it didn't go off. If Professor Schmidt wants to give me an incomplete, I really don't care. I can't control everything in this world. The alarm didn't go off.

Andy sinks one.

ANDY

That was pretty good, Paula. Not as good as locking your copy of Beowulf in your friend's car, but it was still pretty good.

Andy opens the door to the outer office as Paula puts on her coat.

ANDY

(continuing)

Dana, come on in and have a seat.

Dana goes into Andy's office. Andy and Paula come out to the:

(CONTINUED)

31 CONTINUED:

31

INT. OUTER OFFICE - CONTINUOUS

ANDY  
Mrs. Worthington.

MRS. WORTHINGTON  
Yes, Professor.

ANDY  
I want you to note all test and exam  
times for Miss Paula Bell here.  
She's to get wake-up calls from this  
office.

PAULA  
Wake-up calls?

ANDY  
She can't be expected to control the  
world, Mrs. Worthington, her alarm  
didn't go off.

MRS. WORTHINGTON  
Yes, Professor.

ANDY  
See you next week, Paula.

Paula can't clear out fast enough.

PAULA  
(pissed)  
Yeah, yeah...

LEEMUS  
Watch yourself.

Paula freezes. Mr. Leemus smiles, gestures to the ladder.

LEEMUS  
(continuing)  
Bad luck.

Paula just looks at the guy. Then walks under the ladder  
anyway.

PAULA  
Jesus...

INT. ANDY'S OFFICE

ANDY  
Do you know what I see when I come to  
work in the morning?

(CONTINUED)

31 CONTINUED: (2)

31

DANA  
A superstitious custodian?

ANDY  
I see fathers loading trunks,  
suitcases and daughters into cars and  
driving them away. Presumably to  
enroll them in schools located in  
towns which, in addition to being  
able to provide heat, water and food,  
can also boast a police force capable  
of protecting them.  
(beat)  
Do you have anything?

DANA  
(point taken)  
Both of the victims were out at a  
class when our guy went into their  
place. Who would know their  
schedules?

ANDY  
So you've narrowed it down to a  
couple of thousand people.

DANA  
(honestly)  
We're doing the best we can. All of  
us, Andy.

Andy goes over to the window and looks out.

DANA  
(continuing)  
Look, I'm gonna need to get the names  
of every male who had access to Cara  
and Sarah's class schedules. I have  
a hunch it's gonna be a short list.

ANDY  
Mrs. Worthington'll help you out.

DANA  
Thanks.

Dana starts to walk out.

ANDY  
(still looking out the  
window)  
Dana.

She stops, turns around.

(CONTINUED)

31 CONTINUED: (3)

31

ANDY  
(continuing)  
What do you think the guy does with  
the hair?

DANA  
With the hair?

ANDY  
Yeah.

DANA  
Makes pillows. Who knows?

32 EXT. TRACY AND ANDY'S HOUSE - NIGHT

32

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

She takes out her keys, stops, and looks over at:

THE HOUSE NEXT DOOR

As the little Boy's MOTHER leaves the house. The Mother is dressed in a white nurse's uniform.

BOY'S MOTHER  
(calling into the  
house)  
Don't forget to turn off the radio.

She shuts the door. Then gets into her car and backs out of the driveway.

Tracy watches her drive off, then looks up at:

THE LITTLE BOY'S WINDOW

where the kid now stands, looking down at Tracy.

Tracy fumbles for her keys.

33 INT. ANDY AND TRACY'S HOUSE - SAME TIME

33

It's dark. We HEAR the SOUND OF TRACY'S KEY in the lock. She enters the dark hallway, carrying the sack of groceries, and makes her way back to the kitchen.

She hits the kitchen light. Starts to put the groceries away when:

(CONTINUED)

33 CONTINUED:

33

She hears a NOISE. She moves to the window and peers out into the back yard. She starts toward the back door, then stops cold when she sees that:

The door is slightly ajar. She slowly opens the door the rest of the way and steps:

34 OUTSIDE

34

Nothing but the SOUND OF CRICKETS. Tracy scans the yard a moment, shivers, then quickly goes back inside and locks the door.

35 INT. TRACY'S BATHROOM - NIGHT

35

Tracy is RUNNING A BATH, undresses. She's slipping into a robe when suddenly she doubles over in pain. She grabs the sink for support.

TRACY

Oh... no...

She straightens up, goes into the bedroom, and dumps her purse onto the bed... grabs a vial of pills, struggles furiously with the safety cap.

TRACY

(continuing)

Come on...

Finally the cap comes off. She hurries back into:

THE BATHROOM

and downs two pills with a glass of water. As she looks up she sees:

JED

reflected in the mirror above the sink. Standing in the doorway. Watching her.

Tracy screams.

The GLASS HITS THE SINK and SHATTERS. The vial hits the ground and the pills scatter all over the floor.

Tracy wheels around and faces Jed.

TRACY

You scared the shit outta me!

JED

I'm sorry about that.

(CONTINUED)

35 CONTINUED:

TRACY

What the hell are you doing?

She bends down and starts to pick up the capsules.

JED

Are you alright?

TRACY

No, I'm not alright!

Jed bends down to help her. Their faces are almost touching.

JED

I can refill this prescription for you.

Tracy lifts her head up and looks right into Jed's eyes.

We HEAR A DOOR OPEN DOWNSTAIRS. Then:

ANDY (O.S.)

Anybody home?

Tracy doesn't take her eyes off Jed.

TRACY

Up here, honey.

36 EXT. TRACY AND ANDY'S HOUSE - LATER

36

The third floor is all lit up. MUSIC pours out of Jed's window into the quiet night.

37 INT. THE THIRD FLOOR - SAME TIME

37

A few scattered boxes. A mattress without a box spring. And on top of the mattress: Jed and a WOMAN. Nude, sweaty, limbs all tangled up.

As she tosses her hair back, we RECOGNIZE the woman as Tanya.

They roll off the mattress and onto the hardwood floor. Into a box. Back onto the mattress. Tanya laughs... cries out:

TANYA

'Doctor-Man'!

38 INT. ANDY AND TRACY'S BEDROOM - SAME TIME

38

MUFFLED LAUGHTER and MUSIC FROM UPSTAIRS. Andy is lying on his side, eyes closed, trying to sleep. Tracy is sitting bolt upright, looking up at the ceiling.

(CONTINUED)

38 CONTINUED:

38

TRACY  
This is ridiculous.

ANDY  
Go to sleep.

TRACY  
Who the hell can sleep with them  
going at it all night? It's been  
like three hours.

ANDY  
(sits up)  
It's bothering you, I'll ask him to  
turn it down.

TRACY  
No. I don't want to make a big  
thing.

ANDY  
If you can't fall asleep...

The MUSIC is TURNED DOWN. Andy looks up at the ceiling.

ANDY  
(continuing)  
Think maybe he heard us?

TRACY  
I hope so.

Tracy rolls over. She adjusts her pillow, tries to settle in.  
Suddenly, she winces... takes a deep breath. She throws back  
the covers and gets out of bed.

ANDY  
Where are you going?

TRACY  
To the bathroom. That alright with  
you?

And she slams the bathroom door.

39 INT. THE THIRD FLOOR - SAME TIME

39

Jed and Tanya are taking a breather between bouts. They're  
sprawled out on the mattress, sheets and covers in disarray.  
Jed drinks from a bottle of wine.

TANYA  
I know why guys like you become  
doctors.

(CONTINUED)

39 CONTINUED:

39

JED  
It's not what you think.

TANYA  
I think it's so you can make a lot of  
money and see naked women.

JED  
Oh... well, then it is what you  
think.

Jed takes another swig.

TANYA  
Hey...  
(taking the bottle  
away)  
Pace yourself.  
(kissing him)  
I'm not done with you yet.

Jed takes back the bottle.

JED  
I'm impervious to alcohol.

TANYA  
(diving under the  
covers)  
We'll see about that...

40 INT. ANDY AND TRACY'S BEDROOM - SAME TIME

40

Andy is looking toward the bathroom. Light streams from under  
the bathroom door.

ANDY  
Tracy?

INT. BATHROOM - SAME TIME

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

ANDY (O.S.)  
You alright?

As she turns TOWARD US, we SEE that her face is covered with  
beads of perspiration.

ANDY (O.S.)  
(continuing)  
Tracy?

(CONTINUED)

40 CONTINUED:

40

We HEAR ANDY TRY the DOOR. It's locked. Tracy grabs the counter, pulls herself to her feet.

TRACY  
Be right there!

She leans on the sink, RUNS the FAUCET, and rinses her face.

41 THE HALLWAY

41

Andy steps back as Tracy comes out the door.

ANDY  
You had me worried.

TRACY  
I'm fine.

Looking shaky, Tracy starts for the bedroom. Andy follows, clearly concerned.

We HEAR A TOILET FLUSH O.S. They both stop and look upstairs as:

TANYA

nude, darts past the third-floor stairwell. A DOOR SHUTS O.S., followed by MUFFLED LAUGHTER.

Andy turns and goes back into the bedroom. Tracy remains in the hall.

ANDY (O.S.)  
You coming?

Tracy doesn't answer. She's still staring upstairs.

CUT TO:

42 EXT. TRACY AND ANDY'S HOUSE - EARLY MORNING

42

A fresh autumn morning. Jed, in his sweats, COMES TOWARD US in an easy jog and enters the house.

43 INT. KITCHEN

43

Tired from a sleepless night, Tracy sits slouched at the table. Andy pours coffee for the both of them.

JED  
Hey, guys, I gotta get you out there.  
Six miles a day keeps the doctor  
away.

(CONTINUED)

43 CONTINUED:

43

Tracy doesn't even look up.

ANDY  
Want some coffee?

JED  
(taking juice out of  
the fridge)  
Never touch it in the morning. You  
okay, Tracy?

TRACY  
(curtly)  
I'm fine.

Jed finishes his juice.

JED  
I've gotta get going. See you, guys.

As he walks out:

TRACY  
(under her breath)  
Unbelievable...

44 EXT. WAGNER HALL - DAY

44

Students crisscross the quad.

45 INT. ANDY'S OFFICE - DAY

45

A file with the heading "Paula Bell" is open on the desk. A small photograph of Paula is stapled to the corner.

Andy sits at his desk, mindlessly rolling up wads of paper and tossing them into the garbage can. Finally, he gets up and goes into the:

OUTER OFFICE

ANDY  
You sure she didn't call to cancel  
her appointment?

MRS. WORTHINGTON  
No, sir. In fact, I called yesterday  
to remind her, just like I do every  
week.

ANDY  
Did you try calling again?

(CONTINUED)

45 CONTINUED:

45

MRS. WORTHINGTON  
Nobody's there, Professor. I keep  
getting her answering machine.

Andy grabs his coat.

ANDY  
She's there. She's dodging the call.

46 EXT. PAULA BELL'S HOUSE - DAY

46

A little one-story place just off campus. ODD, ELECTRONIC  
MUSIC can be HEARD INSIDE.

Andy knocks... waits. He listens to the MUSIC, then knocks  
again. Still no answer. Andy goes to a window and peers  
inside. Nothing.

ANDY  
Paula?

He goes to the back door and tries it. It's unlocked. He  
opens it.

47 INT. HOUSE - CONTINUOUS

47

Typical college decor: plants, posters, cinder-block  
bookshelves.

The ELECTRONIC MUSIC STILL PLAYS as Andy moves through the  
house.

ANDY  
Anybody home?

He starts off down the hall and goes into:

THE BEDROOM

This is where the MUSIC is coming from. The bed is made.  
Everything looks as it should.

Except for the desk chair: it lies tipped back on the floor.

On the desk is a computer. The Screen Saver flashes various  
graphics and EMITS THE ELECTRONIC MUSIC we've been hearing.

And now something else catches his eye. A leaf blowing by the  
door. Then another.

(CONTINUED)

47 CONTINUED:

47

## THE HALLWAY

There's a sliding glass door at the end of the hall. It's open. And now dozens of leaves blow past Andy's feet as he moves closer to the door.

48 EXT. PAULA'S HOUSE - THE BACK YARD - CONTINUOUS

48

Andy steps out into the yard. Small. Fenced in. Trees. The ground is covered with leaves.

ANDY

Paula?

He starts off across the yard and immediately stumbles over something and falls down. He brushes himself off, begins to get up, then stops when he sees:

AN ARM. And then:

A FACE. Half buried in the leaves.

ANDY

(continuing)

Paula?

A rag has been stuffed into her mouth. One eye is swollen and shut while the other stares into space.

ANDY

(continuing)

Oh Jesus.

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

All of her hair has been cut off.

Andy opens his mouth as if to speak, but gags instead.

O.S., we HEAR A SCREAM, and Andy whirls around to see:

One of Paula's NEIGHBORS peering over the fence.

We HEAR A POLICE RADIO OVER a bright flash as we:

CUT TO:

49 EXT. PAULA'S HOUSE - NIGHT

49

A police photographer takes a picture of Paula, now in a body bag.

(CONTINUED)

49 CONTINUED:

49

Neighbors stand by the fence watching as a half-dozen cops comb the back yard for evidence. Andy stands in the midst of it all, drinking coffee from a Styrofoam cup.

Andy turns and watches as Dana confers with a lab technician.

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

CORONER'S ASSISTANT

Gimme a hand?

Andy looks about, realizes everyone else is busy. He walks over and gets on the other side of the bag.

CORONER'S ASSISTANT

(continuing)

One, two, three...

They lift, swinging the bag onto the gurney. Andy wipes his hands on his trousers.

CORONER'S ASSISTANT

(continuing)

Heavier than they look, aren't they?

Dana walks over to Andy.

DANA

I'm gonna need a statement.

50 EXT. TRACY AND ANDY'S HOUSE - NIGHT

50

Andy pulls into the driveway and gets out of the car. Tracy is waiting for him in the doorway.

TRACY

Dean Russell's been calling every ten minutes. Are you okay?

51 INT. HOUSE - HALLWAY - SAME TIME

51

Tracy follows Andy as he heads straight for the hall closet and begins rummaging around.

ANDY

The girl didn't even want to be here.  
She was a good kid...

(beat)

Shitty badminton player, though.

Tracy watches him go through the closet.

(CONTINUED)

51 CONTINUED:

51

TRACY

Honey?

He keeps digging.

TRACY

(continuing)

What're you looking for?

No answer.

TRACY

(continuing)

Andy?

ANDY

Here we go...

He reaches up and takes down a shoebox. He opens the lid, reaches inside, and takes out a small pistol.

Tracy steps back.

TRACY

I thought we agreed you'd get rid of that thing.

ANDY

I didn't.

TRACY

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

ANDY

And I don't want a corpse in my back yard!

(urgently)

Please, Trace. If anything happened to you... honestly... I don't think I'd be able to deal with it.

Tracy looks at him, sees how shaken up he is, and decides not to fight.

TRACY

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

Andy drops the pistol into a drawer and shuts it.

52 INT. THE PRINCE WILLIAM TAVERN - DAY

52

Jed and Andy sit at the bar. A BALLGAME is on TV.

(CONTINUED)

52 CONTINUED:

52

JED  
Stanley, we'll take two more.

STANLEY  
Comin' up, doc.

Jed looks at Andy and sees his mind is elsewhere.

JED  
Wanna hear about the first time I saw  
a corpse?

ANDY  
No.

JED  
It was my first year of medical  
school. Gross Anatomy. The  
instructor took a radial saw to the  
cadaver's head. People were turning  
green, passing out, running outta the  
room...

(beat)  
... I'll tell you, it didn't really  
bother me that much.

ANDY  
Great story, Jed.

JED  
'Course I'll never look at a  
cantaloupe the same way again, but  
other than that...

Andy's in no mood... Jed notices.

JED  
(continuing;  
reassuring)  
You'll get over it.

As Stanley sets down two beers in front of them:

JED  
(continuing)  
Stanley, who's that guy at short?

STANLEY  
New guy. Livelle something.

JED  
What happened to Miller?

(CONTINUED)

52 CONTINUED: (2)

STANLEY  
Flunked the piss test.

Stanley taps his nose. Jed shakes his head.

JED  
Guy can't stay off coke for eight  
million dollars.

ANDY  
Man, I'd give my right arm for one  
million dollars. I can't afford  
plumbing, for Chrissake.

Jed looks at him.

JED  
Would you really?

ANDY  
What?

JED  
Give your right arm for a million  
dollars?

ANDY  
You mean... like... literally?

JED  
Yeah.

Andy stares at Jed. Is he serious?

JED  
(continuing)  
Not even an arm. Say just a finger.

ANDY  
One finger for one million dollars?

JED  
Yeah.

ANDY  
(breaking it off)  
This is a strange conversation.

JED  
I'm talking about a surgical  
procedure. Just to the joint.  
(beat)  
Would you do it?

(CONTINUED)

52 CONTINUED: (3)

52

ANDY  
(beat)  
No.

JED  
Really?

ANDY  
Would you?

Jed just kinda shrugs it off and laughs. Andy checks his watch.

ANDY  
(continuing)  
I should be getting back.

JED  
I'm gonna stick around.

Jed nods his head to indicate TWO WOMEN sitting in a back booth.

JED  
(continuing)  
Stanley, would you give the redhead  
and her friend a round of whatever it  
is they're drinking.

STANLEY  
Bourbon.

JED  
Then bourbon it is.

53 EXT. TRACY AND ANDY'S HOUSE - DAY

53

Andy pulls into the driveway. He starts up the walk when we  
HEAR a CAR DOOR CLOSE O.S. He looks over as Dana crosses the  
street.

DANA  
Got a minute?

54 INT. HOUSE - DAY

54

Dana sits on a ladder and opens her notebook.

DANA  
I just need you to clear up a few  
things for me.

Andy sits on a closed gallon of paint.

(CONTINUED)

DANA

(continuing)

Paula Bell came in to see you three times, is that right?

ANDY

That's right.

DANA

It would've been four times, only...

ANDY

What is this?

DANA

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

ANDY

I went inside. I told you that.

DANA

We also matched it to a sample from Sarah Kelly's room.

ANDY

Sarah came by here to pick up a letter of recommendation and Paula... Am I a suspect, Dana? Am I a fucking suspect?

Dana casually picks up a rag that's sitting on top of some turpentine. She sniffs the rag, looks around.

DANA

All three victims had been in to see you before their attacks.

ANDY

I found Paula, for Chrissake.

DANA

What was it that made you go to her house?

ANDY

She missed her appointment.

DANA

So you went to her house?

(CONTINUED)

54 CONTINUED: (2)

54

ANDY

She was a screw-up. I had a responsibility.

DANA

What's your blood type, Andy?

ANDY

O-positive.

DANA

See, as luck would have it, you have the same...

ANDY

Dana, this is crazy. In my entire life I've never --

DANA

I believe you. I don't think you're the guy.

ANDY

Thank you.

DANA

But I need you to do me a favor...

(beat)

It's procedural, and I wouldn't be doing my job if I didn't ask you to do it.

ANDY

Do what?

DANA

I need a sperm sample. To test against the one we've taken from the victims.

Andy just looks at her, stunned.

ANDY

I can't believe this.

DANA

It's a simple thing. Take maybe an hour. And it'll eliminate you as a suspect.

ANDY

What if I refuse?

(CONTINUED)

54 CONTINUED: (3)

54

DANA

You get to wear my handcuffs.

55 INT. THE PRINCE WILLIAM TAVERN - NIGHT

55

Jed and the REDHEAD and her FRIEND are playing darts. The Redhead lets one fly. It misses the board and sticks into the wall.

REDHEAD

Damn!

JED

No, no, that's much better.

REDHEAD

It is not.

JED

At least you're not hitting innocent bystanders anymore. Bonnie's turn.

The Friend steps up for her turn.

56 EXT. TRACY AND ANDY'S HOUSE - NIGHT

56

Tracy pulls into the driveway. She gets out of the car and hurries into the house.

57 INT. HOUSE - NIGHT

57

The front door bursts open and Tracy staggers inside, calling:

TRACY

Andy!

No answer. She moves to the stairs.

TRACY

(continuing)

Andy!

Nothing. She falls onto the couch and picks up the telephone. Her face is soaked with sweat.

She misdials. Tries again. Waits. We HEAR RINGING on the other end... someone picks up.

OPERATOR (V.O.)

Doctor's office.

TRACY

I need Dr. Lillianfield, please.

(CONTINUED)

57 CONTINUED:

57

OPERATOR (V.O.)  
This is his service. Dr.  
Lillianfield is out of the...

TRACY  
I know it's his service. I need you  
to page him and give him a message.  
Tell him Tracy Safian needs him right  
away, and that it's an emergency.

Tracy clutches the phone to her chest as another wave of pain  
hits her. She grabs her purse and fumbles for the vial of  
pills, but collapses again. She's on the floor as she dials  
the phone once more.

DISPATCHER (V.O.)  
911 Emergency.

58 INT. THE PRINCE WILLIAM TAVERN - NIGHT

58

Jed and the two Women. Several rounds later. The Women are  
hanging on Jed's every word.

JED  
See, the rotator cuff is right here.  
(squeezes the Redhead's  
shoulder)  
Guy screws that up, he can't comb his  
hair, let alone pitch.

Jed's BEEPER GOES OFF. The Friend smiles at him.

FRIEND  
That thing's been beeping all  
afternoon. Are you a drug dealer?

JED  
You could say that, yeah.  
Serious now, he signals Stanley.

JED  
(continuing)  
Phone?

Stanley hands him a phone from behind the bar. Jed starts to  
dial and we:

CUT TO:

59 INT. EMERGENCY ROOM - NIGHT

59

Jed bursts through the double doors, immediately taking charge. Nurses and technicians, including Tanya and Robertson, have already assembled.

Jed talks as he hustles through the E.R., working the staff the way Meadowlark works the Globetrotters.

JED  
Somebody talk to me.

ROBERTSON  
Massive hemorrhaging, it's probably an ovary, we'll have some numbers in about two minutes.

JED  
What's hanging?

TANYA  
A-B Negative, she'll need more.

JED  
Do we have it?

TANYA  
Not enough.

ROBERTSON  
Ah, fuck this hospital.

JED  
Cool it, Michael.  
(to a nurse)  
Cynthia, check the blood bank. If they're low, we're gonna need donors; Mass General, Boston Mercy, Hartford, in that order. Michael, bring the box scores to the dugout and somebody get Jaffe fired up in the bullpen. Let's go, let's play ball.

60 INT. POLICE STATION - SAME TIME

60

Andy waits in a waiting area. He looks up when he hears a DOOR OPEN AND CLOSE DOWN THE HALLWAY. Dana is walking toward him.

DANA  
I'm sorry you had to do this, Andy.  
You can go.

Andy picks up his coat and, without looking at Dana, begins to get up.

(CONTINUED)

60 CONTINUED:

60

DANA  
(continuing)  
Andy --

He heads for the door, but stops when he hears:

DESK SERGEANT (O.S.)  
Mr. Safian?

ANDY  
Yes?

DESK SERGEANT  
Your wife's name came up on a 911...  
a medical emergency.

Andy looks at the Desk Sergeant. His face registers a husband's worst fears.

61 INT. SURGEONS' LOUNGE - SAME TIME

61

BAM, BAM, BAM, sonogram sheets are slapped onto a lightboard next to a number of X-rays.

Jed, Tanya, and Robertson are examining the data. They study the lightboard a moment.

JED  
(pointing)  
There.

ROBERTSON  
I'll get her prepped.

JED  
How much time do I have?

TANYA  
About ten minutes.

JED  
Let's go.

ROBERTSON  
Jed...

Robertson has seen something on the sonogram. He points to it.

ROBERTSON  
(continuing)  
You see this?

Jed stops in his tracks, eyes fixed on the grainy image. No. He didn't.

(CONTINUED)

61 CONTINUED:

61

ROBERTSON  
(continuing)  
Four to five weeks would be my guess.

TANYA  
She's pregnant?

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

Jed stares at the sonogram another moment. Everybody waits.  
Then he turns around.

JED  
(continuing)  
Alright, let's go.

62 INT. HOSPITAL - WAITING ROOM - SAME TIME

62

Andy is met by a young RESIDENT.

RESIDENT  
Mr. Safian?

ANDY  
What happened to Tracy?

RESIDENT  
Your wife is bleeding internally.  
Dr. Hill will come out and talk to  
you as soon as he has her stabilized.

ANDY  
Is she...

RESIDENT  
That's all I know, Mr. Safian.

63 INT. OPERATING ROOM

63

The surgical team sweats under the lights. The procedure is  
already underway. Everybody is tense. Jed is covered with  
Tracy's blood. He's looking down:

JED  
There isn't a lot of good news...  
(looks up)  
The ovary's already ruptured, there's  
a hemorrhagic corpus. It's big.

Jed steps away to give Robertson a better look.

(CONTINUED)

63 CONTINUED:

63

ROBERTSON  
It looks bad.

JED  
Alright, it's a simple game plan. We  
clamp off the bleeding, take the  
ovary, and live to fight another day.

Jed looks up at Tanya. Her eyes are tense.

JED  
(continuing)  
Let's see... I want something...  
What do I want?... Suction. Yes.  
Let's have some of that.

He winks at her. She relaxes.

JED  
(continuing)  
How's her pressure?

ANESTHESIOLOGIST  
Ninety eight but it's stable.

JED  
(beat)  
So Jesus and Superman bump into each  
other at this health spa...

64 INT. WAITING ROOM

64

Andy is bouncing off the walls. He gets up, paces back and forth, then sits down again.

A frail, grizzled OLD MAN sits hunched over in a chair across from him. Without looking up:

OLD MAN  
Got a cigarette?

ANDY  
(lost in thought)  
What?

OLD MAN  
A cigarette?

ANDY  
No.

Andy gets up again. He paces down the hall... back and forth.  
The Old Man simply watches.

65 INT. OPERATING ROOM

65

Jed is finishing up the critical resection. He works for a minute, then steps back from the table and shakes out his cramped hands and fingers.

JED

We're almost home, I just wanna have a last look around. Check for rings and watches.

(to Robertson)

You can take out the packing.

Robertson reaches into the cavity and begins to remove pieces of blood-soaked material used to pack the surgical field. Suddenly, he stops -- he's staring at something.

ROBERTSON

(very concerned)

Jed.

Jed steps forward, has a look where Robertson is indicating.

ROBERTSON

(continuing)

We've got some pathology on the second ovary.

JED

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

ROBERTSON

It was tersed when I unpacked it.

Jed has a careful look now.

ROBERTSON

(continuing)

Think it's necrotic?

JED

(beat)

Yeah.

Jed delicately pokes around a moment.

JED

(continuing)

More suction. I can't see anything.

Tanya hands the tube to Robertson. He applies suction as Jed strains to get the best view possible. Finally, Jed has seen enough.

(CONTINUED)

65 CONTINUED:

65

JED  
(continuing)

Alright, I wanna do a frozen section right away. See whether or not we've got a viable ovary.

TANYA  
We can't.

JED  
Why not?

TANYA  
The pathologist isn't in-house tonight.

JED  
What the hell do I do for a frozen section?

TANYA  
We could call him in.

JED  
How long would that take?

TANYA  
Thirty, forty minutes.

JED  
Fuck it, I can use a microscope. I'll look at it myself.

ROBERTSON  
It'll take a half hour for the processor to warm up.

JED  
(to Anesthesiologist)  
What's her pressure?

ANESTHESIOLOGIST  
Ninety three.

JED  
(to Robertson)  
I don't have that kinda time.

ANESTHESIOLOGIST  
You got maybe half that, tops.

(CONTINUED)

65 CONTINUED: (2)

65

JED

(pause)

Alright. Irrigate. Try to get the  
BP up, I'll be right back.

He walks out of the room.

66 INT. WAITING ROOM

66

Andy and a few other people. Jed, in his scrubs, enters and  
Andy jumps up.

JED

Come with me.

ANDY

What's going on?

JED

Come with me.

Andy follows Jed down a corridor until they have some privacy.

JED

(continuing)

I had to remove one of Tracy's  
ovaries; it had ruptured. A large  
cyst had grown over it... that's what  
was causing her pain.

ANDY

Oh God.

JED

I have to be direct with you 'cause  
we're a little under the gun.

ANDY

Is it under control?

JED

Not yet. There's a problem with  
Tracy's second ovary. It was torsed  
when we opened her up...

(explaining)

... twisted around on its own blood  
supply. Once the blood supply is cut  
off, it becomes necrotic... dead!  
That's my diagnosis. I'd have to do  
a frozen section to confirm it, but  
it would take the lab at least 30  
minutes to process the tissue slide.  
With Tracy's blood loss and pressure,  
we don't have that kinda time.

(CONTINUED)

66 CONTINUED:

Andy just stares at Jed, the color gone out of his face.

JED

(continuing)

So here's the story: I believe the second ovary is necrotic -- there's every indication that I'm right. If I remove it, we're simply removing a dead organ and in all likelihood Tracy will live a normal, healthy life. But she will never be able to have children.

ANDY

(trying to digest this)

And if you don't...

JED

If I close her up right now, and if my diagnosis is right, she could die of toxic shock in the middle of the night.

(beat)

What do you want me to do?

ANDY

(a deep breath)

Do whatever you have to do.

Jed nods.

JED

Everything's gonna be alright.

Jed stands there a moment, wanting to say something else.

ANDY

What?

JED

(deciding it's not the time)

I'll tell you later. Tracy's gonna be fine.

ANDY

Tell me now.

JED

She was pregnant.

(beat)

About four weeks.

(CONTINUED)

66 CONTINUED: (2)

66

ANDY  
(excited for a moment)  
She's pregnant?

JED  
(shaking his head)  
No, Andy... the fetus aborted.  
(explaining)  
Her body sustained a lot of trauma,  
there was nothing that could be done.  
(beat)  
I'm sorry, man.

ANDY  
But Tracy's gonna be okay.

JED  
And that's everything.

In his blood-soaked scrubs, Jed embraces Andy. Jed lets go and walks back to the O.R., leaving Andy standing there... his shirt now bloodstained as well.

67 INT. OPERATING ROOM

67

Jed walks back in.

ROBERTSON  
Dr. Hill, I think this might be a mistake. How do you know it's not still viable?

JED  
This is the wife of a friend, Michael. I'm not taking a chance. Scalpel.

ROBERTSON  
You could be taking out a viable ovary.

JED  
It's necrotic. Scalpel.

ROBERTSON  
Without the histology you can't be sure.

Jed turns to Robertson.

(CONTINUED)

67 CONTINUED:

67

JED  
(severe)  
I'm sure.  
(beat)  
Tanya, gimme the damn scalpel.

Nervous, Tanya waits a moment, then hands it to him.

TANYA  
Scalpel.

JED  
So Moses and Jesus are playing golf.  
Jesus steps up to the tee and hits a  
beauty, right down the fairway...

68 EXT. ST. AGNES - DAWN

68

Two attendants wash down the ambulance. Jed stands in the freezing morning air, watching, still in surgical scrubs. He does something we've never seen him do before: he drags on a cigarette.

69 INT. SURGEONS' LOCKER ROOM - LATER

69

Still in his bloodstained scrubs, Jed is asleep on one of the benches. Reznick, the hospital administrator, enters slowly. He's carrying a large envelope. Jed opens his eyes.

REZNICK  
Jed...

JED  
What do you have there, Arthur?

REZNICK  
(uncomfortable)  
It's from Pathology.

JED  
The histology results?

REZNICK  
(beat)  
We took out a healthy ovary. Only  
the surface was necrotic.

Their eyes meet. Jed looks away, too tired.

REZNICK  
(continuing)  
Jed...

(CONTINUED)

69 CONTINUED:

Jed doesn't say anything. Reznick sets the envelope down on the bench.

REZNICK  
(continuing)  
Take the histology report. Look at it.  
(beat)  
Then burn it.

JED  
That's a nice gesture, Arthur.  
Really. But the lab is gonna have a copy of the report.

REZNICK  
A technician owes me a favor. Lab won't be a problem.

JED  
It's a problem for me.

REZNICK  
This hospital took out a healthy --

JED  
I took out the ovary. No one else.  
(beat)  
I made a judgement call. I stand by it.

Reznick just stands there a moment. Then he picks up the envelope and turns to go.

REZNICK  
You gonna be alright?

JED  
I'm gonna be fine.  
(then)  
I didn't do anything wrong.

70 INT. TRACY'S HOSPITAL ROOM - LATER

70

Tracy lies asleep in the bed. Andy sits in a chair, watching her.

Jed walks in slowly, carrying a tray with some food from the cafeteria.

JED  
(to Andy)  
I figured you probably hadn't eaten in awhile.

(CONTINUED)

70 CONTINUED:

70

ANDY  
We should talk later.

JED  
Andy, I'd like to talk to Tracy.

ANDY  
Later, Jed. Please.

And from O.S. we HEAR:

TRACY (O.S.)  
What's he doing here?

Tracy has opened her eyes. She's weak and groggy from post-op.

JED  
Hey, Mrs. Safian. You gave us quite a scare.

ANDY  
Jed --

TRACY  
Did I?

JED  
Tracy, I know you've been told about what happened.

TRACY  
Yes.

JED  
I don't know if there's any point in saying how sorry...

TRACY  
(matter-of-factly)  
We probably shouldn't speak to each other anymore.

Jed understands, but he tries again.

JED  
I know how you must feel, and you're...

TRACY  
You don't understand. I talked to a lawyer this morning. I'm gonna make sure you don't do this to someone else.

(MORE)

(CONTINUED)

70 CONTINUED: (2)

70

TRACY (CONT'D)

(beat)

You're never gonna practice medicine again.

Andy looks to the floor -- this is what he wanted to talk to Jed about.

His world falling down around him, Jed doesn't move a muscle. Finally, he nods his head, as if hearing the news that his roof is in need of a few repairs.

Exhausted, Tracy slowly closes her eyes.

The three of them are motionless. Each in a separate section of the room.

Each utterly alone.

HOLD ON THIS for a moment, then:

CUT TO:

71 EXT. BOSTON - DAY

71

A beautiful winter morning. We're OUTSIDE a tall glass skyscraper.

72 INT. LESTER FRANK'S OFFICE - DAY

72

LESTER FRANK is a distinguished and successful-looking Boston WASP of an attorney. Jed and Reznick sit across from Lester's desk in this well-appointed office.

LESTER

We were served this morning. Her lawyers are asking 30 million in total damages.

JED

No problem. I've got about nine thousand in the bank. If you can work out a lay-away plan for the rest -- say, a hundred dollars a week for the next two million years -- we can make this thing go away.

REZNICK

We're all glad to see you still have your sense of humor, Jed.

JED

Looks like that's about all I have, Arthur.

(CONTINUED)

72 CONTINUED:

72

LESTER

There'll be some depositions in about a week. We'll introduce the fact that there wasn't a pathologist on duty that night.

JED

While you're introducing things, why not introduce the fact that this woman despises me.

LESTER

Now why would we do that?

JED

Why? Because this isn't about a medical condition, it's about me. She's got an ulterior motive.

LESTER

Hey, doctor, I'll make you a deal. I won't toss around meaningless medical phrases that I don't understand if you don't say things like 'ulterior motive'.

JED

(to Reznick)

This guy's a real sweetheart.

REZNICK

Jed --

LESTER

I'm not paid to be a sweetheart.

JED

You're not paid to be an asshole either, but I don't see that stopping you.

LESTER

Dr. Hill --

JED

Let's not dick each other around. Thirty million, 50 million, it doesn't matter. Anything over ten and I won't be able to get insurance in this or any other state. She's trying to take my license away.

(MORE)

(CONTINUED)

72 CONTINUED: (2)

72

JED (CONT'D)

They can bring in their experts and they can show you the pathology report, but this was a judgement call, and the only person qualified to make it was the chief surgeon on the night of November 17th. Tell her lawyers that, send her some flowers, and let's end this thing.

LESTER

I'm afraid it's not quite as simple as that.

JED

It never is, is it.

LESTER

Let me tell you what a jury sees. They see a beautiful young woman married to a good and hard-working man. They buy an old house and dream about filling it with children. A doctor comes in and ends that dream. Not only does he render her incapable of having children, he destroys the only child she was ever going to have. The young mild-mannered teacher and the spirited girl next door. It's a Norman Rockwell painting and you ripped it to shreds with a scalpel.

JED

You're extremely depressing, Lester, you're a credit to your profession.

LESTER

Maybe I'm wrong. Maybe she's not Donna Reed. Is it worth bringing an investigator in to do some digging?

REZNICK

She volunteers full time in the children's wing at the hospital.

JED

Then she comes home and strips paint from moldings.

LESTER

(chuckling)

You sure picked the wrong girl to screw up on, didn't you, doctor?

(CONTINUED)

72 CONTINUED: (3)

72

JED

I didn't pick her, counselor. I  
don't get to choose.

LESTER

We're going to stay with a straight  
'judgement call' defense. We'll see  
how far it gets us in the  
depositions. Who can we call in?

JED

What do you mean?

LESTER

To be our expert. Who'll give us a  
statement.

JED

A statement saying what?

LESTER

A statement saying you're as good as  
you think you are.

JED

Fuck you.

Jed and Lester stare each other down. Reznick is caught in the  
crossfire. Jed subdues himself slightly.

JED

(continuing)

Call Dr. Martin Kessler. Harvard  
Medical School.

Lester pushes a button on his intercom.

LESTER

(into intercom)

Martha, get me a Dr. Kessler at  
Harvard Medical School.

CUT TO:

73 INT. ANDY AND TRACY'S HOUSE - DAY

73

Andy is standing helplessly in the living room while Tracy  
brings down the last of her suitcases.

ANDY

How will I get in touch with you?

(CONTINUED)

73 CONTINUED:

73

TRACY

You won't. I don't want you to.  
Don't try.

ANDY

Why won't you let me help you through  
this?

TRACY

You think this is a phase? I can't  
have children. Ever.

ANDY

He thought you were gonna die.

TRACY

And right about now he's wishing I  
did.

ANDY

I love you, Tracy.

TRACY

(beat)

He took my insides out and you gave  
him permission. I hope you two are  
very happy together.

A car HORN HONKS.

TRACY

(continuing)

My taxi is here.

74 INT. A CONFERENCE ROOM - DAY

74

at the firm of Sutter, McClennan & Trout (Dennis Riley's law  
firm). The room is heavy with legal decorum and the smell of  
money.

Around a long conference table sit Jed, Tracy, Lester, Reznick,  
Dennis (the lawyer who let Tracy out of his Mercedes), TWO  
SUITS from the insurance company, a few ASSISTANTS, and a  
STENOGRAPHER. At the head of the table, in the hot seat, is  
KESSLER.

LESTER

Dr. Kessler, would you describe your  
history and relationship with Dr.  
Hill.

(CONTINUED)

74 CONTINUED:

74

KESSLER

Dr. Hill was a student of mine at medical school. Upon graduation, I asked him to serve his residency under my direction at Mass General, and upon completion of his residency, I asked him to join our surgical staff.

LESTER

How long have you been teaching at Harvard Medical School?

KESSLER

Twenty-one years.

LESTER

And how long have you been Chief of Staff at Mass General?

KESSLER

Fourteen years.

LESTER

So you've been in a position to work with thousands of young doctors, am I correct?

KESSLER

Yes. And I might add that the doctors I've had the pleasure to teach and work with are among the very best in the world.

LESTER

How would Dr. Hill rank in this group that are among the best in the world?

KESSLER

There's no one better.

75 INT. RECEPTION LOBBY - SAME TIME

75

A messenger exits the elevator and hands an envelope to the RECEPTIONIST. She signs for it, then immediately brings the envelope into:

76 INT. CONFERENCE ROOM - CONTINUOUS

76

The Receptionist discreetly lays the envelope in front of Dennis, then leaves the room.

(CONTINUED)

76 CONTINUED:

76

KESSLER

The bottom line is that he was working under emergency and adverse conditions. A judgement call had to be made.

(to Tracy)

Mrs. Safian, I'm terribly sorry for what happened to you, but --

DENNIS

Please don't address my client directly.

Kessler stops, a little taken aback.

KESSLER

(resentment beginning to creep into his voice)

A lot of doctors would've gone the other way, and I'll tell you why. If the ovary's healthy, fine. If it's not... dead patients don't sue for malpractice.

DENNIS

Doctor --

TRACY

You sonofabitch.

KESSLER

He was trying to save your life.

LESTER

That's enough. Dr. Kessler, we all appreciate your time.

DENNIS

We're not done yet.

The room shifts uncomfortably as Dennis gathers some notes together.

DENNIS

(continuing)

Dr. Kessler, seven months ago, the position of Chief Surgeon became available at Mass General. Did Jed Hill seek that position?

KESSLER

Yes, he did.

(CONTINUED)

76 CONTINUED: (2)

DENNIS

And it was your decision and your decision only as to who would get that appointment, correct me if I'm wrong.

KESSLER

It was my decision.

DENNIS

Did you give the position to Jed?

JED

Excuse me. My name is Dr. Hill.

Everyone looks over at Jed, who had been silent up to this point.

DENNIS

Forgive me.

(to Kessler)

Did you award the position to Dr. Hill?

KESSLER

No.

DENNIS

Why not?

KESSLER

I gave it to another surgeon instead.

DENNIS

I'm sure you did, Doctor. I'm sure that Mass General isn't operating without a Chief Surgeon, but I'm asking why you didn't give the position to Dr. Hill.

KESSLER

He was certainly qualified.

DENNIS

But you didn't give him the job.

KESSLER

There were other candidates who...

DENNIS

Surgeons more qualified?

LESTER

This isn't a trial, Dennis.

(CONTINUED)

76 CONTINUED: (3)

DENNIS

Dr. Kessler, during Dr. Hill's residency at Mass General, you wrote several quarterly evaluations. Evaluations to be read and reviewed by the hospital administrators and the department heads.

KESSLER

Yes.

DENNIS

I'm looking at one right now dated July 15th, 1982 and bearing your signature.

Dennis has an assistant distribute photocopies from the envelope he's just received.

DENNIS

(continuing)

I'd like to read from page three, paragraph four.

(reading)

'While Jed Hill consistently remains the most skilled and the brightest of our residents, we should not ignore what I and several of his colleagues observe to be an indulgence of the God Complex.'

Everyone puts their papers down.

DENNIS

(continuing)

'God Complex.' That's not a typo, is it? It says 'God Complex'.

KESSLER

That was written a decade ago.

DENNIS

What's a God Complex?

KESSLER

How did you get a copy of this? This is privileged infor--

DENNIS

What's a God Complex, Dr. Kessler?

(CONTINUED)

76 CONTINUED: (4)

76

KESSLER

It's a term that has no clinical meaning or usage. Doctors throw it around when referring to --

DENNIS

Sir, all due respect, but knock it off. What did you mean in this evaluation when you said that --

KESSLER

The power to heal can be an enormous thing.

(pause)

An enormous thing.

(beat)

To save a life, to get blood flowing to the cells and vital organs. If a person can do that, if one is as exceptional at it as Dr. Hill, it's not uncommon for such a person to believe they can do anything.

(beat)

The power to heal can be like a drug.

Dennis looks at Lester, who's not happy.

DENNIS

Like a drug, you say.

(pause)

Would it be uncommon for a person with a God Complex to reject the advice of others?

KESSLER

(pause)

No.

DENNIS

Would it be uncommon for such a person to proceed on a course that others might reject, if only out of a sense of God-like power?

KESSLER

Now I believe you're vastly overstating --

DENNIS

Is that why you didn't give Dr. Hill the job?

KESSLER

There were many factors involved with --

(CONTINUED)

76 CONTINUED: (5)

Dennis turns to Jed.

DENNIS

Is that why you removed a healthy  
ovary without any scientific  
diagnosis?

LESTER

Don't you address my client, Dennis.

DENNIS

(still to Jed)

Do you have a God Complex?

JED

You fat-assed Rotarian windbag...

LESTER

Doctor --

JED

Let him address me.

LESTER

Jed --

JED

It's about time someone asked me some  
questions.

LESTER

(to the Stenographer)

Stop typing, we're off the record.

JED

Do I have a God Complex?

DENNIS

Dr. Kessler says yes.

JED

Do you have any idea of the kind of  
grades you have to get in college to  
be accepted at a top medical school?  
Do you have a clue as to how good you  
have to be to lead a surgical staff?  
I have an M.D. from Harvard, I am  
Board Certified in Internal Medicine  
and Trauma Surgery, I have received  
citations from seven difference  
medical boards in New England, and  
I'm never, ever sick at sea! You're  
asking me if I have a God Complex?  
Let me tell you something: I am God!

(CONTINUED)

76 CONTINUED: (6)

And this freezes everyone in the room.

JED

(continuing)

When people go into that chapel and get on their knees and pray that their wife doesn't bleed to death, that their daughter doesn't miscarry, that their mother doesn't suffer phenoneural trauma due to postoperative shock, who do you think they're praying to?! Read your Bible, Dennis, and go to your church. Who knows, someday maybe you'll win the annual raffle. But if you're lookin' for God, he was in Operating Room #2 on November 17th, and he doesn't fucking like being second-guessed.

The room is silent.

JED

(continuing)

This sideshow is over.

Jed gets up and walks out. The room remains silent until:

DENNIS

You've got a winner here, Lester. Is he gonna do the God number in front of a jury?

LESTER

Call my office in the morning. We'll work out a settlement.

DENNIS

It gets better.

LESTER

What do you mean?

DENNIS

We've talked to the bartender at a place called the Prince William Tavern.

Lester puts his pencil down and rubs his eyes.

DENNIS

(continuing)

Ask God how many shots of bourbon he had before he cut my client open.

(CONTINUED)

76 CONTINUED: (7)

76

We HOLD ON the room. Tracy and Dennis have won. Jed, Reznick, and Lester have lost. In a big, big way.

CUT TO:

77 EXT. DENNIS' BUILDING - BOSTON - DAY

77

Snow is falling as Dennis exits the building with Tracy. We SEE their breath as they talk on the steps a moment. Dennis looks like he just won the Superbowl. Tracy is pensive.

DENNIS

The insurance company will wire a draft into my firm's account by sometime next week. Assuming you sign it right away, you should get your money a few days after that.

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

DENNIS

(continuing)

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

TRACY

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

DENNIS

Tracy, we're talking about 20 million dollars.

CUT TO:

INT. ANDY'S CAR - SAME TIME

Andy, unshaven, looking like he hasn't slept in a week, sits in his car across the street and watches Tracy and Dennis.

CUT TO:

EXT. BUILDING - DENNIS AND TRACY

The discussion is making Tracy uncomfortable.

DENNIS

People are gonna start coming out of the woodwork. We need to discuss some umbrella policies.

(CONTINUED)

77 CONTINUED:

77

TRACY

Dennis, I think about what I want for breakfast, I start crying. You can put the money in a coffee can for all I care.

CUT TO:

INT. ANDY'S CAR - SAME TIME

Andy watches as Dennis leads Tracy to a curb where a limo waits. Dennis opens the door for her and kisses her on the cheek. Andy gets out of the car.

EXT. BUILDING - SAME TIME

Andy almost gets run over as he tries to navigate the traffic crossing the busy street... he shouts to her:

ANDY

Tracy!

TRACY

(spotting him)

Oh, God...

ANDY

Tracy!... Wait!...

Dennis takes Tracy's arm and hurries her into the limo. Dennis eyes Andy for a beat, then gets into the limo. He starts to close the door. Andy grabs the door before it's closed and leans into the car.

ANDY

(continuing)

This guy handling the divorce, too?

TRACY

Andy... please.

Dennis closes the door, Andy pulling his hand away just in time.

INT. LIMO - SAME TIME

Andy is banging on the window as the car pulls out. Tracy's staring straight ahead.

ANDY

Tracy!

The car pulls out and is gone.

(CONTINUED)

77 CONTINUED: (2)

77

Andy, standing on the freezing sidewalk alone.

FADE OUT.

A LIGHT IS SWITCHED ON TO REVEAL:

78 INT. ANDY'S OFFICE - NIGHT

78

Andy sits at his desk, sorting through the mountain of paperwork that's accumulated there.

The desk lamp flickers. Andy taps it. Mrs. Worthington sticks her head in the door. She's all bundled up to go home.

MRS. WORTHINGTON  
It's after 8:30.

ANDY  
I'll see you tomorrow.

She doesn't move. He looks up.

MRS. WORTHINGTON  
You should go home.

Andy regards her for a moment, then goes back to his paperwork.

ANDY  
I'll see you tomorrow.

Mrs. Worthington slips out the door. Andy works a moment longer, rubs his eyes... The desk lamp flickers.

ANDY  
(calling)  
Mrs. Worthington, the damn bulb...

But she's gone. Andy steps out into the:

OUTER OFFICE

No one.

79 INT. WAGNER HALL CORRIDOR - NIGHT

79

Empty. All we HEAR is the SOUND OF ANDY'S FOOTSTEPS as he walks down the long corridor to:

80 THE STAIRWELL - NIGHT

80

Andy goes down the stairs... At the bottom, he goes through a door and into:

## 81 THE BASEMENT - NIGHT

81

A very long corridor. A series of HUMMING PIPES run the length of the ceiling. Andy comes through the door at the end and starts up the long corridor toward a closed door with the word Maintenance stenciled sloppily across the middle. Then, in smaller letters, the name E. Leemus. Andy opens the door, feels around for a light switch, and walks into the:

## 82 BOILER/MAINTENANCE ROOM

82

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

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

He starts to walk out, then sees a small room -- an opening off the boiler/maintenance room. The door is partially open. A dull light comes from the room. Andy knocks on the door. No answer.

ANDY

Mr. Leemus?

Andy cautiously enters the room. A single bed in the corner is neatly made. On a large box that serves as a night table is a desk lamp. Next to the lamp is an old photograph in a cardboard frame of a woman. The woman has a severe face set off by very long hair.

Beside the picture is an old cigar box. Andy's drawn to it. He opens the box...

... and freezes stone cold.

Inside the box, along with combs, photos and trinkets...

... is a lock of long brown hair.

Andy suddenly senses someone behind him. As he whips around, he is face to face with Leemus, a hammer in his hand. The LIGHTBULB Andy was holding HITS the GROUND, EXPLODING at his feet.

Andy grabs Leemus' right arm just before the hammer hits him, deflecting the blow and sending the hammer flying. Locked together, Andy and Leemus slam into a metal cabinet, the DOORS EXPLODING OPEN from the impact of the two men.

And then an incredible thing happens.

Hair rains down on them from the shelves above.

(CONTINUED)

82 CONTINUED:

82

Andy screams at the sight of it. Leemus grabs a rag and tries to stuff it in Andy's mouth. Andy elbows Leemus and breaks free. He rolls on his back and kicks Leemus in the balls. Leemus doubles over and Andy arches back and kicks him in the face.

Andy has totally lost control now. His expression is distant, totally unaware of the beating he's about to give. He jumps onto Leemus, his fists a blur, and begins to pummel the man's face and chest. Everything that's happened to him in the last few weeks is coming out now. All Leemus can do to shield himself is to fold his arms over his face until the beating stops.

Andy grabs Leemus by the hair and beats his head back into the cabinet... over and over... until blood and hair cake on the cabinet and Leemus, at last, goes limp.

Andy sits there, breathing heavy, holding Leemus' head. Finally, he drops him to the floor... and we:

CUT TO:

83 INT. POLICE STATION - NIGHT

83

Once again, Andy waits on a bench outside Dana's office. Bandaged, he holds an ice pack on one side of his head.

Across from Andy is a display featuring the CPR dummy "Resuscitation Annie". Next to the dummy is a sign that reads: Save a Life -- Renew Your CPR Credential!

Andy just stares at the dummy's lifeless eyes -- an eerie reminder of Paula Bell's face in the leaves.

A hand gently touches his shoulder, shaking him from his reverie.

DANA

(re: the dummy)

Don't worry, you don't look as bad as she does.

(then)

Nice work catchin' the bad guys, Professor.

Andy lowers the ice pack.

ANDY

You want something done right, goddamnit, call a teacher.

Dana laughs.

(CONTINUED)

83 CONTINUED:

83

ANDY  
(continuing)  
I went absolutely crazy, Dana. So  
help me God, I think I could've  
killed him.

DANA  
I'll remember to never get you that  
mad at me.

ANDY  
I was that mad at you.

Taking in Andy's condition:

DANA  
Lemme buy you a drink.

CUT TO:

84 INT. A TOWNIE BAR - NIGHT

84

Unlike the Prince William, the bar caters less to the college crowd and more to the middle-class residents of the town. Andy and Dana are sipping beers at a back table.

ANDY  
Jed had just come out of the O.R. to  
talk to me. He was covered in blood,  
and he was telling me what he was  
about to do and that he needed my  
permission to do it. And there was  
a second, maybe a second and a half,  
between him telling me that Tracy was  
pregnant and him telling me the fetus  
was aborted during surgery. A  
second.

(beat)  
Maybe a second and a half.  
(beat)  
It was the happiest time of my life.

DANA  
(sincerely)  
That is a horrible story. That's the  
worst story I've ever heard.

ANDY  
And I appreciate your words of  
comfort.

(CONTINUED)

84 CONTINUED:

84

DANA  
I mean it, Andy. You are like  
fucking Job. Shit just happens to  
you.

ANDY  
(beat)  
Have you had a lot of success talking  
jumpers in from window ledges?

DANA  
I've never had to.

ANDY  
It's a good thing.

DANA  
Andy?

ANDY  
Yeah?

DANA  
(sincerely)  
Don't jump.

Andy looks at her and smiles.

ANDY  
Thank you.

Dana finishes off her beer.

DANA  
I'm on duty early tomorrow. Can you  
give me a lift back to the station,  
I left my car.

CUT TO:

85 EXT. POLICE STATION - NIGHT

85

As Andy's car pulls up in front.

ANDY  
Thanks for the beer.

DANA  
I'll call you in a few days. See how  
the welts are doing.

Dana reaches for the door handle, then stops.

(CONTINUED)

85 CONTINUED:

85

DANA  
(continuing)  
Can I ask you something?

ANDY  
Sure.

DANA  
How well did you know Tracy?

ANDY  
She was my wife, what do you mean?

Dana considers for a moment, then says:

DANA  
My brothers, my friends, and my ex-husband have all accused me of wielding my sense of honesty like a blunt instrument. I don't want to hurt you any more than you have been, but I'm fairly sure I'm doing the right thing. I want you to wait here. I'm gonna run inside and get something for you.

ANDY  
What?

CUT TO:

86 EXT. LEXINGTON INN - NIGHT

86

Circa 1700s, the sign on the front lawn of this inn is lit by a single lamp.

Andy's car pulls up. He jumps out and hurries up the cobblestone walk, carrying a large manila envelope, and we:

CUT TO:

87 INT. LOBBY - SAME TIME

87

Andy rushes past the DESK CLERK, who stops Andy with his voice.

DESK CLERK  
Sir?

Andy stops and turns around.

DESK CLERK  
(continuing)  
Can I help you?

(CONTINUED)

87 CONTINUED:

87

ANDY  
Jed Hill's room? Dr. Hill?

CUT TO:

88 INT. HOTEL CORRIDOR

88

Andy knocks on #201. Jed opens the door. He's in sweatpants and a bathrobe. Unshaven.

ANDY  
It wasn't my baby.

Jed stares at him for a moment.

JED  
Come inside.

Andy walks in and Jed closes the door.

89 INT. JED'S ROOM - SAME TIME

89

JED  
What the hell happened to your face?

ANDY  
It doesn't matter.

Andy hands Jed the envelope.

ANDY  
(continuing)  
Read it. It's the lab test, the sperm sample, the thing they did after the Paula King rape.

Jed opens the envelope slowly.

ANDY  
(continuing)  
I'm sterile.

JED  
(pause)  
Aw Jesus, Andy.

ANDY  
She was screwin' around on me. And I know who it was, too.

JED  
Her lawyer?

(CONTINUED)

89 CONTINUED:

89

ANDY

Absolutely.

(pause)

What made you say that?

JED

You were always nervous about him.

ANDY

Dennis fucking Riley. What the fuck kind of a name is Dennis. Fucking comic-strip character.

JED

Take it easy.

ANDY

I'm not gonna take it easy. Not anymore.

JED

Andy... I don't know, maybe we should both think about moving on with our lives.

Jed looks away for a moment and laughs to himself.

ANDY

You're smiling?

JED

My lawyer wanted to hire a private investigator to dig up some dirt on Tracy. I assured him it was a waste of time.

ANDY

It's not too late, Jed. Call your lawyer, call your insurance company, tell 'em to stop the presses.

JED

Andy --

ANDY

She screwed us both, Jed.

JED

It's over, Andy.

(beat)

Who knows, maybe I got what I deserved. And if Tracy was unfaithful, she still got ten times worse than she deserved.

(CONTINUED)

89 CONTINUED: (2)

89

Andy takes this in... then stands up to leave.

ANDY

Yeah. But did I get what I deserve?

(beat)

Jed? Did I?

JED

Why don't you sit down and have a beer, Andy, you're wound up pretty tight.

ANDY

No. No, thanks.

JED

Andy --

ANDY

Listen, Jed, do what you want. I'm outta here.

JED

Where are you going?

ANDY

I'm gonna go out and get to know my wife.

And Andy is out the door as we:

CUT TO:

90 EXT. DOWNTOWN BOSTON - DAY

90

A sunny winter morning.

CUT TO:

91 INT. DENNIS RILEY'S OFFICE BUILDING - DAY

91

Raised silver letters on the wall tell us that we're back at the firm of Sutter, McLennan & Trout.

An elevator opens and Dennis, in one of his \$1,000 suits, gets off and heads through the glass doors and into:

INT. RECEPTION ROOM - SAME TIME

Andy, in jeans, boots, and an overcoat, still unshaven and beat up, is sitting on a leather couch near a very nervous RECEPTIONIST.

(CONTINUED)

91 CONTINUED:

91

ANDY

Hi, Dennis.

DENNIS

Andy.

RECEPTIONIST

He doesn't have an appointment, Mr. Riley.

ANDY

I just thought I'd stop by.

RECEPTIONIST

I explained that this was a reception area and not a waiting room.

ANDY

She did, Dennis. She made that distinction.

(to the Receptionist)

I call him Dennis 'cause we're old friends. We both slept with my wife.

DENNIS

Claudia, call Security.

ANDY

Go ahead, Claudia. And after that, could you ring up the U.S. Attorney's Office? Dennis and I need to talk to them about the definition of Conspiracy to Commit Insurance Fraud.

DENNIS

(pause)

Put down the phone, Claudia.

ANDY

(to Claudia)

We'll be in Dennis' office. I could use some coffee.

CUT TO:

92 INT. DENNIS' OFFICE

92

Dennis closes the door behind Andy as they enter. Andy begins pacing around the office, picking up and putting down various knickknacks.

DENNIS

What the hell happened to your face?

(CONTINUED)

92 CONTINUED:

92

ANDY

I beat the shit out of a deeply disturbed serial rapist. I want an explanation.

DENNIS

An explanation for what?

ANDY

For how my wife could've been pregnant when her husband's sterile. Immaculate conception? If that's the case, I wouldn't have settled for 20 million if I were you.

DENNIS

I didn't have any knowledge of this, Andy, and I wasn't sleeping with your wife.

ANDY

Bullshit.

DENNIS

Pretty fancy retort for a college professor.

ANDY

Fuck you.

DENNIS

Did you think that if I had been sleeping with her I was gonna tell you?

ANDY

No.

DENNIS

Then what can I do for you, Andy?

ANDY

Well, first you can shove that paperweight up your ass, then you can tell me where Tracy is.

DENNIS

Can't do either one.

ANDY

Why not?

(CONTINUED)

92 CONTINUED: (2)

92

DENNIS

'Cause this paperweight won't fit up my ass and telling you where Tracy is would break an attorney/client privilege.

(pause)

Now if there's nothing more I can do, Security will be happy to escort you out, and Claudia will be happy to call the U.S. Attorney for you.

The wind's been taken out of Andy's sails. He gets up and goes to the door, then turns around.

ANDY

(quietly)

Were you sleeping with her?

DENNIS

(sincerely)

No.

ANDY

(beat)

Can you help me?

DENNIS

(beat)

No.

ANDY

(pause)

I'm desperate.

Dennis looks at Andy... he wants to find a way to help.

DENNIS

What is it you want, Andy?

ANDY

I want to find out who my wife is.

DENNIS

(pause)

Talk to her mother.

ANDY

What?

DENNIS

Talk to her mother.

ANDY

Her mother's dead.

(CONTINUED)

92 CONTINUED: (3)

92

DENNIS  
No, she's not.

ANDY  
Tracy's mother died 12 years ago.

DENNIS  
Suit yourself.

ANDY  
What are you telling me?

DENNIS  
Talk to her mother. Bring her some  
scotch.

CUT TO:

93 EXT. SOUTH BOSTON STREET - DAY

93

A pretty grim part of town.

CUT TO:

94 INT. VESTIBULE - SAME TIME

94

A 3x6 lobby in a rundown building. Andy's finger runs down the  
single row of buzzers with names taped next to them until he  
finds:

KENNSINGER - 3B

He presses the buzzer. Nothing. He presses again. Then from  
the ancient voice box:

MOTHER (V.O.)  
Yeah?

ANDY  
Mrs. Kennsinger?

MOTHER (V.O.)  
Who is this?

ANDY  
My name's Andy Safian.

There's a long silence.

ANDY  
(continuing)  
Mrs. Kennsinger?

Nothing.

(CONTINUED)

94 CONTINUED:

94

ANDY  
(continuing)  
Mrs. Kennsinger?

Andy presses the buzzer again. Then again and again.

MOTHER (V.O.)  
Who is this?

ANDY  
Mrs. Kennsinger, my name's Andy  
Safian. I was married to your  
daughter.

CUT TO:

95 INT. CORRIDOR - SAME TIME

95

Andy knocks on Apartment 3B. The door opens a few inches.  
It's restrained by a door chain.

TRACY'S MOTHER is a woman in her late 50s. Once beautiful, her  
face and body have been ravaged by hard times and alcohol.

MOTHER  
Who are you?

ANDY  
My name's Andy Safian.

MOTHER  
So what?

ANDY  
Did your daughter ever tell you she  
had a husband?

MOTHER  
Did your wife ever tell you she had  
a mother?

ANDY  
Sure.

MOTHER  
You're a liar, mister, and I don't  
talk to fools.

She closes the door in Andy's face. Andy knocks on the door  
again. She opens it the same three inches.

ANDY  
She said you were dead.

(CONTINUED)

95 CONTINUED:

95

MOTHER  
Burned in a fire?

ANDY  
Car accident.

MOTHER  
You believed her.

ANDY  
Of course.

MOTHER  
Then you're still a fool.

She starts to close the door again, but not before Andy jams his foot in the opening. He takes a pint bottle of scotch out of his coat pocket.

ANDY  
I thought maybe we could have a drink  
and talk.

CUT TO:

96 INT. APARTMENT - LATER

96

Shabby and rundown would be nice words for the place. So would cluttered and dark. The bottle of scotch is now half empty as Mother drains her glass, closing her eyes in ecstasy as the alcohol warms her insides and soothes her head.

MOTHER  
She sure loved her daddy. Second-  
best confidence man in South Boston,  
and believe me, we grow 'em here like  
Kansas grows corn. He taught her  
everything. Bottom dealing, seconds,  
slides... he showed her the street  
hustles. Just small-time stuff,  
nothing dangerous. I showed her  
things, too... we were a very close  
family.

ANDY  
Mrs. Kennsinger, I wanted to ask you  
some questions.

MOTHER  
She tried to do the smart thing, I  
give her that.

ANDY  
What was that?

(CONTINUED)

96 CONTINUED:

96

MOTHER

What?

ANDY

What was the smart thing?

MOTHER

Marry a bank account, what do you think?

ANDY

Tracy was married before?

MOTHER

No, no, I said she tried. You need to pay attention. She took up with one of Jack's old partners in Newport. A millionaire with a heart problem. He wouldn't marry her, though. Not even after she got pregnant.

She pours herself another glass.

ANDY

Mrs. Kennsinger --

MOTHER

It's a single-malt scotch. That was classy, mister. I haven't had single malt since '69. I drink crap. Blended whiskey is crap, I don't care what color the label is.

ANDY

I need to find Tracy.

MOTHER

You know what I'm talking about, don't you?

(she takes a long sip)

Tell me the part again where she was working in the children's ward of the hospital.

ANDY

She likes kids.

Mother laughs.

ANDY

(continuing)

What?

(CONTINUED)

96 CONTINUED: (2)

96

MOTHER

Boy, did that girl find a live one.  
Like shooting a tuna fish in a  
barrel. Big one, too. Big 'ol tuna  
fish in a barrel.

ANDY

You're drunk.

MOTHER

And you're stupid.

(beat)

I can say that to you 'cause you're  
my son-in-law. Lemme show you  
something. You like card tricks?

Mother goes to an end table and opens a drawer. She pulls out  
a pack of cards.

ANDY

Look, can you tell me where Tracy is  
or not?

MOTHER

I'm an old lady and I'm smarter than  
you are, you can learn something.

She shuffles the cards a few times with impressive dexterity.  
She fans the deck and holds it out to Andy.

MOTHER

(continuing)

Pick one.

Andy hesitates.

MOTHER

(continuing)

Pick a card, they're not gonna bite  
you.

Andy picks a card. We SEE that it's the Jack of Clubs.

MOTHER

(continuing)

Look at it.

He does.

MOTHER

(continuing)

Put it back in the deck.

He does. She hands him the deck.

(CONTINUED)

96 CONTINUED: (3)

96

MOTHER  
(continuing)  
Shuffle 'em.

ANDY  
Mrs. Kennsinger --

MOTHER  
Oh, call me Mom.

ANDY  
I don't think so.

MOTHER  
Shuffle the cards.

Reluctantly, Andy starts to shuffle the cards.

MOTHER  
(continuing)  
Shuffle 'em, shuffle 'em, shuffle  
'em.  
(beat)  
Shuffle 'em good.

ANDY  
(edgy)  
I'm shuffling the cards, alright?

MOTHER  
You satisfied the deck's shuffled?

ANDY  
Yes.

MOTHER  
And your card is mixed in there good?

ANDY  
Yes.

MOTHER  
(remembering fondly)  
I remember, Jack and me, we'd give  
Tracy a little bit of the money each  
week. So she could buy candy or  
lipstick or whatever little girls  
spend money on.

ANDY  
Ma'am --

(CONTINUED)

96 CONTINUED: (4)

96

MOTHER

She wouldn't spend it, though. Not a penny. She kept it under her mattress. I swear to I-don't-know-what, I think that child had maybe two hundred dollars under her mattress. I don't know your card, right?

ANDY

Is this really important?

MOTHER

Do you see a drink in my hand?! We are chatting.

ANDY

I'm sorry.

MOTHER

(beat)

I'll tell you something about Tracy. I honestly don't think it bothered her all that much when her father cleaned out the bank accounts and disappeared.

ANDY

(beat)

Really?

MOTHER

Nah.

(sobers for a moment)

I think it bothered her that he took the two hundred dollars from under the mattress.

Andy takes this story in, then:

MOTHER

(continuing)

No way I could know what the card is, right?

ANDY

(getting up)

Jesus --

MOTHER

No way?

(CONTINUED)

96 CONTINUED: (5)

96

ANDY

No already, how many times do you  
want me to --

MOTHER

You wanna bet me a double 'c'?

ANDY

What?

MOTHER

Two hundred bucks. You wanna give  
two hundred bucks I know your card,  
I give you two hundred I don't?

ANDY

No.

MOTHER

Of course not. 'Cause once money's  
involved, you take me seriously.

ANDY

I don't understand what any of this  
has to do with --

MOTHER

Why do you give a Frenchman's fuck  
who she was sleeping with? Your  
marriage wasn't about love, it was  
about money. Get into the game. Go  
for the 20 million.

ANDY

(pause)

You think Tracy was pulling a scam?

MOTHER

What the hell have I been telling  
you?!! Am I talking to my fucking  
shadow?!! I got the Jack of Clubs in  
my goddamn pocket!!

She pulls it out and throws it at him. She calms herself  
down... takes a sip of her drink.

MOTHER

(continuing)

Look... I don't know what the game  
was, but you got stung. So did your  
friend the surgeon. It's probably  
best for you to just take your  
medicine like a good boy.

(MORE)

(CONTINUED)

96 CONTINUED: (6)

96

MOTHER (CONT'D)

Go home. Start over. But do me a  
favor... leave the scotch.

His mind a little blown, Andy gets up slowly.

ANDY

Did she ever have the baby?

MOTHER

What baby?

ANDY

The Newport millionaire.

MOTHER

She pocketed the money he gave her  
for the abortion and went to a doctor  
at a clinic downtown. She ended up  
working for the guy for six months.  
She disappeared with 80 thousand  
dollars of the clinic's money. How  
much do you think I saw?

ANDY

What was the name of the doctor?

MOTHER

How much do you think I'm gonna see  
from the 20 million?

ANDY

What was the name of the doctor?

MOTHER

How much do you think she's gonna  
give her dead mother?

ANDY

Was it David Lillianfield?

MOTHER

You think you can drink this much and  
remember a name from...

ANDY

Lady!! Was the name of the doctor  
David Lillianfield?!!!

MOTHER

(quietly)

Welcome to the game.

CUT TO:

97 CLOSEUP - BOSTON YELLOW PAGES

97

The book is open to Medical Answering Services. Several names have been crossed out.

OPERATOR (V.O.)  
Code Blue Answering Service.

ANDY (V.O.)  
Dr. Lillianfield, please.

PULL BACK TO REVEAL:

INT. GAS STATION PHONE BOOTH

It's just off the highway and it's being pelted with RAIN.

OPERATOR (V.O.)  
This is Dr. Lillianfield's service,  
may I take a message?

ANDY  
Yes. I'm a patient of Dr.  
Lillianfield's. I received a bill  
recently and I don't have his new  
address. You wouldn't happen to know  
where I could send...

OPERATOR (V.O.)  
I'm sorry, sir, I'm not allowed to  
give out that information, but if you  
care to leave a message, I can...

Andy hangs up the phone.

ANDY  
(to himself)  
Think.

He thinks for a moment, then:

CUT TO:

98 INT. CODE BLUE ANSWERING SERVICE

98

A threadbare, unattended front office. A desk and a couple of chairs. Behind it, a larger room with a switchboard. TWO OPERATORS are at work. The PHONES KEEP RINGING. No one notices Andy, dripping wet, standing in the doorway.

ANDY  
(shouting over the  
RINGING)  
Hello?

Nothing.

(CONTINUED)

98 CONTINUED:

98

ANDY  
(continuing)  
Excuse me?

He gets the attention of one of the Operators. She comes forward.

ANDY  
(continuing)  
Can I speak to the manager?

OPERATOR  
Mr. Hearn leaves at five, I'm afraid  
you'll have to come back tomorrow.

ANDY  
I'm Dr. Lillianfield. Mr. Hearn  
asked me to fill out a 'change of  
address' card for your billing.

The Operator goes through the card file on her desk.

OPERATOR  
Was that Lillianfield?

ANDY  
Yes. David.

She hands Andy Lillianfield's card.

OPERATOR  
Why don't you just write it in on the  
old card and we'll take care of the  
rest later.

ANDY  
(beat)  
Thank you.

CUT TO:

99 EXT. MASSPIKE - NIGHT

99

Andy speeds up the highway, his WINDSHIELD WIPERS fighting  
against the RAIN.

CUT TO:

100 EXT. BACK ROAD - NIGHT

100

Andy's car turns at a sign that directs him to Shore Points.

CUT TO:

101 EXT. NARROW DIRT ROAD - NIGHT

101

The car powers through the mud, fishtailing as it takes the corners. He rounds a bend and suddenly slams on his brakes. He shifts into reverse and backs up a few yards to a driveway entrance he's just passed. As his car turns down the driveway, we HOLD ON the MAILBOX: the sign below it reads "Lillianfield".

CUT TO:

102 EXT. THE BEACH HOUSE - NIGHT

102

The house is on the edge of a high cliff overlooking the ocean. There should be no mistake about it, this isn't the Caribbean, it's the Atlantic on a windy winter night. Seventy five feet below, an angry SEA CRASHES HUGE WAVES against a rocky cliff.

Andy's car emerges from the seclusion of the trees. He pulls up to the dark house and gets out of the car. No hat or umbrella. He walks up to the front door and knocks. Waits. Nothing. He knocks harder, but the WIND seems to drown it out. He starts POUNDING ON the DOOR.

ANDY  
(shouting)  
Hello!... Anyone in?...

Nothing. He has one last look around, then reluctantly gets back in his car.

103 EXT. DRIVEWAY ENTRANCE - CONTINUOUS

103

Andy pulls up and is about to turn onto the road when the "Lillianfield" sign again catches his eye. Andy considers it for a second, thinking... He then pulls out onto the road and immediately turns into:

AN ADJACENT DRIVEWAY

At the end of the driveway, he stops and gets out of the car.

104 EXT. THE BEACH HOUSE

104

A row of hedges separates the two properties. Andy pushes his way through the hedges and makes his way through the mud to the back of the house. We HEAR a kind of RHYTHMIC BANGING SOUND ABOVE the ROAR OF the CRASHING WAVES.

As Andy rounds the corner of the house, he slips and falls in the mud. He looks up and sees that the rhythmic banging is the SOUND OF an UNLATCHED SCREEN DOOR, blowing freely in the wind. Andy starts for the door.

105 INT. BEACH HOUSE - CONTINUOUS

105

The SCREEN DOOR is still BANGING against the house as Andy slowly enters. He walks into a dark room, leaving the screen door flapping behind him. He looks around, not really knowing what he's looking for. Then he notices something on a small table...

... a deck of cards. He walks to the table, picks up the deck, looks at it, and is about to put it down when:

Headlights sweep the room. Andy freezes, then quickly slips back into the hallway. Outside, a CAR DOOR SLAMS. Then ANOTHER. And now TWO VOICES can be HEARD. A man and a woman's. They're LAUGHING, SHOUTING and enjoying the RAIN... coming up to the front door.

Andy looks down the hallway to the open back door, decides not to go for it. As the front door bursts open, Andy steps back into a dark alcove beneath the stairs.

The couple enters, breathless with excitement from their dash in the rain. And now the silhouette of the woman runs TOWARD US. Andy steps back further into the shadows as he realizes it's Tracy.

She switches on the living room light as she passes within inches of Andy, hurrying to close the back door.

TRACY

I'm soaked! I'm completely soaked!  
(pulling the door shut)  
It's freezing in here!

Holding his breath, Andy flattens himself against the alcove wall as the man's dark figure now moves toward him. O.S., we HEAR TRACY CURSING the latch as she tries to get the back door closed.

The man is coming down the hall. He's almost on top of Andy when he steps into the shaft of light coming from the living room:

It's Jed. He stands directly in front of Andy for a moment, his wet face seeming to glow in the light. Tracy returns and throws her arms around him.

TRACY

(continuing)  
Warm me up, I'm freezing.

She pulls back... sensing Jed's mood change.

TRACY

(continuing)  
What?

(CONTINUED)

105 CONTINUED:

105

JED  
(thinking)  
... I don't know...

TRACY  
(kissing him)  
Take me upstairs.

ANDY

stands there, frozen, in a state of shock. If he reaches out, he could touch them. He's still holding his breath as Jed and Tracy turn and disappear up the stairs.

106 EXT. BEACH HOUSE - NIGHT

106

Andy emerges from the back door and steps outside. The WIND catches the SCREEN DOOR and SLAMS it against the house. Andy ignores it and starts toward his car. The SCREEN DOOR CONTINUES TO BANG against the house.

DANA (V.O.)  
Congratulations.

107 INT. DANA'S LIVING ROOM - DAY

107

Dana's standing, amazed at the story she's just heard. Andy's sitting on the edge of the couch, as calm as he is intense.

DANA  
That wins the prize. That's the most ludicrous story I've ever heard.

ANDY  
(quietly)  
Dana --

DANA  
No, wait a minute, okay. I haven't lived a sheltered life, Andy, I'm not a librarian, I'm a police detective, and even in a small college town, you see some mind-bending things. Now...

ANDY  
Dana --

DANA  
Hang on. I have degrees in psychology and criminology...

ANDY  
Would you please --

(CONTINUED)

107 CONTINUED:

107

DANA

I have an acute understanding of what mental and emotional stress can do to the mind of an otherwise rational person. I'm trained for this stuff. So when I tell you what I'm gonna say, it isn't some schmuck off the street talking.

ANDY

It makes perfect sense.

DANA

You've gotta get some sleep.

ANDY

I stood there, Dana, I saw them.

DANA

Are you suggesting this woman agreed to have her reproductive system taken out for 20 million dollars?

ANDY

No. Half of 20 million dollars.

DANA

(pause)

I don't believe it's possible, Andy.

ANDY

(frustration building)

It's what happened, Dana. There is no Lillianfield, Jed is Lillianfield, Jed and Tracy set up the insurance company, and I'm sitting here...

(he breaks off)

It's what happened, Dana.

DANA

Why don't I come by and see you tomorrow and we'll --

ANDY

(exploding)

What are you talking about! I want them arrested! I want them in handcuffs! Now, Dana!!

DANA

(trying to calm him down)

Arrested for what, Andy?

(CONTINUED)

107 CONTINUED: (2)

107

ANDY

Jesus Christ, Dana, do you understand  
what I'm telling you?!!

DANA

I can't walk into someone's home and  
question them without proper cause --

ANDY

Proper cause?!

DANA

-- In the morning, I'll --

ANDY

I was there, Dana, I watched him  
carry her upstairs to the bedroom.

Silence. Dana waits a long moment before she speaks.

DANA

Is that what this is about? Is that  
what you want me to arrest them for?  
Sleeping together?

(beat)

I'd like to help you, Andy, I want  
to.

(beat)

Really.

(beat)

This just isn't a police matter.

HOLD ON Andy for a moment... alone in this whole thing.

CUT TO:

108 INT. ANDY'S HOUSE - NIGHT

108

He flicks on a light, looks around for a moment. He takes his  
keys and tosses them on the little table. He takes off his  
gloves and his scarf... and now there's something a little  
frightening about his calm.

He puts his hands in his coat pockets and feels something at  
the bottom of one of them -- the pack of cards. He pulls it  
out and looks at it for a moment -- then tosses them on the  
table and, with a certain determination, walks upstairs.

CUT TO:

109 INT. ANDY'S BEDROOM - SAME TIME

109

Andy walks in just a few feet and looks around. It's as if he's never been in this house before... never known the people who lived here.

CUT TO:

ANDY'S POV - TRACY'S DRESSING TABLE

A framed photo of Andy and Tracy sits among the bottles and lotions and brushes. Some of her clothes are still in the closet.

CUT BACK TO:

ANDY

He walks over to the dressing table. He eyes it a beat, then in one motion, he sweeps his hand across the table, sending everything, including the picture, sailing into the wall across the room.

He grabs all her clothes from the closet and hurls them down to the floor. He pulls out the dresser drawers and dumps her clothes in a pile. He knocks the lamp onto the floor.

He grabs one of her shoes and sends it CRASHING THROUGH the WINDOW, GLASS FLYING in all directions. He goes to the wall where Tracy had taped up two paint chips -- "eggshell" and "antique" -- and punches his fist through it.

He sits down on the bed. Breathing hard. His knuckles are bleeding. He's about to stand up when he sees something shimmer on the floor. The toppled lamp casts a strange light across the floor. Something's lying there in the midst of all the junk.

Andy bends down and picks up a syringe. Andy stares intently at it... and sees that there are a few drops of fluid left. He stares at the syringe... and then slowly turns his head to the side and looks out the window... not at all surprised to see that staring back at him is:

THE LITTLE BOY ACROSS THE WAY.

CUT BACK TO:

Andy, rolling the syringe back and forth in his fingers.

CUT TO:

110 EXT. ANDY'S HOUSE - NIGHT

110

As Andy walks out his front door and across the lawn to the house next door. He RINGS a DOORBELL, runs his hand through his hair.

THE DOOR OPENS TO REVEAL:

The Boy's MOTHER. She wears her nurse's uniform. She smile warmly.

BOY'S MOTHER

Hi.

Andy glances past her. FAINT MUSIC is COMING FROM the RADIO UPSTAIRS.

ANDY

Uh... hi. I'm Andy Safian, I'm your next-door neighbor.

111 EXT. THE BEACH - DAY

111

The Atlantic SLAMMING its WAVES against the rocky shore.

We FIND and FOLLOW Tracy and Jed. Bundled in coats and scarves against the wind and cold, they're making their way up the beach... strolling slowly in the direction of the house after a long walk.

JED

I got a letter today.

TRACY

From who?

JED

Whom.

TRACY

(beat)

From whom.

JED

Dr. Kessler.

TRACY

Kessler? What'd he say?

JED

He didn't 'say', Tracy, he wrote. It was a letter.

TRACY

Jesus, Jed, lighten up. What'd he write?

(CONTINUED)

111 CONTINUED:

111

JED

That he was sorry. That he was very sorry.

TRACY

That was thoughtful of him.

Jed doesn't respond.

TRACY

(continuing)

It was, Jed, it was thoughtful. Give him credit.

JED

(beat)

Fuck him.

TRACY

The man put us over the top, honey, I was in the room. The bartender was icing on the cake, Kessler was the closer. What more do you want from the man?

JED

I want him to know it. I want him to know that I was holding the strings and he was dancing for me.

TRACY

(laughing good-naturedly)

There were two hands holding the strings, babe.

JED

(not really listening)

Envy. Small-minded fuckin' envy. Kessler, the others... Kessler said it would be good for me to work at a small county hospital for awhile. Like I need Kessler to look out for me. Like he knows. He was putting me in my place.

(beat)

He sends me a letter. He says he's sorry. He thinks I lost.

TRACY

He just said he was sorry, what...

(CONTINUED)

111 CONTINUED: (2)

111

JED

Let him say he's sorry about Mass General. When he says he was wrong... when he says I should've gotten the job... then we'll see. When he says I got 400 and not 399, then we can talk about bygones being bygones.

(beat)

In the meantime, I think I'll just send him a postcard at Christmas. Just a picture of me lying on a beach in the Cayman Islands... a scalpel in one hand, ten million dollars in the other.

TRACY

And a caption at the bottom.

JED

What would it say?

TRACY

It wouldn't say anything, Jed, it would read.

JED

Very good.

TRACY

(beat)

It would read 'Don't ever underestimate a genius with a chip on his shoulder'.

Jed stops walking and stares at her for a moment... and then breaks out laughing. And Tracy starts laughing, too. The two of them fall down on the sand, laughing. It's as if they're actually aware of how psychotic Jed's speech just was... and they find humor in it. Tracy rolls on top of Jed and kisses him hard on the mouth.

CUT TO:

112 ANDY AT TOP OF CLIFF

112

standing unseen by Jed and Tracy.

113 ANDY'S POV

113

Jed jumps up and Tracy chases him up toward the house. We HEAR them SCREAMING AND LAUGHING in the distance.

CUT BACK TO:

114 ANDY

114

He turns around and gets into his car.

CUT TO:

115 INT. THE BEACH HOUSE - BEDROOM - SAME TIME

115

Jed and Tracy fall on the bed, grabbing at each other's clothes. Tracy tries to speak, but it comes out in spurts of breath.

TRACY

Was she good?

JED

(hard at work)

Who?

TRACY

The nurse... Tanya. Was she better than -- ow! Jesus!

Ted abruptly pulls back.

JED

What?

She sits up.

TRACY

What the fuck was that?

Jed reaches around to see. Hanging off Tracy's shoulder blade, the tip caught just under her skin...

The syringe. Jed removes it, stares at it.

TRACY

(continuing)

Where the hell did that come from?

JED

(pause)

Andy's been here.

TRACY

(beat)

What are you --

JED

Andy left it here.

Tracy stares at it for a long time.

(CONTINUED)

115 CONTINUED:

115

TRACY  
I don't believe it.

JED  
Believe it.

TRACY  
How could --

JED  
(softly at first)  
I don't know, let's think. What could we have done wrong? Let's retrace the plan and see if we can't find the detail that we may have overlooked. One of us may have improvised. One of us may have decided that getting pregnant would double the money.

TRACY  
I don't want to hear about it anymore, Jed! It's history!

JED  
No, it's not, kitten, it's the fuckin' present! It's the here and now and a needle in the haystack! Didn't your father teach you anything?! All we can do is create a scenario where that which we can't control is rendered inconsequential, do you understand what I'm saying? There wasn't supposed to be a baby.

Tracy's about to speak when the PHONE RINGS. They both turn and stare at the phone. It RINGS AGAIN. A THIRD TIME. Tracy picks it up.

TRACY  
(softly)  
Hello?

CUT TO:

116 EXT. ROADSIDE PAYPHONE - SAME TIME

116

Andy's holding the receiver.

ANDY  
Hi, honey, it's me.

CUT BACK TO:

117 TRACY holding the phone, a stunned look on her face.

117

CUT TO:

118 INT. THE SHORE SIDE INN - DAY

118

Tracy sits alone at a corner table. She wears dark glasses, and her perfect skin is china white against a dark outfit. There's a hardness we've never seen before, yet she's more stunningly beautiful than ever.

ANDY (O.S.)

Don't get up.

Tracy turns around to see Andy.

TRACY

What happened to your face?

ANDY

I tripped.

Tracy stands up.

TRACY

You wanna gimme a hug?

ANDY

Oh, you know how jealous Jed can be.

A WAITRESS appears at the table.

WAITRESS

What can I get you?

ANDY

Tracy? Five shots of bourbon? I'm sure the bartender'll be able to identify you later.

Tracy looks away for a moment... then back up at the Waitress.

TRACY

(to the Waitress)

White wine.

ANDY

That sounds good. That's what I'll have.

The Waitress goes away.

(CONTINUED)

118 CONTINUED:

118

ANDY

(continuing)

So listen, I've got most of this thing figured out, there are just a couple of pieces you have to help me with.

TRACY

Shoot.

ANDY

How'd you pick me? I mean, did you get my name out of one of Jed's yearbooks or something?

TRACY

We didn't need a yearbook.

ANDY

No?

TRACY

Jed remembered you.

ANDY

No kidding?

TRACY

Look --

ANDY

That's great, that really is. And here I thought I was kind of a geek in high school. Maybe if things go really well, he'll let me eat lunch with the cool kids.

TRACY

(standing)

I don't have to sit and listen to...

ANDY

Of course you do.

Tracy stops.

ANDY

(continuing)

Don't even try and pretend you're in control anymore. Sit the fuck down, I'm running the show now.

Tracy slowly sits back in her chair.

(CONTINUED)

118 CONTINUED: (2)

TRACY

(quietly)

You've got nothing, Andy, you've got an empty hypodermic needle. Totally clean.

ANDY

Yeah, but the thing is, it wasn't clean until the lab checked it out and found trace amounts of a drug called Perganol. I don't need to tell you about Perganol, do I?

The Waitress comes over with the two glasses of wine and sets them down.

WAITRESS

Here you go.

ANDY

(to the Waitress)

Miss, would you happen to know anything about a drug called Perganol?

WAITRESS

(confused)

I'm sorry?

ANDY

Ah, it doesn't matter.

WAITRESS

Can I get you anything else?

ANDY

Tracy?

TRACY

(to the Waitress)

We're fine for now.

The Waitress leaves.

TRACY

It's a fertility drug, Andy, I was trying to have a baby, remember?

ANDY

You're a hundred-percent right, that's exactly what the lab guys told me.

(MORE)

(CONTINUED)

118 CONTINUED: (3)

118

ANDY (CONT'D)

But it turns out that Perganol, when injected in, like, massive quantities, will actually create ovarian cysts. Scar tissue, bleeding, the whole nine yards. Thank God there was a brilliant young surgeon around to save you, Trace, you gave us all quite a scare.

TRACY

The hormone dissolved in the ovaries, you don't know how much I was taking.

ANDY

That's true. It's just too bad I don't have a witness who saw Jed give you an injection once every day for three weeks.

Tracy is studying him now.

ANDY

(continuing)

'Cause if I did... have a witness, I mean... if I did have a witness who saw Jed give you an injection once every day for three weeks, you and Doctor-Man would be spending the rest of your sexually active years in a place where if you're very, very good, they let you work in the laundry.

(beat)

If I only had a witness.

Tracy stares him down. Andy doesn't blink. Tracy, not moving from his eyes, says:

TRACY

(quietly)

You're bluffing. It's impossible.

Tracy picks up her wine glass and takes a slow sip, trying to hold her calm.

ANDY

(quietly)

Tracy? Right now... at this very moment... don't you wish, more than anything in the world, that I'd gotten around to putting curtains up in the bedroom?

(CONTINUED)

118 CONTINUED: (4)

Tracy looks at Andy... the realization hits her... and the WINE GLASS SHATTERS in her hand.

ANDY  
(continuing; casually)  
You spilled your drink, Trace.

Andy hands her a handkerchief and Tracy wraps it around her bleeding palm. The Waitress comes over.

WAITRESS  
Is anything wrong?

ANDY  
My wife needs another glass of wine.

WAITRESS  
Lemme clean off the table for you.

ANDY  
You don't have to bother.

WAITRESS  
Really?

ANDY  
We like it like this.

WAITRESS  
(to Tracy)  
Ma'am, maybe you should run that under some water.

TRACY  
(her voice barely a rasp)  
I'm fine.

WAITRESS  
You sure?

TRACY  
I'm fine.

WAITRESS  
Well, lemme just --

TRACY  
I'm fine.

The Waitress takes the hint and goes away.

(CONTINUED)

118 CONTINUED: (5)

118

ANDY

By the by, you should know, in case some bizarre act of God should happen to take my life, my will's been amended to direct the police to a safe-deposit box. In the box they'll find a three-page letter containing, among other things, instructions to question the nine-year-old son of our next-door neighbor.

TRACY

(pause)

What do you want?

ANDY

What does anybody want? I want the Red Sox to win the World Series.

TRACY

You haven't taken the kid to the police, what do you want?

ANDY

I had a chat with your mother.

He lets Tracy deal with that a beat.

ANDY

(continuing)

Not bad looking for someone who's been dead 12 years.

TRACY

What do you want, Andy?

ANDY

The woman changed my life, Trace, I'm not overstating this. Knows some cool card tricks, too.

TRACY

What do you want, goddamnit?!!

And now Andy simply drops all pretense and humor and says to Tracy with the kind of dead seriousness he's never possessed before:

(CONTINUED)

118 CONTINUED: (6)

118

ANDY  
I want half. What the fuck do you  
think I want?  
(beat)  
I want the money.

CUT TO:

119 EXT. BEACH HOUSE - NIGHT

119

The ATLANTIC CRASHING up AGAINST the ROCKS.

CUT TO:

120 INT. BEACH HOUSE - SAME TIME

120

Jed stands by the window, Tracy sits on the couch. She still  
hasn't taken her coat off from being out with Andy. Jed's just  
staring out the window.

TRACY  
He was deadly serious.

Jed doesn't stop his distant staring.

JED  
Give him the money.

TRACY  
What?

JED  
Give him the money and let's get  
outta here.

TRACY  
Don't fade on me, Jed, I need you to  
focus on this thing.

JED  
I'm telling you precisely what to do.  
Give the man the ten bucks and we  
leave the country.

TRACY  
And what's to stop him from going to  
the police after we give it to him?

JED  
(smiling, he can't get  
over it)  
What's to stop him?  
(exploding)  
He'd have half the money!!!

(CONTINUED)

120 CONTINUED:

120

TRACY

Don't fuckin' turn on me, Doctor!

JED

There wasn't supposed to be a baby!  
(beat)

The baby put Andy on to us and the baby could land us in prison and the baby's gonna cost us ten million dollars.

(beat)

Don't ever improvise. Not ever again.

TRACY

I'm not giving him a nickel, Jed. The money's mine, remember, they write the check to me.

JED

(pause)

You've stepped over a line, lady.

Tracy comes up behind Jed. She puts her arms around his neck.

TRACY

He doesn't have anything without a witness.

JED

What?

TRACY

Absolutely.

Jed turns slowly to Tracy, not believing what she's suggesting.

JED

Never suggest it again.

TRACY

What's the big leap, Jed? You cut me open, helped steal 20 million dollars, took Andy for a ride the whole time, and now you've developed an enlightened sense of right and wrong?

JED

I'm a doctor, Tracy.

TRACY

You were a doctor, Jed.

(CONTINUED)

120 CONTINUED: (2)

120

JED

He's a child and --

TRACY

He's a little fucking troll who  
deserves to be put out of his misery  
for fucking up my life! If you don't  
have the balls to --

Jed slaps her hard. She falls onto the couch. She touches her face... her eyes are locked on Jed.

JED

Don't talk about this again.

(beat)

Anything happens to the kid and I'm the State's star witness for the prosecution. I'll cop to fraud and they won't give me more than a year if I hand them you, do you understand this?

(beat)

Give the man the money and let's get on that plane.

(beat)

I'm sorry I hit you.

(beat)

Let's go to bed.

Jed turns around and heads towards the stairs. And then he stops. He doesn't turn around... he doesn't move a muscle... he just says:

JED

(continuing)

Put it down.

TRACY

She's holding Andy's pistol. Jed turns around casually and looks at her.

TRACY

How much blood did you let me lose before you saved me?

(beat)

You waited an extra minute or two, didn't you. You thought for a second about going the other way. After you saw I was pregnant. 'Cause you knew the baby might fuck things up as soon as you saw it.

(MORE)

(CONTINUED)

120 CONTINUED: (3)

120

TRACY (CONT'D)

(beat)

You thought for a second about  
letting me die, didn't you?

Jed is speechless for a moment, then:

JED

(quietly)

... I'm a doctor.

BLAM! A BULLET EXPLODES into Jed's chest. He looks down,  
incredulous at the sight of blood coming from his body.

JED

(continuing)

You're gonna have to take me to the  
hospital now, Tracy. I'm gonna need  
at least four pints of B-positive  
and...

BLAM! BLAM! TWO MORE BULLETS go into Jed's chest. He's on  
the floor. Dead.

Tracy looks down at him.

TRACY

The money's mine, Jed.

Tracy puts the gun back in her coat pocket and we:

CUT TO:

121 EXT. BEACH HOUSE - NIGHT

121

As the WIND continues to POUND THE SEA up on the rocks. We  
TILT UP TO the:

122 TOP OF THE CLIFF

122

where Tracy is dragging Jed's body to the edge. She struggles  
with the dead weight. The WIND doesn't make it any easier.

She gets to the edge of the cliff, teeters for a moment, but  
quickly manages to step over the body to safety before she  
loses her balance. She catches her breath a moment... She's  
looking out at the WAVES CRASHING against the bottom of the  
cliff when:

Jed reaches for her leg. Tracy screams. She kicks at him  
wildly, but Jed manages to pull her leg out from under her.  
She falls to the ground at the edge of the cliff. She pulls  
herself to her knees...

(CONTINUED)

122 CONTINUED:

122

And Jed reaches for her again... only this time he's managed to pull himself up on one arm. He pulls Tracy down and as he gathers up more strength...

Tracy reaches for her coat pocket. She gropes around, finally finds the pocket, pulls the pistol out... and Jed knocks it out of her hand.

The pistol sails down... bouncing off rocks... falling forever and disappearing in the waves.

Tracy is breathing hard, covered in mud, just staring at Jed. Jed is looking up at her... he's lost his strength and they both know it. Tracy slowly gets up and stands over Jed. Jed's trying desperately to stay conscious.

And she gives him a kick that sends him off the cliff and down... down... into the WAVES SMASHING up against the rocks.

CUT TO:

123 EXT. BEACH HOUSE - NIGHT

123

Tracy throws some suitcases into the back of Jed's Range Rover.

CUT TO:

124 EXT. ANDY'S HOUSE/NEIGHBOR'S HOUSE - NIGHT

124

A VIEW FROM THE STREET of the two houses.

The front door opens at the neighbor's house and the little Boy's Mother, in her nurse's uniform, steps out onto the porch. She calls back into the house.

BOY'S MOTHER  
Radio off and in bed by ten.

She gets in her car and drives off.

125 INT. ANDY'S LIVING ROOM - NIGHT

125

The PHONE RINGS. Andy walks over and picks it up.

ANDY  
Hello.

TRACY (V.O.)  
It's me... we're all set.

Andy digests this. Then:

ANDY  
How'd Jed take it?

(CONTINUED)

125 CONTINUED:

125

TRACY (V.O.)  
He was crushed.

ANDY  
Where are you?

TRACY (V.O.)  
At the Commons.

ANDY  
Meet me at the Northwest Corner in 15  
minutes.

He hangs up.

126 EXT. ANDY'S HOUSE

126

as SEEN FROM ACROSS the STREET. We HEAR the ELECTRONIC BEEP OF  
A CAR PHONE as someone pushes the "end" button.

CUT TO:

Tracy, in the Range Rover. She cradles the illuminated  
receiver of the car phone. We REALIZE she's parked in the  
shadows down the street from Andy's house.

CUT TO:

TRACY'S POV

The garage door opens, spilling light onto the driveway. Andy  
backs out into the street and drives away.

Tracy waits a moment longer just to make sure Andy's out of  
sight, then gets out of the car. She walks quietly to the side  
of the house and now we can HEAR a RADIO PLAYING FAINTLY FROM  
THE LITTLE BOY'S WINDOW. Tracy looks up and sees the outline  
of the Boy, staring out the window. Tracy moves around to the  
back of the house.

CUT TO:

127 EXT. LITTLE BOY'S HOUSE - BACK YARD - SAME TIME

127

Tracy moves to the back door. Peers inside the house. We HEAR  
FAINT MUSIC UPSTAIRS. She picks up a rock and BREAKS THE  
GLASS.

128 INT. NEIGHBOR'S HOUSE - SAME TIME

128

Tracy quietly steps into the kitchen. Everything here is old,  
but squeaky clean.

(CONTINUED)

128

CONTINUED:

128

## THE LIVING ROOM

Tracy moves through the downstairs of the dimly lit house. The MUSIC GETS LOUDER as Tracy starts up the stairs. As she gets to the top of the stairs:

TRACY'S POV OF THE DOOR TO THE LITTLE BOY'S ROOM

It's partially closed.

INT. BOY'S ROOM

The dark silhouette of the Boy in his chair. Slipping a plastic bag from her pocket, Tracy slowly moves up behind the Boy, then quickly pulls the bag over his head. The force of her thrust pushes the rocking chair backward and Tracy is brought face to face with:

"RESUSCITATION ANNIE", THE CPR DUMMY

Its eyes roll back in its head as though mocking her through the clear plastic stretched across its face. In an uncontrollable rage, she lifts the doll and smashes it over and over into the chair, pulverizing it.

Suddenly, the light goes on. Tracy -- the doll's stuffing floating around her in a surreal snowstorm -- whips around and sees Andy standing in the doorway.

ANDY

Like shooting tuna fish in a barrel.

Out of control, Tracy grabs a pair of scissors off the desk as she charges at Andy. Andy grabs her arm as she swings the scissors at him... her momentum sends them both flying toward the stairway railing.

The RAILING BREAKS behind Andy and they fall, rolling over each other and landing in the stairwell. The scissors skid along the floor. Tracy reaches for them and a foot with a white nurse's shoe ENTERS the FRAME and steps on the scissors.

Tracy looks up. We HEAR the CLICK OF A SERVICE REVOLVER:

DANA (O.S.)

(casually)

I won't mind shooting you.

And we SEE that Dana is still wearing the nurse's uniform she used to impersonate the next-door neighbor.

CUT TO:

129 EXT. HOUSE - LATER

129

Police cars, lights flashing, are parked in front of the house. Neighbors watch from across the street.

Andy, his head bandaged, stands with Dana on the front steps of the house. They're watching:

Tracy, now in handcuffs, as she's led away from the house by an officer.

DANA  
You alright?

ANDY  
Yeah... what took you so long?

DANA  
We were waiting for Jed.

ANDY  
Somehow, I don't think he's gonna show.

Another police car now pulls up in front of the house. An officer opens the door and the little Boy and his Mother emerge from the car.

Escorted by a police officer, Tracy watches as the Mother takes the little Boy's hand and they begin to move up the walk. Then:

BOY'S MOTHER  
(to the Boy)  
Oh, honey, we forgot something.

She runs back to the car, leaving the Boy standing there. The Boy gazes at Tracy. Tracy, being pushed into the squad car, resists -- she can't take her eyes off the Boy.

The Mother returns from the car, now carrying:

A WHITE CANE. The Boy's hand fumbles to meet the cane. He grabs hold of it as they begin to walk up the front walk, the Boy tapping the cane in front of him. TAP, TAP, TAP.

CUT TO:

(CONTINUED)

129

CONTINUED:

129

Tracy in the police car, her face pressed against the window, watching the blind Boy walk up the path. She turns and sees Andy, now sitting on the front steps. Their eyes meet for a long last look as the police car, lights flashing, drives away.

FADE OUT.

THE END