

# RAISING CAIN

~~FATHER'S DAY~~

BY Brian De Palma

Second Draft  
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A LARGE BOOK STORE IN A SUBURBAN SHOPPING CENTER.

It's the afternoon before Father's Day.

JENNY, an attractive woman in her early thirties,  
CARTER, her kindly mannered, studious looking husband,  
and AMY, their one and half year old child, move through the book  
racks. CARTER carries AMY in a baby backpack. She's tired, cranky,  
and has a wet diaper. She starts to cry. CARTER feels her pants .

CARTER

She needs to be changed.

JENNY

I'll do it.

CARTER

That's okay. You finish shopping.  
I'll change her.

CARTER takes AMY in his arms and leaves the store. JENNY walks  
over to the counter that has a sign that reads: BOOKS FOR FATHER'S  
DAY. JENNY sees a book that looks perfect for CARTER. It's a new  
edition of Bruno Bettelheim's The USES OF ENCHANTMENT. JENNY  
picks it up and leafs through it. It's filled with beautiful color  
illustrations of all the classic fairy tales. She hands it to a  
SALESLADY with her credit card.

SALESLADY

Would you like me to gift wrap it?

JENNY

Yes, thank you.

The SALESLADY turns away and heads for the register at the end of the counter. Suddenly there is a clicking sound on the glass counter. JENNY glances down to see a tapping RENTAL CAR KEY. It is linked on a PEN KNIFE KEY CHAIN to a HOTEL KEY. The RENTAL CAR KEY points to another book stacked on the glass case. It's a glossy travel guide entitled: ROMANTIC HIDEAWAYS. JENNY looks up into the face of the man tapping the key. It's JACK, a man she once loved. He's in his late thirties, handsome with a warm, engaging smile.

JACK

That's what I would buy for the man in my life.

JENNY is startled by JACK'S presence. She thought she would never see him again. They stare at each other, their eyes filled with remembered love.

JENNY

Jack. How are you?

JACK

Fine. And you?

JENNY

Just fine.

This is hardly scintillating conversation. But so much has happened between them and so little of it has been expressed. They are frozen in inane small talk. But they have to say something. So JACK starts talking and says everything.

JACK

After the funeral I sold the house.  
I was married in that house. Emma  
got sick in that house. I never saw  
it again. Went to Europe.  
Traveling. Dublin. Paris. Florence.  
A year went by. Then two. I was a  
block of ice. I couldn't bear to feel  
anything, so I felt nothing. I just  
kept moving until the numbness  
went away. And finally it did. I  
started to have feelings again.  
And they were for you. So I came  
back. I love you, Jenny. I loved you  
from the first moment I saw you.  
I'm sorry I made such a mess of it.  
I'm staying at the Bayland. If you  
wanted to... just talk. I'll be there  
tonight. We could...

JACK abruptly stops in mid sentence and just stares at JENNY. After a few silent moments his eyes mist with tears.

JACK

I saw you come in with Carter  
(and having difficulty saying the words)  
and your baby. I guess I didn't  
thaw out fast enough...

He abruptly turns and leaves. JENNY is shaken. She's married with a child. It's been over two years and she had finally gotten JACK out of her heart. She dreaded the moment when she knew they would meet

again. And now it was here. And the ache was back. As though it had never left. She still loved him.

The SALESLADY returns with CARTER'S book. It's been gift wrapped. JENNY points to the travel guide.

JENNY

I'll take that. And could you gift wrap it too?

THE SALESLADY smiles and takes JENNY'S credit card again. JENNY looks down and sees JACK'S SET OF KEYS. In his hasty exit he's left them on the counter. JENNY picks them up and looks around the store. She sees JACK through the window crossing a walkway and entering a MEN'S CLOTHING STORE. JENNY goes after him.

STEDICAM →

THE MEN'S CLOTHES STORE. JACK turns and sees JENNY following him. He's embarrassed by his tears. He can't face her now. JACK looks for a place to escape. He sees a man go through a door leading to the changing rooms. He grabs a pair of pants and follows him. JENNY enters the store, crosses to the back, and pursues JACK into the changing rooms. She sees him enter one of the rooms and goes in after him.

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THE CHANGING ROOM. JENNY bursts through the door right into JACK'S arms. She gives in to her long suppressed passion. They kiss for a long time. Then, pulling off each other's clothes, they slowly slide to the floor. Their lovemaking reaches a fever pitch when JENNY hears a baby's cry. The door of the changing room slams open revealing CARTER holding the sobbing AMY. THEY look down at HER and JACK.

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CUT TO:

A DARK BEDROOM.

JENNY wakes up with a start.

But the sound is still there.

The sound of AMY crying.

JENNY looks at the ALARM CLOCK. It's past 3AM. JENNY stares at a TV monitor resting on the bedside table. She watches CARTER, talking to AMY. He lies next to her in her small bed and tells her a story as he rocks her in his arms.

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(4A)

JENNY

(V.O.)

"Why couldn't we just have an intercom to listen to the baby? Why did Carter insist on this TV thing. It was like he wanted to keep Amy under some kind of microscope. I don't know why I agreed to it. Taking a couple of years off to raise Amy personally? Carter, the child psychologist, testing out a few new approaches to child raising right here in his own home? Maybe even write a book about it? Just like that crazy father of his, the infamous Dr. Nix. His child raising experiments lost him his license.

JENNY(V.O. CONT'D)

So I go off to work every day at *the hospital and he stays at home playing house dad. I make the money and he takes care of Amy. Or, rather, studies her. Is she a daughter or an experiment? Or is he trying to succeed where his own father had failed.*"

It is looking like a long, sleepless night. JENNY closes her eyes and tries to relax but then remembers something. Something from her dream.

FLASHBACK TO:

The wrapped FATHER'S DAY PRESENT resting on the book store counter.

END OF FLASHBACK.

CARTER'S FATHER'S DAY PRESENT! She forgot to put it out on the breakfast table. JENNY looks back at the monitor. CARTER has fallen asleep holding AMY in his arms. JENNY gets up out of bed and tiptoes downstairs.

~~THE CLOSET AT THE FOOT OF THE STAIRCASE.~~ <sup>BEDROOM</sup> JENNY goes to the hall closet and takes out a large shopping bag hidden in the back. Inside the bag is the wrapped FATHER'S DAY present. It's the one from her dream. She takes the present out, and walks into the kitchen.

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*Bederson*

~~THE KITCHEN.~~ JENNY is about to place it on the breakfast table when she notices the FATHER'S DAY CARD taped on the present.

IT'S ADDRESSED TO JACK!

FLASHBACK TO:

The wrapped FATHER'S DAY PRESENT resting on the book store counter.

JENNY points to another book. The one JACK wanted. The one entitled ROMANTIC HIDEAWAYS.

JENNY

I'll take that. And could you gift wrap it too?

The SALESLADY nods, picks up the BOOK, and retakes JENNY'S credit card. JENNY looks down and sees **JACK'S HOTEL AND CAR KEYS.** She picks them up and looks around the store. She sees JACK heading down an aisle. She turns and starts after him when she sees CARTER, carrying AMY on his hip, coming toward her. JENNY turns back to the counter slipping JACK'S KEYS in her pocket.

CARTER

Finished?

JENNY

Yes. I mean, no.

CARTER

(smiling)

Are you all right? You look upset.

JENNY

I'm fine. I'm just not finished.  
Look, why don't you take Amy on  
home and I'll catch up with you  
later.

CARTER

But it's quality time. Your quality  
time. Amy needs to spend time  
with her mother.

JENNY

I'll be home in a hour. We'll have  
plenty of "quality time" together.

CARTER

You don't have to be sarcastic.

JENNY

Lighten up Carter. This isn't some  
behavioral experiment. This is our  
daughter. I don't need to be  
*lectured on my parental*  
responsibilities.

CARTER

(coldly)

I wonder. We'll be going now. I  
don't think this type of emotional  
*display is something Amy should*  
be exposed to. Remember to pick  
up an alarm clock. They're having a  
safe round the corner. We have to  
get an early start tomorrow.

CARTER and AMY leave.

The SALESLADY returns with both gift wrapped FATHER'S DAY PRESENTS. She puts them in a shopping bag, returns JENNY'S credit card, and hands her a pen with the sales slip. JENNY signs her name and hands it back to the SALESLADY.

SALESLADY

Would you like cards to go with them?

JENNY

Yes. Thank you.

The SALESLADY puts two cards with envelopes in the shopping bag. JENNY picks up the bag, leaves the store and looks around the parking area for JACK.

~~THE PARKING AREA. JACK'S not there.~~ She goes to a pay phone and dials his hotel. //

JENNY

Hello. Jack Lindsey, please.

JENNY waits for JACK to answer. Across the pathway she sees the window of a CLOCK STORE. It's filled with ALARM CLOCKS on sale. The HOTEL OPERATOR comes on the line.

OPERATOR

Mr. Lindsey's room is not answering. Would you like to leave a message?

JENNY

Yes. Tell him Jenny called. I have his keys. I'm going to be in Schout Park at one. He could meet me at the playground. If I don't see him there I'll try and drop them by the hotel later.

**THE CLOCK STORE.**

Through the display window we watch JENNY buy two small alarm clocks.

**THE ESPRESSO BAR IN THE SHOPPING CENTER.** JENNY sits down, orders a cup of espresso and writes a card for each present.

**WE DO NOT SEE WHAT SHE WRITES.**

**JENNY DRIVES TO JACK'S HOTEL**

**EXT: BAYLAND HOTEL.** JENNY'S car pulls up and stops. JENNY gets out, carrying the shopping bag from the bookstore, and walks through the entrance into the lobby.

**INT: LOBBY OF THE BAYLAND HOTEL.** JENNY crosses the lobby and goes into the elevator.

**INT: HOTEL HALLWAY.** JENNY exits the elevator and walks down the hallway, stopping in front of room 305. She looks up and down the hallway. It's deserted. She listens at the door. She hears nothing. Using JACK'S HOTEL KEY, JENNY opens the door and goes inside.

**INT: JACK'S HOTEL ROOM.** JENNY closes the door behind her. She crosses to the bed and opens the drawer of the bedside table. It's empty. She reaches into the shopping bag, takes out a wrapped book, and puts in the drawer.

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WE SEE IN THE FLASH BACK JENNY MISTAKENLY PUTS  
CARTER'S BOOK IN THE DRAWER.

She reaches in the bag again and takes out one of the alarm clocks.  
She winds it and sets it to ring at 7AM. JENNY puts the ALARM CLOCK  
in the drawer with the present and slides it closed. Smiling to  
herself, she picks up the shopping bag and leaves the room.

END OF FLASH BACK

JENNY looks down at the present in her hands and shakes her head.

*Bedroom*

JENNY(V.O.)

How could I have been so  
stupid? I put Carter's present in  
the drawer. And the card! I've  
got to get it back.

~~JENNY runs back upstairs to the bedroom, gets dressed, picks up  
JACK's present and silently slips out of the house.~~

INT: JENNY'S CAR. During the drive to JACK'S HOTEL,

JENNY FLASHES BACK TO her first meeting with JACK.

DISSOLVE TO TITLE:

THREE YEARS EARLIER

THE HOSPITAL. JACK sits by the bed of his dying wife. She's in a  
COMA and her eyes are closed.

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~~20~~  
~~20A?~~

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JENNY  
(V.O.)

Jack's wife, Emma was my patient. In the final stages of terminal lung cancer. It was agonizing for him but he came to sit with her every night. My heart went out to him. I wanted so much to take away some of his pain. But then I realized it was more than that. I was falling in love with him.

*MULTIPLE LAP  
START DISSOLVES - TIME CHANGE  
EXT. ROOM*

**THE HOSPITAL ROOM.** During one late night visit JENNY and JACK finally touch. It's electric. Finally, JENNY looks away. Then looks back. JACK'S blue eyes stare straight into her. A shock of recognition passes through JENNY'S body like a powerful current. She feels like a traveller lost in a foreign land who suddenly hears not just her native tongue, but the local dialect she spoke as a girl. She's found the home she's been looking for her whole life.

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JACK gently puts his hands on JENNY'S shoulders and pulls her close. They kiss. It's long and passionate and finally when they break apart and their eyes open, JACK shudders. He's looking right into his wife's eyes.

### **SHE'S STARING RIGHT AT HIM.**

JACK pushes JENNY away and goes to his wife's bedside. He grabs her hand and frantically starts talking to her but she stares blankly up at him. JENNY checks her vital signs and is shocked to discover she's dead. JACK is overwhelmed with guilt. His love for JENNY is tainted. HE rushes out of the hospital and JENNY'S life.

JENNY

(V.O.)

*I was heartbroken. I tried calling Jack but he left the country. I didn't know how to tell Carter. We had been seeing each other for almost a year. I knew he loved me but I didn't know how I felt about him now.*

CARTER'S OFFICE AT THE HOSPITAL. CARTER studies JENNY'S anguished face. There's a long silence. Finally he speaks.

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CARTER

Do you love him?

JENNY

I don't know.

CARTER

Do you love me?

JENNY

I thought I did. But now. This thing with Jack. I mean, am I nuts? How could I, right in front of...

CARTER

You wanted to help him. You're a compassionate human being, Jenny. Don't be so hard on yourself. Anyway it's over. I love you and I want you to marry me and start a family.

JENNY

Oh Carter, you really want to have kids?

CARTER

So much.

He embraces her.

JENNY

(starting to cry)

Yes. I'll marry you.

**END OF FLASHBACK.**

**ARRIVING OUTSIDE JACK'S HOTEL,** JENNY slows her car to a stop. She gets out, ~~and enters the hotel lobby. It's deserted. She goes to the elevator and pushes the up button. The door immediately opens. She enters it and pushes the third floor button. The door closes.~~

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~~26~~

**THE THIRD FLOOR HALLWAY.** JENNY exits the elevator and walks down the hall, stopping in front of the door to JACK'S ROOM. Using JACK'S keys, JENNY again opens the hotel room door.

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**INT: JACK'S HOTEL ROOM.** The room is dark. Across the room, JENNY can barely make out the figure of a sleeping man lying in bed. She slowly, silently makes her way across the dark room. She reaches the bedside table and places her hand on the drawer knob. She looks over her shoulder at the figure in bed. It's JACK, sleeping on his side. His shoulder is turned away from her. JENNY looks back at her hand on the drawer. It grips the knob. The drawer starts to open. JENNY leans down to watch for the emerging present but it's not there! Suddenly, JACK'S arms are around her pulling her down into bed with him. He is laughing.

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JACK

Didn't you know I always put my  
watch in the bedside table  
drawer? But how would you?  
You've never been in bed with me.

He starts kissing her.

JENNY

You read my card to Carter?

JACK

I knew you would leave him. After  
what happened today in the park...

Before she can say anything, JACK sweeps her into his arms. He starts making love to her. JENNY responds. Her lips murmuring, "Yes, yes, the park."

**FLASH BACK TO THAT AFTERNOON IN THE PARK.**

**EXT. PLAYGROUND.** JENNY looks at her watch. It's a little before one. As she waits, JENNY watches a young father playing with his daughter. HER mischievous smile over sneaking into Jack's hotel room and hiding his present is swept away by guilt. How can she break up her marriage for a man she hardly knows?

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SARAH  
(off screen)

Jenny.

JENNY turns to see SARAH, a girlfriend, walking toward her carrying her three year old son MAX.

JENNY

Hi.

SARAH

Where's Amy?

JENNY

Home with Carter.

SARAH

I must have missed them today.  
*What a great guy you've got. The idea of taking a day off and spending it with Max hasn't even occurred to my husband.*

This is not what JENNY wants to hear. She sits down. SARAH notices her troubled face.

SARAH

(concerned)

Is everything all right?

JENNY

No, Sarah.

SARAH

What's the matter?

JENNY

I saw Jack today.

SARAH

Jesus.

SARAH sits down next to JENNY.

SARAH

What did he want?

JENNY

I think he still loves me.

SARAH

Isn't it a little late for that?

JENNY

I don't know. He was so flustered he left his keys. I'm meeting him here to return them.

SARAH

What are you going to do?

JENNY

Nothing you wouldn't.

JENNY laughs. SARAH joins her.

JENNY

My perfect husband isn't so perfect. There's something very wrong about his obsession with Amy. I have this terrible feeling it might have something to do with his father.

SARAH

But that was so long ago.

JENNY

I know. But he just doesn't take care of Amy, he studies her like she's some kind of case history.

SARAH

You're not just being a little over critical to find an excuse to start up with Jack again?

JENNY

I don't know.

JENNY sees JACK enter the playground.

JENNY

I've got to go.

SARAH looks up and sees JACK waving at JENNY.

SARAH

Boy, he looks great.

JENNY stands up to leave. SARAH smiles at her.

SARAH

Definitely don't do what I want to do. Good luck.

JENNY smiles back, turns, and walks toward JACK.

She hands him his KEYS. HE smiles and slips them into the pocket of his TRENCH COAT.

JACK

Thanks. Nothing is quite as stupid as making a dramatic exit and then having to go back because you forgot the keys to your car. Fortunately it was a rental. They sent over another set of keys.

JENNY

You're very good at dramatic exits.

JACK

I'm sorry, Jenny.

JENNY

It's all right. I got over it. And I learned something.

JACK

What?

JENNY

To be the dispassionate doctor.

JACK

Let's walk.

They move down a path leading into a wooded section of the park.

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JACK

(taking her hand)

Oh, Jenny. Don't be dispassionate.  
Because I can't. You're so  
beautiful. Look at the way you  
look at me.

JENNY

I'm not...looking at you. Please,  
Jack. I can't do this. I'm married  
now.

JACK takes off his TRENCH COAT and hangs it on a tree branch. He  
takes both hands and leads her into a hidden clearing.

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JENNY

Jack we can't.

He turns to her.

JACK

I won't lose you again.

He pulls her into his arms and they passionately kiss.

THE FLASHBACK BRINGS US UP TO THE PRESENT LOVE SCENE. THEY  
CLIMAX TOGETHER AS THE FILM'S PAST AND PRESENT MERGE.

AND THEN THE ALARM CLOCK GOES OFF.

INT: JACK'S HOTEL ROOM. JENNY'S EYES flicker open. SHE opens  
the drawer of the bedside table and there is the ringing alarm clock

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she set yesterday afternoon. She clicks the button on the side.

THE ALARM DOES NOT STOP RINGING.

In the drawer, there's a note from JACK telling her he loves her and he's just gone out to get some special breakfast things. JENNY has done the unthinkable.

**SHE HAS SLEPT THROUGH THE NIGHT IN HER LOVER'S BED!**

JENNY grabs the bedside phone and dials a number.

SARAH

(On the phone)

Hello.

JENNY

Sarah, it's Jenny.

SARAH

Jenny. My God. Are you all right?

JENNY

Yes, I'm fine.

SARAH

I've been worried to death. Carter has been calling all night. What happened to you?

JENNY

I'm at Jack's.

SARAH

You were there all night?

JENNY

I can't explain now. What did  
Carter say?

SARAH

Since you didn't come home and no  
one knew where you were, he  
figured you had an accident. He  
called all the hospitals and the  
police. He's got the whole world  
looking for you.

JENNY

Jesus. Look, Sarah you didn't get  
this phone call.

SARAH

But Carter's half crazy.

JENNY

I'll be home soon and I'll explain  
everything to him. I'll call you  
later.

JENNY hangs up the phone, jumps out of bed, dresses, and rushes out  
of the hotel room.

THE ALARM CLOCK IS STILL RINGING.

INT: JENNY'S CAR. Driving home she works out an elaborate  
scheme to explain where she's been all night.

JENNY  
(V.O.)

An accident? I had an accident. That's it. I missed a turn and drove into a tree. I knocked myself out. I was unconscious all night. I didn't wake up until the morning. What was I doing driving around in the middle of the night? I went back to get your present. I remembered I left it at the playground. I was showing it to Sarah and I left it there. I remembered I left it there when I was in bed. I didn't want to disturb you and tell you where I was going because I wanted the present to be a surprise. So I slipped out of the house while you were asleep. I'm so sorry I got everybody so worried.

On the way home JENNY finds a clump of trees at the edge of a deserted bluff.

*DEER - near hit of trees to miss - then she gets idea -*

EXT: BLUFF. JENNY stops the car twenty yards from the trees, gets out, puts it in drive, but, as she steps away, the door handle catches her sleeve. JENNY is dragged forward by the car. It careens past the trees, shooting over the bluff, carrying JENNY to her death.

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THE ALARM CLOCK IS STILL RINGING.  
JENNY AWAKENS WITH A START.

INT: JENNY'S BEDROOM. JENNY finds herself in her bed next to

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CARTER. He cradles her in his arms. The ALARM CLOCK on the bedside table is ringing. The time is 7 am. CARTER switches it off.  
THE RINGING FINALLY STOPS.

CARTER

Darling, are you all right?

JENNY

Yes. I had the worst dream.

CARTER

I'll say. You were moaning and waving your arms around.

JENNY

I dreamt I was in a car crash.

CARTER

(Concerned)

I've been worried about you, honey. I think you've been working too hard. May be we should rethink this parenting arrangement. I don't think it's been fair to you. Maybe we should get a sitter to come in during the day and I should go back to work.

*JENNY is hardly listening to him. Everything she's been through was just a terrible dream. She didn't fall asleep at JACK's . Thank God! She lies back sighing in relief. She stares up into her husband's eyes. She smiles. CARTER looks down at her smiling back. Then she smells something funny. A hospital smell. CARTER gently picks up a pillow, moves it slowly down, until it completely covers JENNY's face.*

THEN WITH GREAT FORCE AND PRECISION CARTER BEGINS SMOTHERING JENNY TO DEATH.

AS THE CAMERA ZOOMS INTO CARTER'S EYES AND WE DISSOLVE TO

TITLE:  
THREE YEARS EARLIER

CARTER'S OFFICE. It's the day JENNY told CARTER about JACK.

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JENNY

Oh Carter, you really want to have a baby?

CARTER

So much.

He embraces her.

JENNY

(starting to cry)

Yes. I'll marry you.

After JENNY leaves the clinic CARTER sits down at his desk, picks up the phone and dials a number.

DR.

(on the phone)

Hello?

CARTER

Hello. It's Carter.

DR.

Yes?

CARTER

How are you?

DR.

How would you expect me to be?  
A doctor without a license?  
Really Carter, if there's one thing  
I taught you it's that I have no  
interest in small talk.

CARTER

I'm sorry.

DR.

Have you learned nothing?

CARTER

Yes, sir....I mean no sir.

DR.

Don't ever apologize!

CARTER

Yes, sir.

DR.

Now what do you want?

CARTER

I'm getting married.

DR.

And?

CARTER

We plan to have a baby.

DR.

And?

CARTER

I thought the baby might be useful...

DR.

(Cutting him off)

Let's not talk about this on the phone. I'll meet you in the park.

CARTER

When?

DR.

Immediately.

THE PARK. CARTER sits next to his father, DR. NIX SR., on a wood bench.

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DR.

One is not enough! You can't run a trauma study and think anyone will take the results seriously if there's only one subject. It's just another case history. What we need is a control group to validate my theories.

CARTER

But your theories are correct.

DR.

Please. Let's not preach to the converted. Of course I know they are correct! But we have to prove it to that moronic herd known as the scientific community. Now how do you plan to get the others?

CARTER

I don't know.

DR.

(Shaking his head)

Of course you know. But we're not going to buy them this time. We're going to steal them.

CARTER

What about their parents?

DR.

What about them? They should be overjoyed. Donating their child to an experiment that will benefit all children in the generations to come?

CARTER

I don't want anybody to get hurt.

DR.

(Sarcastic)

I know Carter. Always the good boy. But good boys are of no use to me now.

CARTER

I'll get them.

DR.

I wonder. How are you going to pull this off without losing control? You know what happens when you lose control.

CARTER

(Firmly)

I won't lose control.

DR.

Fine. But there must be no witnesses. And when you get the children they must not be hurt or exposed to any kind of emotional trauma.

CARTER

Of course not.

DR.

We'll need at least five to establish a base line study group-- nothing older than two. I'll secure a facility where we can raise them under a strict controlled environment. We must be careful now. We will only talk on public phones. I'll move to a motel. Under no circumstances will you ever tell anyone my address or phone number. Do you understand?

CARTER

Yes sir. This will be the most important work since Freud.

DR.

But don't expect any Nobel prizes, Carter. When they find us, and they will, they will destroy us. Because we've used children as guinea pigs. But no one really knows anything about this form of personality development. Everything up to now is pure conjecture. All psychiatrists have done to date is chase cows after the barn door has been open. They are nothing but medicine's Monday morning quarterbacks. We're going to change all that. But first we need the children.

CUT TO:

THE PLAYGROUND IN THE PARK.

PAN FROM CARTER'S POV: Children - from babies in strollers to active four year olds. CARTER sits on a bench holding AMY in his lap. Next to him is KAREN, a young mother, changing her one year old boy.

CARTER

Need any help?

Carter makes a couple of funny faces distracting the fussy child and allowing his mother to slip a fresh diaper on him.

KAREN

Thanks, Carter.

DISSOLVE TO:

CARTER, with AMY in his back pack, walking KAREN to her car.

INT CAR. CARTER helps KAREN to strap her son in the back seat. As she gets behind the wheel, CARTER looks around. There's no one in sight. CARTER looks down at his watch and frowns.

KAREN

(Starting the car)

Something wrong?

CARTER

I hope not. It's just that Jenny was supposed to pick us up a half an hour ago. She probably got delayed at the hospital.

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KAREN

Can I drop you anywhere? I've got  
an extra baby seat in the trunk.

CARTER

Not really. I don't want to not be  
here when she comes. And I don't  
think she'll notice any message  
even if I write it on Amy's diaper  
and tack it to a tree. But if we  
leave the park by the West road,  
I'm sure we'll run into her.

KAREN

Sounds good to me. Just open the  
trunk, it's unlocked.

CARTER opens the trunk and takes out the extra baby seat. He straps AMY into it and gets in the front seat next to KAREN. As soon as the car starts moving both babies fall asleep.

**A DESERTED SECTION OF THE WEST ROAD:** CARTER reaches into his pocket and comes out with a cupped hand full of dust. He brings the hand up to his mouth and pretending to sneeze, he blows dust into KAREN'S EYES. Temporarily blinded, she pulls over to the side of the road. 40

CARTER

I'm so sorry. Are you all right?

KAREN

(Blinking her eyes)

I think I have something in my eye.

CARTER

(examining her eyes carefully)

Hold still. Now look up. Now look down. There it is. The tiniest bit of dirt. Now don't move. I'll get a kleenex.

CARTER reaches in his jacket pocket and takes out a kleenex.

KAREN

It hurts.

CARTER

Then close your eyes.

KAREN closes her eyes.

KAREN

That feels better.

CARTER

Just hold on. I'll have it out in a second.

CARTER pulls a small bottle out of his other pocket. He opens it and pours the solution onto the kleenex.

KAREN

(nose twitching)

What's that smell?

But before she can open her eyes to find out, CARTER presses the ether-laced kleenex across her nose. KAREN struggles, but not for long, finally going limp in CARTER'S firm grasp. He looks out the front window to check for witnesses and sees two JOGGERS coming

straight for the car!

Carter starts to panic. Did they see him smother her? And even if *they didn't, how can he explain why this young woman is slumped over the wheel?* And the smell! Everybody knows what ether smells like. Suddenly from behind there's a cough. His head swivels around. The babies are waking up! They must not see any of this. It will ruin The Doctor's control group. Don't frighten them! Don't hurt them! AMY'S eyes flicker open. She stares at her father for a second, and coughs again.

THE SITUATION IS COMPLETELY OUT OF CONTROL!

CARTER turns back and looks out the front window. The JOGGERS are twenty yards away and the first guy is looking right at him. He turns away facing AMY again. She smiles at him, sighs, and goes back to sleep. CARTER puts his arm around the unconscious woman and tries to prop her up. But her head flops down on the wheel hitting the horn. The blast of sound jerks CARTER erect. The JOGGERS slow down to a walk. They both stare at him now. They're big and they are coming straight for him. The horn has awakened the babies and they're both crying. CARTER freezes. What's he going to do?

Then a contemptuous laugh explodes in his right ear. He whips his head around in terror. There, out the passenger side window, is the mirror image of himself. Except, unlike CARTER, the mirror image has a wicked sense of humor.

CLYDE

Kiss her!

CARTER

What?

CLYDE

You've got about five seconds before those joggers are going to be in your face. And what do you think you look like, killer? Now kiss her!

CARTER pulls the limp woman into his arm and covers her face with his. The JOGGERS, not wanting to disturb this intimate scene, pass by the car averting their faces. CARTER looks over KAREN'S shoulder and watches them disappear down the road.

CLYDE

Well done. Now move over.

CLYDE gets in next to him.

CLYDE

Now what?

CARTER

What are you doing here?

CLYDE

Good question. Dr. No suggested I come along as an observer. Right now what I'm seeing is very odd. Twin brothers chatting in the front seat of a car while the driver is slumped over the wheel. What's wrong with this picture?

CARTER

I don't need you!

CLYDE

Let's get out of here Carter,  
before we're seen because, believe  
me, we will be remembered.

CARTER reluctantly heeds CLYDE'S excellent advice. He slips over the unconscious woman, gets behind the wheel, and starts the car.

CUT TO: CARTER MOVING DOWN THE ROAD. He looks over at his  
BROTHER.

41

CLYDE

You can let me off at the next  
corner. I could use a drink.

CARTER

And don't follow me anymore.

CLYDE

Carter, you're a thankless dope. I  
was just trying to help and, of  
*course, I did. This thing you're*  
doing means everything to the old  
man and you can't fuck it up.

CARTER

I'm not fucking anything up.

CLYDE

Really?

(nudging the unconscious woman who lies  
between them like a rag doll)

By the way, what are you going to  
do with her?

CARTER

Take her back to the park and  
leave her there.

CLYDE

And?

CARTER

And when the ether wears off  
she'll be fine.

CLYDE

She'll be fine and the cops will be  
waiting for you when you get  
home. There can be no witnesses.

CARTER

I won't hurt her.

CLYDE

Then can I suggest a alternate  
plan?

CARTER

What?

CLYDE

Something Dr. Dad taught me.  
Inject an air bubble into her heart.  
She'll die painlessly. Or better  
yet. I'll inject an air bubble into  
her heart. Who will know the  
difference except us?

CUT TO:

EXT: THE SIDE OF THE ROAD. 42

CARTER is gone. CLYDE slips KAREN'S body out of the front seat and loads it into the trunk. He looks through the rear window to check on the babies. They have slept through it all. He gets into the driver's seat and starts the car. He drives off down the tree lined road.

*EXT MARSH NIGHT*

CUT TO: *Clyde slides Karen's Car + Karen into Marsh* 42A

EXT: MOTEL. 43

CLYDE drives into the basement parking garage. He takes the BABY BOY out of the back, and carries him up the back fire stairs to the third level.

ON THE THIRD LEVEL. CLYDE opens the fire stairs door and looks out. The walkway is empty. CLYDE carries the BABY down the walkway, stopping in front of one of the MOTEL ROOM DOORS. CLYDE starts to knock but the door swings open and CLYDE and the BABY disappear inside. 44

⇒ INT.:MOTEL ROOM. 45

CLYDE sits opposite the DOCTOR, drinking a scotch and water. To the side of the table, the baby sleeps peacefully in a crib. DR. NIX SR. studies his son's face carefully. He doesn't like what he sees.

DR.

Carter couldn't handle it?

CLYDE

Getting the brat is one thing.  
Taking care of his mom is another.

DR

I want him to do this himself. I  
don't want you to do it for him.

CLYDE

Whatever you say, Dr No, I was  
just trying to help out. If I hadn't  
been there we would all be fucked.  
Carter's a wimp and he panicked.

DR

Stop it. I know you. You saw him  
weaken and you stepped in. We all  
know your tough guy act. But we  
don't need a loose cannon here. So  
take your bow and get off. I want  
Carter to do this himself!

CLYDE

(Standing up to leave)

Let me tell you something, Doctor!  
I know Carter wants to help. But  
we're talking about stealing kids  
and experimenting on them. You  
may need this loose cannon.

DR

Finish your drink and sit down.

CLYDE empties the glass.

CLYDE

I have.

DR

Then let me get you another.

DR. NIX gets up and leaves the room. CLYDE thinks for a second about leaving then decides to sit down. DR. NIX returns with a bottle of scotch and refills CLYDE'S glass. He returns to his seat behind the table. In his hand, concealed from CLYDE, is a small revolver.

DR

You know you could get us all put away for good.

CLYDE downs the drink with one swallow.

CLYDE

(bitterly)

There's no jail that can hold me.  
I'm the escape artist, remember?  
*I learned it from picking the locks*  
of all those cages you shut me in.

DR

(Incensed)

They were not cages! They were specially designed infant environments.

CLYDE

(leaping to his feet and shouting)

They were cages!

(weaving unsteadily)

But I'm not one to hold a grudge.

Where would I be without you?

DR

You wouldn't exist.

CLYDE

That's right. But I do exist, Doc.

(his eyes start to flicker as he tauntingly  
continues)

And I'm here to help Carter,  
whether you like it or not.

(drunkenly)

So don't fuck with me, dad!

(he can hardly stay on his feet)

You could lose more than your  
license this time.

CLYDE slumps back down in the chair. He looks like he's about to pass out.

DR

Have you talked to the others?

CLYDE

(speech slurring)

About what?

DR

About what we're doing?

CLYDE

(Slowing nodding out)

Are you kidding? If Margo finds  
out you'll be ...

CLYDE drunkenly looks at the empty glass he's holding and then back  
at DR. NIX.

CLYDE

What did you put in this drink?

DR

Just something to relax you.

CLYDE

(throwing the glass at him)

You fuck!

CLYDE tries to get up but falls back on his chair. His head rolls back.  
His eyes start to glaze.

DR

I want you to go to sleep now  
Clyde. You've done a good job but  
we don't need you anymore. I want  
you to go to sleep with the others.  
Relax and sleep. Carter can handle  
everything now.

CUT TO:

THE PARK. FATHER'S DAY EVE. JENNY meets JACK and hands him his  
lost car keys. They talk. We are too far away to hear what they say.  
Finally JACK takes JENNY'S hand and leads her down a secluded path.

CUT TO:

CARTER

He has watched all this while he walks with NAN, a teenage babysitter. She pushes a two year old in a stroller. JENNY and JACK are about fifty yards in front of them and starting to disappear into the trees. CARTER looks down at his watch.

47

CARTER

I've got to go pick Amy up at the playground. Why don't you go ahead and I'll meet you at the car.

NAN

Okay. I'll catch you up there.

CARTER leaves her, heads back toward the PLAYGROUND, circles around, and moves into the trees adjacent to the path JENNY and JACK took.

**IN THE WOODS.** CARTER moves silently. The foliage is dense and it's difficult to see anything but then something catches his eye. Something whitish hanging off a tree branch. As CARTER gets closer he see it's JACK'S TRENCH COAT. And now he hears sounds. Human sounds. And one particularly familiar one. The sound of his wife making love. CARTER moves behind the coat that hangs on a tree branch at the edge of a clearing.

48

There CARTER watches JACK make love to JENNY.

CARTER starts to tremble.

His whole body is consumed with uncontrollable shaking. His heart pumps madly. He clamps his hands around a tree trunk attempting to

49  
50

stave off this internal earthquake. His face reddens as blood rushes through the cords in his neck. The chattering of his teeth reverberates up into his brain. His brain. His brain. The seat of control. All the DOCTOR'S conditioning rested here. CONTROL!

HE MUST NOT LOSE CONTROL!

CARTER'S eyes flicker. He feels dizzy. His legs go limp. He's starting to lose consciousness. With all his will he tries to fight off the blackout. Suddenly a sound of a twig snapping makes him whip around. There is CLYDE'S smirking face.

CLYDE

Be a Peeping Tom on your own time. C'mon, we're going to lose that kid.

CARTER turns away from CLYDE and looks back at the LOVERS.

CARTER

*That's my wife.*

CARTER turns back to CLYDE.

CLYDE

No shit.

CLYDE move up next to CLYDE watching the LOVERS.

CLYDE

Nice ass.

CARTER

*I married her too soon. She never got over him.*

CLYDE

No question of that. Look, Carter,  
why don't you just go home and let  
me handle the babysitter.

CARTER'S eyes close like he's going into a trance.

CARTER

I guess you're right. I'm not  
feeling well. I better just go home  
and go to sleep.

CLYDE

That's right. You go to sleep and  
I'll take care of everything. I'll  
just be you for a while until this  
whole mess is cleaned up.

CARTER nods and walks away. CLYDE shakes his head. As though he didn't have enough problems, now his brother is paralyzed with grief over that faithless bitch and her stud out there rutting on the grass. Well, maybe there was something he could do about that.

CLYDE looks back at JACK'S TRENCH COAT hanging from the tree. He moves toward it. He carefully takes it down and slips it on. He pushes his hands down into the coat pockets. In the right hand pocket CLYDE touches something. He quickly withdraws his hand. From his own jacket pocket CLYDE takes out a pair of gloves and slips them on. He reaches back into the TRENCH COAT pocket and discovers JACK'S KEYS AND THE PEN KNIFE KEY RING. He puts them in the pocket of his jacket. He turns and quietly steps back away from the LOVERS.

THE PARKING AREA. CLYDE walks over to NAN.

NAN

Where did you get that neat trench coat?

CLYDE

I left it at the playground.

NAN

*I guess Amy didn't show?*

CLYDE

Jenny didn't have time to drop her off. I'm going to have to pick her up at my Dad's.

NAN

Hey, no problem. I can catch a ride from some cute guy.

CLYDE

I can still drop you. Unless you want to wait around for a better offer?

NAN

(flirting)

No way. You know Dr. Nix, for a man your age, you're still pretty cute.

CLYDE

(Smiling)

Thanks, Nan, for that vote of support. Now how about giving me a hand with the stroller?

NAN pulls the little girl out of the stroller. CLYDE rolls it around to the rear of the car. He opens the trunk. NAN buckles the baby into the baby chair in the back of CARTER'S CAR.

CLYDE

(sticking his head over the  
upraised trunk door)

Is there something I'm not doing  
*right? This thing isn't collapsing*  
the way it should.

NAN

(Coming around to the rear of the car)

Let me see.

NAN leans down into the trunk. CLYDE looks around, checking for witnesses. The PARKING AREA is deserted. CLYDE raises a tire iron up just a few inches behind NAN'S head and brings it down *hard* on the back of her head. The top half of her body slumps over into the trunk. He lifts her feet up and shoves the rest of her in. CLYDE reaches into his pocket and pulls out JACK'S PEN KNIFE. He opens it.

CLYDE leans over the unconscious girl and with one clean swift motion, cuts her throat. He carefully dips the elbows of the TRENCH COAT into NAN'S blood. Just a light, incriminating smear on the inside sleeve. Not immediately visible to the wearer but an incriminating clue for those schooled in forensics. CLYDE steps back and slams the trunk door shut.

THE WOODS IN THE PARK. CLYDE returns to the secluded area in the blood-stained TRENCH COAT. He takes it off and hangs it back on

the tree. He takes one last look at the lovers. They lie blissfully innocent in each other arms. CLYDE smiles and discreetly departs, making sure he leaves them undisturbed.

END OF FLASH BACK.

CUT BACK TO CLYDE SMOTHERING JENNY.

53

INT. JENNY'S BEDROOM. After she stops struggling, he carries JENNY'S limp body downstairs.

INT GARAGE. CLYDE puts JENNY in the front seat of <sup>JENNY'S</sup> KAREN'S CAR.

MAN IS IN TRUNK

54

INT CAR. CLYDE drives the car out on the bank of a rushing river.

55

MARSH - RUN -

EXT: ~~THE RUSHING RIVER~~. CLYDE gets out, releases the brake, and rolls the car off the bank and into the river. As the car sinks the cold water revives JENNY, who frantically pounds on the glass of the rear window. Of course he could have killed her painlessly like KAREN, but JENNY didn't deserve painless.

56

SHE DESERVES HORROR!

CLYDE stands on the riverbank and dispassionately watches JENNY'S hysterically screaming face sink beneath the surface of the water.  
DISSOLVE TO: JACK'S HOTEL ROOM.

AN ALARM CLOCK IS RINGING.

57

JACK wakes up and looks around his hotel room for the source of the sound. It's coming from inside the bedside table. He opens the drawer and discover an ALARM CLOCK INSIDE. He presses a button on the top and it stops ringing. Underneath it is a wrapped present with a card. He opens the present. It's a book. He reads the title: THE USES OF ENCHANTMENT. He's puzzled. What an odd present? He opens the card and reads it:

Dear Carter, I saw Jack today. I still have feelings for him. Until I can work them out one way or another I think we *should separate*. I'm sorry to hurt you but I have to be honest with myself.  
JENNY.

This isn't his present. It's CARTER'S! If JENNY'S leaving him that means she's coming to JACK. He must talk to her.  
JACK picks up the phone and dials JENNY at home. CARTER answers.

JACK

May I speak with Jenny, please.

CARTER

She's not here.

JACK

When do you expect her?

CARTER

I don't know. Who is this?

Rather than give his name JACK hangs up. He picks up the FATHER'S DAY CARD and thinks for a moment.

Maybe JENNY has told CARTER about them. Maybe she's left CARTER *and is waiting for him someplace. Maybe the place is written on JACK'S FATHER'S DAY CARD.*

**THE ONE HE DOESN'T HAVE.**

**IF HE HAS CARTER'S THEN CARTER MUST HAVE HIS!**

**EXT. JENNY'S HOUSE.** JACK goes to JENNY'S house. He sees a police car parked outside. He moves closer when CARTER and two

DETECTIVES, LIEUTENANT MIKE TERRI and SERGEANT FRANK CALLY exit the house. TERRI is in his mid-thirties. His face is long and sad with the brooding eyes of an El Greco visionary. They are studying CARTER closely. Filled with sympathy and understanding. *But beneath that look something else is going on. Something very calculating.* CALLY is about ten years older than TERRI. His face is rounder. Unlike TERRI, he looks and thinks like an accountant. JACK slips out of view behind a tree. He hears CARTER'S VOICE.

CLYDE AS CARTER

We were all going to the beach today and have a picnic. Jenny took Amy to the park while I packed up the station wagon. I guess that was about eight. They were supposed to be back by ten. My wife is never late. I was immediately concerned. I went back to the park around ten thirty and searched for them. They were not there. Then I called you.

CALLY speaks first.

CALLY

Dr. Nix I'm sorry to say we've had a few other disappearances from this park. And judging from your description, your wife and daughter were likely candidates.

CLYDE AS CARTER

You mean somebody might have kidnapped them?

TERRI

We don't know. All we know now is that they've disappeared. Now you told us you went there fairly regularly with your little girl?

CLYDE AS CARTER

That's right.

CALLY

Did you ever notice anybody that didn't look right. Another man or woman that seemed to be hanging around. Just watching the kids, but didn't seem to be there for any reason?

CLYDE AS CARTER pauses for a second as though remembering something. He looks up toward the tree that JACK'S hiding behind. He sees the outline of JACK'S TRENCH COAT. He turns back to the DETECTIVES.

CLYDE AS CARTER

Yes. There was a man.

TERRI

Maybe you could come down to the station and work with our sketch artist. It would sure be helpful to get a picture of this guy out on the wire.

CLYDE AS CARTER

Of course. It will just take me a minute to lock up up the house.

CLYDE AS CARTER goes back in the house. The DETECTIVES step outside, close the door, and walk out onto the front lawn.

CALLY

Looks like a serial to me.

TERRI

(Sarcastic)

Yeah. A detective's dream. The motiveless murder. The only connection is they're all mothers and their kids are missing.

CALLY

And the playground.

TERRI

And this Dr. Nix.

CALLY

What do you mean?

TERRI

Nix. It's kind of a name that sticks in your head.

CALLY

From where?

TERRI

Not my head. Old man Watt's head.

CALLY

I thought he retired.

TERRI

He didn't want to retire. The Captain wanted him out before his drinking became a real problem. So he gets his early pension but he's got nothing to do. So he's hanging around all the time and when he hears me talking on the phone about this Dr. Nix, he comes over to me.

CALLY

And?

TERRI

He tells me he worked on another Dr. Nix case twenty years ago.

CALLY

Carter's Father?

TERRI

Yeah.

CALLY

What was the case?

TERRI

Carter's father was nailed trying to buy babies on the Mexican black market.

CALLY

No shit. Where do we find him?

TERRI

I haven't had a chance to check.

CALLY

Maybe we should ask Carter where he sends his Father's Day cards?

TERRI

I'd like to get some more information first. I got the name of another doctor Carter's father worked with. I called the office and they told me the doctor's checked into Memorial.

CALLY

What's the matter with him?

TERRI

It's a her. Cancer.

CALLY

Great.

TERRI

Apparently it isn't that serious.  
She's okay and dying for some  
company.

CALLY

So when are you going to see her?

TERRI

While you babysit Carter with the  
sketch artist.

CALLY

Okay. But all this could add up to  
nothing. Just because his father's  
a nut doesn't mean Carter has to  
be.

TERRI

Just covering all the bases.

CALLY

Well I'm going with what we have.  
Three kids and their mothers  
disappear from the same  
playground. I'm putting a  
twenty-four hour on it.

TERRI

Let's call it in.

As the DETECTIVES get into their police car JACK sees CLYDE AS CARTER through the living room window. He's opening a PRESENT. He reads the card with it. CLYDE AS CARTER pauses and looks out the window as though he's deciding whether to show it to the DETECTIVES or not. He decides not to and puts it down on the living room table. 59

CLYDE AS CARTER comes out of the house, gets into the back of the police car and THEY drive off. JACK moves out from behind the tree and goes over to the living room window. JACK sees the opened present. It's the Travel Book called ROMANTIC HIDEAWAYS. It's the book he pointed out to JENNY in the bookstore. There's an opened card on top of it. He can't read it from the window.

**INT: LIVING ROOM.** JACK breaks into the house and reads the Father's Day card. It says: 60

"Jack, I love you. I've always loved you. My marriage to Carter was a mistake. I owe Carter a lot but I don't owe him my life. I'm going to tell him today about us and I'd like you to meet me at the playground at five. JENNY."

**A SUBURBAN POLICE STATION. THE DETECTIVE DIVISION.** CLYDE AS CARTER working at a computer with a Police Sketch artist. On the screen a picture of JACK emerges. 61

CLYDE AS CARTER

That's him. And he was wearing...I think it was a trench coat.

INT: DR. WALDHEIM'S HOSPITAL ROOM. TERRI sits in a chair in front of the doctor's bed. DR.WALDHEIM is a lean, aesthetic, woman in late her fifties. SHE sits up in bed and constantly fiddles with a dark brown wig she's wearing over her bald head.

62

TERRI

You were trained by Dr. Nix?

WALDHEIM

I hate this thing. I told them to get me a grey one. My hair is grey. But they couldn't find one. Now I look like a goddamn transvestite.

TERRI

It looks fine.

WALDHEIM

You're very kind but you don't lie very well. Now what did you ask me?

TERRI

You were trained by Dr. Nix?

WALDHEIM

I took my residency with him.

TERRI

Why him?

WALDHEIM

Because he was the best. And I was especially interested in his work on multiple personalities.

TERRI

Did you help him with his book?

WALDHEIM

(laughing)

Help him? I wrote his book.

TERRI lifts up a paperback from his lap. The book is entitled SPLITTING THE SELF: The Many Faces of Steven. Above the title in letters as large is the author's name: DR. WILFORD NIX.

TERRI

I don't see your name anywhere.

WALDHEIM

I didn't want my name on it.

TERRI

Why not. It was a best seller wasn't it? They sold it to television. You must have missed out on a lot of money?

WALDHEIM

I didn't want any part of that kind of money.

TERRI

What kind of money was that?

WALDHEIM

Money profited off the misfortune of another.

TERRI

But you still wrote the book?

WALDHEIM

That's right. But I didn't know all the circumstances surrounding the case when I started. Let me explain. All multiple-personality patients, regardless of the differences in their backgrounds, seem to share certain childhood traumas. For example, most experience early, unpleasant, often abusive sex. When it occurs, the original personality splinters into others. If a boy is molested by his mother or abused by his father, the original personality forgets it ever happened. How could his loving parent do such a thing? And he creates an alternate personality. This becomes the person it happened to. He becomes the keeper of the guilt, the shame, the pain.

TERRI

A built in fall guy. You do something bad. The other personality takes the rap. Sounds very convenient.

WALDHEIM

This is not a psychological state one wants to achieve. Every time there's another trauma, there may be another personality. And pretty soon there are scores of them running around in your head, fighting amongst themselves for who gets to control the consciousness. Only one personality can control the consciousness at a time.

TERRI

When they talk to each other what do they see? A carbon copy of themselves?

WALDHEIM

Sometimes. Or a whole wide range of body types depending upon the age, size, and sex of each alter personality.

TERRI

Sounds like one messed up guy.

WALDHEIM

(Nodding)

Yes, but by carefully observing and documenting the formation and development of Steven's multiples, Dr. Nix was creating a whole new theory of personality evolution. There was only one problem.

TERRI

What was that?

WALDHEIM

The raw data was extraordinarily detailed. It was as though he had gotten into a time machine and gone back to witness each one of Steven's personality splitting traumas. I was never allowed to meet Steven. His true identity was only known to Dr. Nix. All the information I had, I transcribed from tapes recorded during their sessions.

TERRI

So how do you think he got the information?

WALDHEIM

I never knew for sure, but years later when he got arrested trying to buy babies I knew there was only one answer.

TERRI

What?

WALDHEIM

He had created Steven's multiple personalities in order to study them. He had taken some innocent child and split its personality. There was no way for me to prove it, but I insisted on having my name removed from the book.

TERRI

What happened to Steven?

WALDHEIM

You'll have to ask Dr. Nix that.

TERRI

Do you know where I can find him?

WALDHEIM shakes her head no.

A DESERTED PARKING AREA OVERLOOKING THE PARK. It's a little before five o'clock.

63

CARTER'S CAR pulls along side of JACK'S RENTAL CAR. CLYDE gets out. He is wearing gloves. He goes around to the trunk and unlocks it. ~~INSIDE, WRAPPED IN A BLACK GARBAGE BAG, IS THE BODY OF NAIL~~ *MAN'S clothes* Using the CAR KEYS he took from JACK'S TRENCH COAT, CLYDE opens the trunk of the RENTAL CAR and transfers the ~~body~~ *clothes* into it. He unhooks the PEN KNIFE from the KEY RING and drops it in the trunk. CLYDE pockets JACK'S KEYS, slams the trunk shut, returns to his car and drives away.

AS CLYDE drives past the playground he sees the DETECTIVES converging on JACK, who sits expectantly waiting for JENNY. He's wearing the TRENCH COAT. CLYDE turns to face the road, smiling to himself.

64

SUDDENLY LIKE SOME GHOSTLY APPARITION FROM HELL, JENNY STANDS IN THE PATH OF THE CAR. MOTIONLESS, SHE STARES AT HIM.

65

CLYDE gasps in horror and jams on the brakes. The car screeches to a halt. CLYDE smashes his head into the steering wheel. Panting feverishly, CLYDE slowly looks up. She's gone. The street is empty. CLYDE must have imagined her. Breathing a sigh of relief, he drives off.

**INT: MOTEL ROOM.** CLYDE AS CARTER and the DOCTOR sit opposite each other. Each has one of the kidnapped babies in their arms. They are feeding them. AMY plays happily in a crib across the room. 66

DR.

(Smiling down at the baby in  
his arms)

Babies. So peaceful. So innocent.

CLYDE AS CARTER

Have they been all right?

DR.

Of course. I've been both a mother  
and a father to them.

CLYDE AS CARTER

So where are you going to do the  
experiment?

DR.

I have secured a house in a place  
where we will not be disturbed.

CLYDE AS CARTER

Where?

DR

It's better you don't know.

CLYDE AS CARTER

Why?

DR

Because the others might find out.  
And they can't keep a secret.

CLYDE AS CARTER

You can trust me.

DR

We'll see. When will you be able to  
leave?

CLYDE AS CARTER

After Jack's indictment. Then the  
police won't need me until the  
trial.

DR

Carter. You've done an excellent  
job. And by yourself. But we're not  
finished. We need two others.

CLYDE AS CARTER

I know but they've got their  
playground murderer. There can't  
be anymore killings now.

DR

(smiling)

Carter, you surprise me. Don't you know that behind every colorful killer comes the copycat?

CUT TO:

THE PLAYGROUND. A FEW DAYS LATER. CLYDE sits on a wood bench. Next to him, a NANNY watches a portable T.V. On it is a news story reporting the successful indictment of JACK. Next to the NANNY, a one year old lies asleep in her baby carriage.

67  
67A

NANNY

(Talking to CLYDE)

First time we've been back here since he was arrested.

CLYDE

(With sad distraction)

I come here all the time.

NANNY

Well you don't have a baby to worry about.

CLYDE

Yes, you're right. I don't have a baby anymore.

(HE starts quietly weeping)

NANNY

(Concerned)

Are you all right?

CLYDE

(Standing up, starting  
to leave)

I'm sorry. I shouldn't be here. But I  
can't stop myself from coming. I  
keep on hoping I'll see them again.

NANNY

See who?

CLYDE

My wife. My baby. They're still  
missing.

NANNY

Your wife wasn't one of the...

CLYDE

I'm sorry. I didn't mean to upset  
you. I'll be going now.

*CLYDE starts to get up but his feet barely support him. He almost  
stumbles. The NANNY stands up to steady him.*

CLYDE

Thank you. I'll be all right now.

NANNY

Which way are you going?

CLYDE

(Pointing to a deserted pathway  
up the hill).

There. My car is in the lot at the  
top.

NANNY

Well so is mine.

(Looking down

at the sleeping baby.)

We've had enough of the  
park today. Why don't I just  
walk along with you?

CLYDE

Are you sure it's not out of your  
way?

NANNY

It's on my way. Let me help you.

THE NANNY steadies CLYDE with one hand and pushes the baby carriage with the other. They start up the deserted path.

THE DESERTEED PATH. CLYDE reaches in his pocket for the dust. The path twists to the right. The playground disappears from view.

CLYDE sneezes. The NANNY stops and looks at him.

NANNY

God bless you.

CLYDE brings the dust filled hand up to his mouth. He's about to sneeze into his cupped hands and blow the dust into the NANNY'S eyes when she turns away and sees another mother up the path pushing twin carriages.

68

NANNY

Now that's the way to have them.  
Two at a time.

At the sight of a witness CLYDE shoves the dust filled hand back into his pocket. He's lost the moment with the NANNY but may have come upon the perfect solution to complete THE DOCTOR'S TEST GROUP.  
TWINS!

CLYDE

I'm sorry. I just keep forgetting things. I have to make a call. Thanks so much for your help but I have to go back to the playground.

NANNY

I'll help you.

CLYDE

No, please. You go ahead. I'll be all right.

CLYDE turns around and goes back down the path. The NANNY turns and watches him for a second then continues on her way. CLYDE hurries back to the playground. He goes to the public phone and dials a number. 69

CLYDE

Listen! It's unbelievable luck but I've found twins! Yes! You've got your control group. Tomorrow morning? Okay. I'll call you when I've got them.

CLYDE hangs up the phone. He looks around and freezes. A LITTLE BOY, light haired, slender and about seven, stares at him from across the playground. CLYDE starts to sweat as the LITTLE BOY advances toward him. He stops right in front of CLYDE and stares up into his face.

LITTLE BOY

I know what you're doing. It's a bad thing and I'm gunna tell.

The LITTLE BOY turns and walks away. CLYDE rushes back up the path. He doesn't have much time. It's not too far before the MOTHER WITH THE TWINS comes into sight. CLYDE reaches into his other pocket for the small bottle of ether. He opens it and pours it on a small hand towel. He now moves silently up behind her. He looks over his shoulder. No one. He looks down the path in front of his quarry. No one. He moves up behind her. He's about to seize her from behind and clamp the cloth across her face when she whips around to face him. The force of her turn sends the twin carriages careening down the path.

70

CLYDE

My God!

CLYDE watches in horror as the carriage hits the grass and tumbles over. Twin baby dolls spill out onto the ground. CLYDE looks at the woman.

**IT'S JENNY! AND SHE SLASHES CLYDE ACROSS THE WRIST.**

CLYDE howls in pain, drops the ether-laced cloth, and falls to his knees. JENNY brings her knee up, smashing CLYDE in the chin. He topples over on his back. JENNY sits down hard on his chest pinning him to the ground. SHE brings a scalpel up to his throat. CLYDE'S eyes

flicker and close. He passes out. JENNY whacks him across the face with her other hand. CARTER wakes up. He sees the scalpel at his throat and gasps in horror.

JENNY

Don't move! Or I'll cut it!

CARTER freezes.

CARTER

Jenny, what are you doing?

(Seeing his slashed wrist)

My God, I'm bleeding!

JENNY

(with icy calm)

Don't fear. The Doctor's here.

CARTER

Don't let me die.

JENNY

(Looking at the blood streaming out of his  
cut wrist)

Why not? You let me. But have you forgotten how good a swimmer I am? So I didn't go down with the ship. And you know why? I just couldn't die without knowing why you wanted to kill me.

CARTER

Kill you? That's crazy.

JENNY

I want answers Carter! Was it because of Jack?

CARTER

(Not understanding)

Jack? I don't understand?

JENNY

C'mon Carter. You killed those poor women and framed Jack. I saw you put that body in his trunk. I should have told the police then but they would have locked you up and I would have lost my chance to stick this knife in your throat and ask you the only really important question. Where's my daughter!

CARTER

(Getting weak from loss of blood)

I don't know what you're talking about. Help me, Jenny.

JENNY

You've got about two minutes before you go into shock. I won't ask the question again.

CARTER

I don't know where she is. Why are you doing this to me?

JENNY

You don't have much time Carter.

CARTER doesn't know what to say. JENNY'S gone crazy. WE DOLLY IN TO HIS CONFUSED FACE. HE HEARS A FAMILIAR LAUGH.

CUT TO CARTER'S POV. CLYDE comes up behind JENNY.

CLYDE

Christ, Carter, can't you handle your woman?

CARTER

Why is she doing this?

CLYDE

She wants to know where her brat is. So tell her before you get your throat cut.

CARTER

I don't know where she is.

CLYDE

She's with the Doc and the other kids.

CARTER

What kids?

CUT TO OBJECTIVE SHOT. CARTER IS TALKING TO EMPTY SPACE. JENNY LOOKS OVER HER SHOULDER. THERE IS NO ONE THERE.

JENNY

Who are you talking to?

CUT TO CLOSE UP CARTER.

CARTER

What other kids?

CUT TO CARTER'S POV. CLYDE IS THERE SMILING.

CLYDE

The kids for Doc's experiment.

CUT TO OBJECTIVE SHOT. CLYDE IS GONE.

**WE NOW REALIZE THAT CARTER'S ALTER PERSONALITY, CLYDE, CAN ONLY BE SEEN BY CARTER.**

JENNY

What are you saying Carter?  
Amy's with what kids?

CARTER

They're with the Doctor.

JENNY

Your father?

CARTER

Yes...

JENNY

(Cutting him off)

What are you and your father  
doing?

CARTER

They're part of a control group...

JENNY

Using Amy for your father's  
lunatic experiments!

CARTER

I have to help him finish his work.

JENNY

And the mothers of these babies?  
I guess they were expendable,  
just like me? I want those babies  
back. Now where are they?

CARTER

I don't know, Jenny. I swear to God  
I don't.

CLYDE

(off screen)

But I do, and I'm not telling.

CARTER frantically yells at empty space.

CARTER

Tell me!

JENNY

What's the matter with you?

CARTER

TELL ME!

JENNY realizes there is something very wrong with CARTER. She unties his tie and loops it around the forearm above his bleeding wrist.

JENNY

C'mon. Get up!

JENNY stands CARTER up still holding the scalpel to his throat.

JENNY

Twist it tight.

CARTER, weak with loss of blood, grasps the tie and twists it. They start down the path toward the playground. CARTER grasps the tourniquet to his arm, while JENNY holds the scalpel to his throat. As they approach the playground a crowd starts to form around them. JENNY shouts at them to call the police. One of the women rushes to a pay phone.

FADE IN:

A SUBURBAN POLICE STATION. TERRI'S OFFICE. 71

TERRI, JACK and JENNY sit in the office. Through the glass partition we can see WALDHEIM talking to CARTER in an adjacent office. CALLY comes into the office and walks over to TERRI shaking his head.

CALLY

According to every record I can find, Dr. Nix left his apartment in San Jose about two months ago and fell off the face of the earth.

TERRI

Great. Let's hope Waldheim can get something out of Carter.

All eyes in TERRI'S office turn to watch CARTER. His whole body shakes. He hunches over like a scared child and nervously moves his fingers back and forth on his forehead. There is a beat of silence and then JENNY slowly starts talking.

JENNY

I thought he tried to kill me because he had found out about Jack. But when he framed him for *murder and kidnapping*, I knew it was something else. Something to do with his father's experiment. I knew a set of twins would be ideal for a control group so I went to the *playground and used myself as bait*. I tried to make him tell where the children are, but when he started talking to imaginary people I knew there was something terribly wrong with him.

TERRI

(Looking at CARTER through the glass partition)

Let's hope he's not too nuts.

JENNY

What do you mean?

TERRI

Too nuts to go to jail.

JACK

*You mean he might not go to jail?*

TERRI

First we have to find out if he's competent to stand trial. And even if he is any smart lawyer would plead him not guilty by reason of insanity. And depending on what Waldheim finds out, Carter could wind up as a celebrity mental case in some cushy institution.

JACK

He could be out some day?

CALLY

All he's got to do is get better.

WALDHEIM gets up, leaves CARTER, and walks into TERRI'S office.

WALDHEIM

Fascinating. It's quite something to have written about him for years and now finally to meet him.

TERRI

Carter is Steven.

WALDHEIM

And Clyde and Josh and Margo and God knows who else. Now it's clear to me how Dr. Nix got all this precise data. He created the trauma and inflicted it on his own son. Then, over the years, he observed its effects.

JENNY

Does Carter know what he did?

WALDHEIM

Carter didn't do anything. Clyde did all the killing.

JACK

Who's Clyde?

WALDHEIM

One of Carter's multiples. One of the ones that Dr. Nix created when he abused him as a child. When something bad is about to happen to Carter or when something bad has to be done, Carter blacks out and Clyde takes over. After the unpleasantness is over, Clyde exits and Carter wakes up. He's

WALDHEIM (CONT'D)

lost some time, he doesn't know how he got to where he is or what happened while he was asleep. He may be confused but his conscience is clean.

TERRI

Sounds like an all expense paid trip to the mental hospital to me.

WALDHEIM

(Nodding)

Legally speaking, Carter is clearly insane and had no idea what he was doing.

JENNY

Why did he feel compelled to repeat his father's experiment?

WALDHEIM

Because as an abused child, Carter is acting out his abuse on his own child. What is Dr. Nix's experiment really? Nothing more than a controlled study of child abuse. And there is something about Carter being a father that triggers the compulsion to re-enact his father's experiment.

JENNY looks at CARTER in the other room. His head is bowed to conceal his weeping.

JENNY

How do we find the children?

WALDHEIM

Carter doesn't know where they are but one of the other multiples may.

JENNY

How do you talk to them?

WALDHEIM

Hypnotism. It's the fastest, but not always the most prudent, *method.*

TERRI

We got Dr. Frankenstein running around out there with three babies. The faster the better.

WALDHEIM

You've got to give me an absolutely quiet space where I can be alone with him. I'm going to need something to sedate him.

TERRI

Whatever you need. We've got to find those kids. God knows what this psycho is doing to them.

CUT TO: POV OF CARTER. HE WATCHES JENNY as she bursts into tears.

JACK stands up and takes her in his arms.

CLYDE

(off screen)

She doesn't care who she fucks  
and where she does it.

SWISH PAN TO CLYDE. He sits on the chair across the room, shaking his head at CARTER.

CLYDE

But don't worry buddy. I'm not  
going to let that loving wife of  
yours sell you down the river.  
*Once we're out of here I'm going to*  
put that two timing bitch in a box  
she'll never swim out of.  
Remember that lady cop with the  
rat's nest for a hairdo that  
brought Waldheim her coffee?  
Take a look down at your foot.

CARTER LOOKS DOWN. THERE'S A BOBBY PIN ON THE FLOOR.

CLYDE

(SCREAMING)

DON'T BE SO OBVIOUS!

(Then calmly)

Keep your head up and just reach  
*down and pick it up.*

CARTER looks carefully around. He slides his hand down his leg to the floor and picks up the BOBBY PIN. HE looks back over to CLYDE. He's smiling.

CLYDE

Great. Now bring on the cage.

**A LOCKED ROOM IN THE BASEMENT OF THE POLICE STATION.** 72  
*DR. WALDHEIM leans forward in her chair, carefully studying CARTER'S face. CARTER sits on a bench directly in front of her. His eyes are closed. He's in a hypnotic trance. WALDHEIM moves her hand slowly in front of CARTER'S FACE then suddenly she snaps her fingers. CARTER'S eyes flicker then open.*

WALDHEIM

Carter I'm a doctor and I'm here to help you. Now can you tell me your address?

CARTER glances around the room. His voice, his expression are childlike.

CARTER

Here.

CARTER frowns and thinks for a long time, gazing at the floor.

WALDHEIM

If I'm to help you, you'll have to cooperate. You have to answer my questions so I'll be able to understand what's going on. Is that perfectly clear, Carter?

CARTER

No.

WALDHEIM

Why?

CARTER

Because I'm not Carter.

WALDHEIM

You're not Carter?

CARTER

No. Not me.

WALDHEIM

Wait a minute. If you're not  
Carter, who are you?

CARTER/JOSH

I'm Josh.

WALDHEIM

Well, where's Carter?

CARTER/JOSH

*Carter's asleep.*

WALDHEIM

Asleep where?

CARTER/JOSH points to his chest.

CARTER/JOSH

In here. He's asleep.

WALDHEIM

Do you know where Carter's father  
is?

CARTER/JOSH is suddenly terrified.

CARTER/JOSH

No. Is he here?

WALDHEIM

No he's not here, Josh. So you don't  
have to be afraid.

CARTER/JOSH

(tears forming in his eyes)

He hurts me.

WALDHEIM

I'm not going to let him hurt you.

CARTER/JOSH

(relaxing)

Okay.

WALDHEIM

How old are you, Josh?

CARTER/JOSH

Seven and a half.

WALDHEIM

And why are you the one who came to talk to me?

CARTER/JOSH

I don't know why I'm on stage. The last thing I remember I was in a playground. I saw Clyde. He was on stage and he was going to do something bad. Something I would pay for. I warned him and then I woke Margo and told her. She was real mad. Then I went to sleep and woke up here. My arm hurts.

(looking at his bandaged wrist)

That's why I'm here. Somebody got cut and I came to take the pain.

WALDHEIM

Would you explain that?

CARTER/JOSH

Margo says I'm the keeper of the pain. When there's hurt, I'm the one who takes the stage and feels it.

WALDHEIM

That must be awful.

CARTER/JOSH

(Tears brimming in his eyes)

It's not fair.

WALDHEIM

What's 'the stage', Josh?

CARTER/JOSH

That's what Margo calls it. She explained to us how it works when one of the people has to come out. It's a big stage. Everybody waits in the wings, waiting to go on. And whoever steps on stage is out in the world. Margo says, "Whoever is on stage holds the consciousness".

WALDHEIM

Who are the other people?

CARTER/JOSH

There are a lot. I don't know them all. I just know some of them.

Suddenly CARTER/JOSH stiffens and gasps.

CARTER/JOSH

Oh, God!

WALDHEIM

What's the matter?

CARTER/JOSH

She heard me.

WALDHEIM

Who heard you?

CARTER/JOSH

(Whispering)

Margo.

CARTER/JOSH cringes in his chair.

CARTER/JOSH

I can't talk no more. I'm scared.

WALDHEIM

How do you know she heard you?

CARTER/JOSH

She's staring at me right now.  
Like I did something wrong.

WALDHEIM

Who's Margo?

CARTER/JOSH

She's the protector of the children. She won't let him hurt them like he hurt me. When he tried to take the children before she called the police. They stopped him and put him in jail. But he's out now and has got the children again. She won't just call the police this time.

WALDHEIM

What's she going to do?

CARTER/JOSH

I can't tell. But he won't hurt the children again.

WALDHEIM

Does she know where he is?

CARTER/JOSH

I don't know. I've got to go.

CARTER/JOSH'S eyes flutter and close.

WALDHEIM

Carter! Carter!

CARTER doesn't respond.

WALDHEIM

*JOSH! JOSH! I want to talk to you.  
When I snap my fingers I want you  
to wake up.*

WALDHEIM snaps his fingers. CARTER'S eyes open. His whole body shifts into a feminine posture. He crosses his legs and stares directly into WALDHEIM'S eyes. His eyes are cold and penetrating.

WALDHEIM

Josh?

CARTER shakes his head "No."

WALDHEIM

Is this Margo?

CARTER/MARGO nods his head "Yes."

WALDHEIM

Do you know where Dr. Nix is?

CARTER/MARGO nods his head "Yes."

WALDHEIM

Where?

CARTER/MARGO beckons WALDHEIM to come closer. WALDHEIM leans her head forward so it's just a few inches from Carter's. Suddenly with lunatic force, CARTER/MARGO jerks his head forward, brutally butting WALDHEIM. She crumples to the floor. Knocked out cold.

MARGO relaxes in the chair and goes to sleep. A few seconds pass and CARTER/CLYDE'S EYES flicker awake. He looks around the room and seems surprised to see WALDHEIM unconscious at his feet. He gets up, gingerly steps over her, and goes to the door. He reaches out, carefully grabs hold of the door knob and slowly turns it. It's locked. CARTER/CLYDE reaches in his pocket and takes out the BOBBY PIN. He kneels down and starts picking the lock.

**INT: TERRI'S OFFICE.** JENNY lies next to a sleeping JACK. They're on a hard wood bench that faces a group of empty detective desks through a glass partition. JENNY wakes up and looks at the clock at the far end of room. It's on the wall over the staircase that leads to the basement floor. The clock reads a little after five. She adjusts her position next to JACK and is just about to close her eyes again when she sees WALDHEIM (CARTER/MARGO IN WALDHEIM'S DRESS)

come up the stairs, and exit down the hallway that leads to the street. JENNY gets up, being careful not to disturb JACK, and follows after her.

**EXT: POLICE STATION.** JENNY comes out of the station to see WALDHEIM running across the street and getting into a cab. She notices something very odd. **WALDHEIM ISN'T WEARING ANY SHOES.**

JENNY calls out WALDHEIM'S NAME but she doesn't respond. JENNY rushes to her car, gets in, and follows the cab.

**THE BASEMENT ROOM.** The REAL WALDHEIM, bald headed and wearing only a slip, struggles to her feet. She rubs her bleeding forehead where CARTER butted her. She makes it to the door and grabs hold of the door knob to steady herself. With her last strength, she opens the door, struggles out into the hall and cries out for help.

**EXT: MOTEL ON THE HIGHWAY.** From JENNY'S POV in her car, we watch what JENNY thinks is WALDHEIM finishing a phone call from a telephone booth outside a motel. The MOTEL is a three story building. The stories are connected by a glass enclosed elevator. On each level the motel rooms open on to a walkway that leads to the elevator. The walkways are open and bounded by thin steel railings. When you exit your room on the third floor you can look two floors down to the pool or three floors down to the parking garage. A car is parked next to the phone booth. A grey haired LADY is unloading groceries from the trunk. She carries two bags into the building, leaving a third sitting in the trunk. WALDHEIM hangs up the phone and dials another number.

**TERRI'S OFFICE.** The phone is ringing. JACK wakes up and looks around for JENNY. She's gone. So are TERRI and CALLY. The phone keeps ringing. Finally, JACK crosses to the desk and answers it.

CARTER/MARGO

(On the phone)

*Dr. Nix dies at 1254 El Camino  
Real.*

JACK

Who is...

CARTER/MARGO hangs up.

**CUT TO:**

**JENNY'S POV: THE PHONE BOOTH.** What looks to be WALDHEIM exits the phone booth, goes over to the open trunk of the parked car, picks up the remaining bag of groceries, holds it up to cover her face and enters the motel. JENNY exits her car and moves quickly up the steps to the entrance of the building. Through it she sees WALDHEIM disappear into the lobby elevator. After the elevator closes, JENNY pushes the door open and rushes across the lobby. SHE looks up at the floor indicator. The elevator stops on the third floor. JENNY looks around the lobby, sees the entrance to the fire stairs, and runs toward it. 78

**ON THE FIRE STAIRS.** JENNY runs up the stairs taking them two at a time. 79

**ON THE THIRD FLOOR. THE HALLWAY OUTSIDE THE ELEVATOR.** The elevator door opens. From our viewpoint in the HALLWAY the elevator appears empty. The door starts to close. 80

**ON THE FIRE STAIRS.** JENNY, breathing hard, passes the second floor and heads up the stairs to the third. 81

DR. NIX'S MOTEL ROOM DOOR ON THE THIRD FLOOR WALKWAY. 82  
*The door opens and DR.NIX emerges. He's carrying AMY and pushing a twin stroller that holds the other two stolen children. HE closes the door and moves down the walkway toward the elevator.*

THE THIRD FLOOR FIRE STAIRS DOOR. JENNY comes to it and 83  
 stops. Through the window in it SHE sees DR.NIX, holding AMY, pushing the elevator button.

THE ELEVATOR DOOR. IT STARTS TO OPEN. 84  
 THEN ABRUPTLY CLOSES AGAIN.

THIRD FLOOR FIRE STAIRS. JENNY REACHES IN HER PURSE AND 85  
 TAKES OUT THE SCALPEL.

ELEVATOR BUTTON. DR. NIX PUSHES IT AGAIN. 86

ELEVATOR DOOR. IT STARTS TO MOVE. THROUGH THE OPENING, DR. 87  
 NIX SEES A TALL WOMAN CARRYING A BAG OF GROCERIES.

FIRE STAIRS EXIT DOOR. IT STARTS TO OPEN. 88

AT THE ELEVATOR. DR. NIX PUSHES THE TWIN STROLLER FORWARD. 89  
 THE TWIN STROLLER STARTS TO ENTER THE ELEVATOR.  
 JENNY, HOLDING THE SCALPEL IN HER HAND, SHOVES OPEN THE FIRE 90  
 STAIRS DOOR.

JENNY

Stop!

DR. NIX TURNS AND SEES HER.  
 HIS HAND DROPS FROM THE TWIN STROLLER'S HANDLE GRIP.  
 THE TWIN STROLLER ROLLS INTO THE ELEVATOR.  
 JENNY ADVANCES TOWARD DR. NIX.

HER ARM IS EXTENDED.  
HER HAND MENACINGLY GRIPPING THE SCALPEL

JENNY

Give me my baby!

DR.NIX

(trying to control his outrage)

Put that knife down! You're  
frightening the child.

IN THE ELEVATOR, MARGO GRABS HOLD OF THE STROLLER AND PULLS  
IT INSIDE.

THE ELEVATOR DOOR STARTS TO CLOSE.

DR. NIX

Now if you have anything to say to  
me, say it gently. I don't want you  
upsetting the child. You're her  
mother. You're scared and angry  
and if looks could kill, I'd be dead.

AMY'S FACE.

SHE'S STARING AT HER MOTHER AND SHE'S FRIGHTENED.

JENNY SEES THE TERROR IN HER DAUGHTER'S FACE.

JENNY BRINGS THE SCALPEL CLOSE TO HER BODY AND OUT OF AMY'S  
VIEW.

JENNY FORCES HER FACE INTO A LOVING SMILE.

JENNY

It's okay honey. I'm here. We're  
going home now.

THE ELEVATOR CLOSES, SHUTTING THE TWIN STROLLER INSIDE.  
THE DOWN ARROW LIGHTS UP.

DR. NIX REACHES INTO HIS JACKET POCKET WITH HIS RIGHT HAND AND GRASPS HOLD OF THE REVOLVER THERE. HE SLIPS IT SLOWLY OUT OF HIS POCKET TO BRING THE BARREL INTO JENNY'S VIEW. THE FLOOR INDICATOR SHOWS THAT THE ELEVATOR IS HEADED DOWN TO THE LOBBY.

DR. NIX

I have a gun. It's in my right hand  
and it's pointed at your heart.

JENNY SEES THE REVOLVER AND STOPS.

DR. NIX

That's better.

DR. NIX STARTS TO MOVE TOWARD THE ELEVATOR AND REALIZES THE DOOR HAS CLOSED.

HE PUSHES THE BUTTON.

HE LOOKS UP AT THE FLOOR INDICATOR.

THE DOWN ARROW IS LIT.

AT THE LOBBY FLOOR, THE ELEVATOR DOOR OPENS. THE BABIES IN THE TWIN STROLLER ARE PUSHED OUT ON TO THE LOBBY FLOOR. THE MOTHERLY LOOKING WOMAN AT THE REGISTRATION DESK LOOKS UP TO SEE THE ELEVATOR DOOR CLOSE. SHE MOVES OUT FROM BEHIND THE DESK AND WALKS TOWARD THE TWIN STROLLER.

CUT TO: JENNY AND DR. NIX

JENNY

Why are you doing this?

DR. NIX

I don't have time to explain.  
Carter is waiting for me.

JENNY

(Confused)

Carter's at the police station.

DR. NIX

You're a poor liar, Jenny. Carter called me from downstairs just a few minutes ago.

HE LOOKS AT THE FLOOR INDICATOR.  
IT READS TWO AND THE UP ARROW INDICATOR IS LIT.

DR. NIX

Now say good bye to Amy. And don't upset her.

JENNY

Can I kiss her?

DR. NIX

No. Stay where you are. And don't try and follow me or I'll have to kill your daughter.

JENNY

(starting to cry)

Oh please don't hurt her.

THE ELEVATOR ARRIVES AND THE DOOR STARTS TO OPEN

DR. NIX

Hurting her would make her worthless to me.

DR. NIX RAISES THE REVOLVER AND STARTS BACKING INTO THE ELEVATOR.

EXT: MOTEL. TERRI, CALLY, and JACK drive into the basement parking area. Leaving JACK in the car, CALLY and TERRI rush up the stairs to the MOTEL check-in lobby. JACK, sitting in the back seat of TERRI'S CAR, looks up and sees JENNY.

JENNY EXTENDS HER HANDS TOWARD AMY.  
THE SCALPEL SLIPS FROM HER FINGERS.  
IT HITS THE FLOOR AND SLIDES ONTO THE FLOOR OF THE ELEVATOR.

DR. NIX

(Backing into the elevator)

I told you not to move.

AMY EXTENDS HER LITTLE HANDS TOWARD HER MOTHER.

AMY

Mommy.

JACK GETS OUT OF THE CAR. HE STARTS RUNNING TOWARD THE WALKWAY.

A HAND FROM INSIDE THE ELEVATOR REACHES DOWN AND PICKS UP THE SCALPEL

THE ELEVATOR DOOR STARTS TO CLOSE.

JENNY'S FINGERS TOUCH AMY'S.

DR. NIX STARTS TO PULL THE TRIGGER.

IN THE ELEVATOR, THE BAG OF GROCERIES SLIPS FROM MARGO'S HANDS.

JACK RACES ACROSS THE FLOOR OF THE PARKING AREA.

ORANGES, BOTTLES OF SODA, AND A CARTON OF MILK SPILL OUT OF THE GROCERY BAG AND ONTO THE FLOOR OF THE WALKWAY.

THE SCALPEL FIRMLY GRIPPED, JERKS UP INTO THE AIR.

JENNY TOUCHES HER DAUGHTER'S FINGERS.  
 DR. NIX PULLS BACK THE TRIGGER.  
 THE SCALPEL JERKS DOWN.  
 THE ORANGES, BOTTLES, AND CARTON TUMBLE OFF THE FLOOR OF THE  
 WALKWAY INTO THE AIR.  
 FROM BELOW, JACK SEES THE GROCERIES FALL  
 THE SCALPEL CUTS DEEP INTO DR. NIX'S BACK.  
 HE SCREAMS IN PAIN.  
 JERKING BACK, THE REVOLVER FALLS FROM DR. NIX'S HAND.  
 AMY FLIES OUT OF HIS ARMS.  
 JENNY REACHES OUT FRANTICALLY.  
 THE REVOLVER HITS THE FLOOR.  
 AMY SAILS THROUGH JENNY'S OUTSTRETCHED HANDS.  
 DR. NIX DROPS DOWN AND GRABS THE REVOLVER.  
 AMY SAILS OVER THE RAILING.  
 DR. NIX WHIPS AROUND TO FACE MARGO.  
 JACK SEES AMY FLY OFF THE THIRD FLOOR WALKWAY.  
 JENNY TURNS AND STARTS RACING BACK DOWN THE FIRE STAIRS.  
 DR. NIX STARTS ADVANCING ON MARGO.  
 AMY, ALL SMILES, IS FLYING THROUGH THE AIR.  
 JACK MOVES UNDER THE WALKWAY, STRETCHING HIS ARMS OUT.  
 DR. NIX BACKS MARGO INTO THE ELEVATOR FIRING AT HER POINT  
 BLANK.  
 AMY LOOKS DOWN TO SEE BOTTLES AND ORANGES AND CARTONS  
 CRASHING ON THE FLOOR OF THE GARAGE.  
 SHE LAUGHS.  
 THIS IS THE BEST FUN SHE'S EVER HAD.  
 THE ELEVATOR DOOR CLOSES BEHIND DR. NIX AS MARGO CRUMPLES TO  
 THE FLOOR.  
 JACK ARRIVES UNDER THE WALKWAY AT THE LAST MOMENT AND  
 CATCHES AMY.  
 AMY GIGGLES WITH JOY.  
 JENNY COMES OUT OF THE FIRE STAIRS AND RUNS INTO THE ARMS OF  
 JACK AND HER DAUGHTER.

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THE ELEVATOR DESCENDS TO THE LOBBY. 132

THE LOBBY. The MOTHERLY WOMAN is crouched down behind the registration counter. Next to her is the twin baby stroller, on the other side are TERRI and CALLY with their guns drawn. All eyes are on the elevator door. 133

THE ELEVATOR DOOR OPENS.

DR. NIX SLOWLY STAGGERS OUT.

HE'S BEEN MORTALLY WOUNDED BY MARGO'S VICIOUS SCALPEL ATTACK. HE STILL GRASPS THE REVOLVER IN HIS HAND.

TERRI

Drop it!

DR. NIX DROPS THE REVOLVER AND FALLS TO THE GROUND. TERRI STANDS UP FROM BEHIND THE COUNTER AND WALKS OVER TO DR. NIX. CALLY FOLLOWS. TERRI KICKS THE REVOLVER AWAY FROM DR. NIX'S MOTIONLESS HAND.

CALLY KNEELS DOWN AND SLOWLY ROLLS HIM OVER.

JENNY WATCHES THIS THROUGH A LOBBY WINDOW THAT OVERLOOKS THE PARKING AREA. 134

SHE GENTLY PULLS AWAY FROM JACK AND HANDS HIM AMY.

JENNY

Take Amy away. I don't want her to see any of this.

JACK

(smiling at Amy)

C'mon Honey. We're going in the car.

(To Jenny)

Are you okay?

JENNY

(nodding)

I'll be out in a second.

JENNY TURNS, GOES UP THE STAIRS AND ENTERS THE LOBBY. SHE WALKS PAST DR. NIX TO THE ELEVATOR. 1 5

THE ELEVATOR DOOR IS KEPT FROM SHUTTING BY A HAND THAT EXTENDS OUT FROM INSIDE.

JENNY STOPS IN FRONT OF THE DOOR AND PUSHES THE OPEN BUTTON. THE DOOR OPENS.

JENNY STEPS INSIDE.

THERE SHE SEES CARTER.

HE'S STILL IN DR. WALDHEIM'S DRESS BUT THE WIG LIES ON THE FLOOR NEXT TO HIM. HE GRASPS HIS STOMACH. SHE LOOKS AT HIS HANDS. THEY ARE COVERED WITH BLOOD FROM HIS GUNSHOT WOUNDS. HE'S STILL CONSCIOUS. HE LOOKS UP INTO JENNY'S EYES.

JENNY

CARTER. MY GOD!

Carter shakes his head no.

CARTER/JOSH

Carter's asleep. They're all asleep.  
I'm Josh. It hurts bad.

Jenny kneels down next to him.

JENNY

Let me see.

CARTER/JOSH

It's okay. I'm use to it.

JENNY

(shouting out)

Get an ambulance!

CARTER/JOSH

Jenny.

JENNY

Yes.

CARTER/JOSH

I have a message for you. From  
Carter.

JENNY

Yes.

CARTER/JOSH

He just wanted to say he was  
sorry.

CARTER'S FACE twists in pain. JENNY rests his head on her shoulder.

CARTER/JOSH

(sighing)

That's better. I think I'll go to  
sleep now.

CARTER closes his eyes as JENNY strokes his cheek.

**THE END**