

THE BITTER PILL

Written by  
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INT. EMILY'S APARTMENT - A SERIES OF STILLS

ANGLE ON BOTTLE OF PRESCRIPTION PILLS

Next to an unmade bed.

ANGLE ON A TOPPLED REMOTE CONTROL SAILBOAT

Broken mast on the floor. A bloody handprint on the sail.

ANGLE ON A TABLE SET FOR THREE

The stick of butter is rounded from melting. A water glass lies on it's side. A fly on the butter.

ANGLE ON THE FRONT DOOR

Desperate scratches on the lower third with blood stain filigree-- leading up to the door knob. The room is upside down in the reflection. Such is the trick of surfaces.

INT. TRIBECA LOFT - KITCHEN - MORNING

ANGLE ON A LITTLE BOY WITH HIS HAND OUT

Like he's waiting for the Eucharist. He is EZRA BANKS (6). A GUMMIE VITE AND MULTI-VITAMIN are dropped in his hand. It is offered up by JONATHAN BANKS (30's). He and his wife DIERDRE (30's) are making breakfast.

BANKS

OK, here we go. 100% of everything  
we need to make it until tomorrow.

His phone comes to life. Banks answers.

BANKS (CONT'D)

(to the phone)  
Dr. Banks.

DIERDRE

OK, E, try and get more in  
your mouth and less on the  
floor.

Whatever he is told shifts the morning and all the mornings to come. He moves into the next room.

BANKS (CONT'D)

Yeah...She's my patient...

(CONTINUED)

CONTINUED:

He hangs up. Staggered by the news.

BANKS (CONT'D)

Uh, I gotta go.

DIERDRE

What? What's wrong?

He shrugs and leaves. Confidentiality.

INT. NYC TAXI - MOMENTS LATER

Anxious and on the phone.

BANKS

Sorry to wake you. It's Jon  
Banks... It's Emily...

ANGLE ON ERICA SIEBERT

In her house-- getting dressed.

ERICA

God, I'm so sorry, John. Yes,  
yes... I'll come into the city.

EXT. NYC - CONTINUOUS

Banks gets out of the cab and runs up the steps of a  
Manhattan Police Station.

INT. POLICE STATION - CONTINUOUS

A busy morning. COPS AND CIVILIANS milling about. Banks  
approaches the DESK SERGEANT.

BANKS

I'm here regarding Emily Hawkins.  
I was called.

DESK SERGEANT

(checking the log)  
You a lawyer?

BANKS

Psychiatrist.

CUT TO:

BLACK- SUPER: 3 MONTHS EARLIER

EXT. OTISVILLE PRISON - DAY

Emily Hawkins (late 20's and very pretty) assesses her face in the rear view of a 10 year old Mercedes.

INT. OTISVILLE PRISON - WAITING ROOM

Emily Hawkins approaches the guard at the desk.

EMILY

My husband... Martin Hawkins.

Emily sits and waits. She clocks another woman about the same age. The woman is AGITATED-- pacing. Emily looks at her empathetically. Mirror neurons firing.

ANGLE ON EMILY

She goes through a metal detector. BEEP. A scan reveal her under wire bra has tripped it. A FEMALE GUARD confronts her.

GUARD

That got metal in it? Can't have metal.

ANGLE ON EMILY

She removes her bra and leaves it in a locker in a dressing room.

INT. OTISVILLE VISITING ROOM - EMILY AND MARTIN

Emily sits with Martin. Not much privacy.

MARTIN

I bet you're not gonna miss the drive, or the ambience.

EMILY

I'd have gone a lot further.

MARTIN

They gave me a brochure on re-integrating. Social worker came by.

(CONTINUED)

CONTINUED:

EMILY

Yeah, what did he say?

MARTIN

Go slow.

EMILY

We can go slow.

EXT. OTISVILLE PRISON - A LITTLE LATER

Emily sees the woman from the waiting room sobbing on the bench.

EMILY

(soothing)

Hey, you OK?

SOBBING looks up at her.

SOBBING

Not getting parole. That's what  
the lawyer said... Another year.  
Wasn't ready for that.

Emily sits down and hugs the woman.

EMILY

How long has it been?

SOBBING

Two years. I just can't... I  
can't keep coming here.

EMILY

I know how that feels.

SOBBING

How long for you?

EMILY

Four years.

SOBBING

I shouldn't be complaining.

She gets rummages in her purse. Gets out a bottle of  
pills. Shakes out a pill and swallows it dry. Offers  
one to Emily.

SOBBING

Xanax?

(CONTINUED)

CONTINUED:

ANGLE ON THE PILL

EXT. NYC - DAY

The Manhattan skyline patrolled by heavy gray clouds. Dead leaves float in puddles. Bare branches scratch at the sky.

MONTAGE - CREDIT SEQUENCE - DAY

NEW YORKERS relying on what lies beyond a childproof cap to get through the day. Cuts of the following...

-A KID TAKES RITALIN IN THE MORNING WITH HIS BREAKFAST.

-A MIDDLE AGED MAN PUTS CIALIS IN HIS GYM BAG AND KISSES HIS WIFE GOODBYE.

-A WOMAN WAITS IN A LONG LINE AT A PHARMACY.

-A MAN ON AN AIRPLANE TAKES A VALIUM AND BREATHES DEEPLY.

-A BUS SIDE OFFERS A PILL FOR HAIR LOSS.

-A PEN ON A PRESCRIPTION PAD.

INT. BANKS OFFICE - EVENING

Danish modern furniture, a little mismatched. A couple of bookshelves loaded down with periodicals and textbooks. Some abstract art on the wall.

The pen is held by Dr. Banks-- it is a promo from a drug company. He gives the prescription to a NERVOUS PATIENT (male, 20's) in his office.

BANKS

This is Buspar, its for social phobia. Remember, it'll only work if you take it twice a day. Not like the way aspirin works; just when you have a headache. In about 2 weeks the anxiety will slowly dissolve.

NERVOUS

Like magic?

(CONTINUED)

CONTINUED:

BANKS

Or, chemistry. You'll be more comfortable in social settings. You might feel a little dizzy at first, like you just stood up a little too fast. If that happens don't worry, it'll go away. Any worse than that, stop taking it and call me.

Nervous. Takes the prescription and sighs.

BANKS

(smiles)

Ready to go meet some people?

Nervous nods. Banks smiles.

INT. BANKS OFFICE - LATER

Banks leaves-- through a cracked door he sees one of his partners is reading. JEAN CHARNLEY (60's and wise). She listens to classical music.

BANKS

You're still here.

CHARNLEY

I have a 7 PM. You headed home?

BANKS

Hospital. Oh, the rep from Pfizer... Tracey called. She wants to know if we're free for a meal this week.

CHARNLEY

Who am I to say "no" to free food.

BANKS

Will you let Ellis know?

CHARNLEY

Free food with Cheryl Lynn from Pfizer! Writing it down!

Banks leaves.

EXT. OTISVILLE CORRECTIONAL FACILITY - MORNING

Emily and an older woman, MARTHA (60), wait by the car. Martin emerges from the front doors of the facility.

Martin reaches the two women.

MARTHA

You look thin...

MARTIN

Em... Mom...

The three embrace in a big group hug.

EMILY

Let's get out of here.

INT. BEDROOM - NIGHT

Emily on her back in bed. Martin on top of her. A lot of time and regret being sorted out in long sexual strokes. Emily wraps her legs around him, pulls him in deeper.

Martin slows to a stop and collapses next to her. Her face turns toward the window -- her eyes focus on something far away.

MARTIN

I guess maybe that wasn't slow.

She puts her head on his chest-- smiles.

EMILY

I can't believe you're back.

She goes to the bathroom. Closes the door.

MARTIN (CONT'D)

(through the door)

There was a guy I met in...uh...a guy who was in for some tax stuff. Went to Stanford-- brilliant guy. Mark Hellman-- he's gonna be out soon. He's got money in Dubai and a lot of connections. We're gonna get back to where we were, Em. I can make that happen for you.



INT. NYC PARKING GARAGE - A LITTLE LATER

Emily, dressed for work, walks toward her car. She pauses for a moment and checks her purse for the keys. In the process her bag slips from her shoulder. The contents dump out on the cement floor of the garage.

Cars move around her -- one honks.

RAMON, the attendant, rushes over to help her. She's on the brink of tears. A little terrified.

EMILY  
Thank you, Ramon.

INT. EMILY'S CAR - CONTINUOUS

She puts her seatbelt on. Starts the car.

EMILY'S POV

She glides from her parking space. Tilting down to the speedometer -- she is going ten miles an hour.

She accelerates.

The exit ramp bends to the left but Emily goes straight. In front of her is a brick wall. The car holds its speed.

Emily drives directly into the wall.

From inside the car we see THE AIR BAG EXPLODE violently.

EXT. NYC PARKING GARAGE - CONTINUOUS

The front of the car accordions back toward the passenger compartment, collapsing the crumple zones. A hubcap rolls away from the wreck.

A streak of blood across the marshmallow white of the air bags.

Ramon and a couple of other BYSTANDERS come running over, already dialing their cell phones.

INT. BELLEVUE HOSPITAL EMERGENCY ROOM - DAY

In a glassed-in room a MANACLED GANGBANGER sits in prison fatigues. DOCTOR JONATHAN BANKS (30s) looks at an X-RAY on a light box.

BANKS  
(off the x-ray)  
What is that?

GANGBANGER  
Battery.

BANKS  
Wow. How'd it get in there?

GANGBANGER  
Swallowed it.

The gangbanger is confused by Banks' bedside manner.

BANKS (CONT'D)  
When I was in medical school there was a guy who came in -- swallowed a size C battery. He said he felt he was running out of energy. Somehow he choked down one of those Duracells. Crazy, right? By the time he got to the ER it was leaking in his small intestine. There was actual electrical current going from anode to soft tissue to cathode. He died.

The gangbanger nods.

BANKS (CONT'D)  
Why'd you eat the battery?

GANGBANGER  
Voice told me I could be supersonic.

Banks' pager goes off. He looks at the number -- smiles.

BANKS  
A voice? Interesting. Like me now? Did you know the voice?

GANGBANGER  
I don't know. It was just a voice.

(CONTINUED)

CONTINUED:

BANKS

And the voice said you should  
snack on a Triple A?

GANGBANGER

It didn't say "snack."

Banks goes over to an EMERGENCY KIT attached to the wall.  
He opens the kit and sorts through it.

BANKS

Well, the voice gave you bad  
information. See, if you want me  
to tell the District Attorney that  
you're too crazy to stand trial  
for whatever it is you did, then  
that voice should have told you to  
save the Triple A for your radio  
and go further into the alphabet;  
all the way to D.

He opens up a flashlight from the emergency kit. He  
takes out a hefty D battery and slams it on the table  
like a shot of tequila.

BANKS (CONT'D)

Why don't you and your voice talk  
it over. I'll be outside.

INT. HOSPITAL CORRIDOR - MOMENTS LATER

Banks walks into the hall. Goes to a fridge and gets a  
RED BULL. Opens it. A NURSE approaches.

BANKS

The Ever-Ready Bunny in there is  
malingering. He gets a bed for  
the night and then the bus back.

A NURSE hands him a file.

NURSE

MVA with minor head trauma in need  
of a consult.

And then off the Red Bull.

NURSE

That stuff'll kill you.

BANKS

Yeah, but at least I'll be awake  
when it happens.

INT. HOSPITAL ROOM - MOMENTS LATER

Emily sits on the edge of her bed, bruised but intact. One of her legs sticking out from under her gown. She stares out the window-- muttering to herself.

Banks enters and looks at her chart.

BANKS

Mrs. Hawkins? I'm Dr. Banks.

EMILY

They said I may have a concussion. I don't need to stay here for that do I?

BANKS

I don't think so.

She gets up and starts to organize her clothes.

BANKS

Before you go, I do have a couple of questions.

EMILY

OK.

BANKS (CONT'D)

How is your head?

EMILY

Hurts.

BANKS

How was it before the wall?

EMILY

I don't understand.

BANKS

How have things been going with you, generally speaking?

EMILY

Why are you here?

Banks reads the file.

BANKS

I'm a psychiatrist, Mrs. Hawkins, and normally when people hit things with their car, there are skid marks on the pavement.

(MORE)

(CONTINUED)

CONTINUED:

BANKS (CONT'D)

A brick wall is a good reason to use the brakes, turn the wheel. But you didn't do that did you? You went straight in. It says here that the attendant told the police you were upset before you got in the car. The insurance company is going to check the brakes, but I'd prefer to just ask you.

Emily looks away. She recedes into herself.

EMILY

(sotto)

I can't do this.

BANKS

What can't you do?

Emily gives him a long look -- a balloon about to burst.

EMILY

I had-- I was treated for depression a few years ago. I thought with Martin coming back, it would just go away. Just somehow get over it like a normal person.

Her voice starts to crack.

EMILY (CONT'D)

It's all a brick wall.

Banks nods empathetically.

BANKS

Who's Martin?

EMILY

My husband. He's been away. He's been... in prison. And I... I don't want to disappoint him and I did. Why am I like this?

BANKS

Emily, how do you feel about staying here for a few days?

Emily starts to panic.

EMILY

Here? I can't stay here.

(CONTINUED)

CONTINUED: (2)

BANKS

I think you tried to hurt yourself  
this morning and we need to-

EMILY

No. I need to be there for him.  
We're starting over. We're  
putting this behind us-- it'll go  
away right. It's a mood swing.

BANKS

But-

EMILY

And I have a job. I work in  
advertising and I need to go in.  
Marty doesn't make any money yet.  
What if I come see you? To your  
office. Do you have an office?  
Just don't make me stay here.

BANKS

Emily, what you did today is-

EMILY

(off his wedding  
band)

It was a mistake. I lost it for a  
minute. You're married, right?  
Imagine you come home from jail--  
or from being away for a long time  
and you find your wife in a mental  
hospital. I promise I won't do  
anything like that again. We  
waited for three years, Dr. Banks.  
I'll come as often as you want--  
two or three times a week. I  
remember that-- structure helps  
with hopelessness. I was in  
therapy before-- this morning was  
a mistake.

Banks eyes her. She seems scared as a child.

INT. HOSPITAL WAITING ROOM - LATER

Banks speaks to Martin and Martha.

BANKS

Call me if she talks about hurting  
herself.

(CONTINUED)

CONTINUED:

BANKS

I want to see her at my office tomorrow. That was the deal we made.

MARTIN

I had no idea this was still going on with her.

MARTHA

I think she was putting on a brave face, Marty. Afraid to tell you. Afraid to tell me.

BANKS

I want her to start on this-- it's called an SSRI. It's a medicine that makes it harder for the brain to tell you that you're sad.

Banks hands them a card and a PRESCRIPTION.

INT. CVS PHARMACY - LATER

Emily and Martin. She picks up her meds.

PHARMACIST

You want to try and take this with food and at the same time every day. Side Effects may include agitation, weight loss, nausea, headaches, insomnia-- you'll want to call your Doctor if those become a problem.

INT. LE CIRQUE RESTAURANT - DAY

Banks is at lunch with Charnley and AARON ELLIS (40s)-- and a pretty young pharmaceutical rep, TRACEY SUTTON (20s).

ELLIS

I remember one year the rep from Warner Lambert took 25 of us to Bermuda to play golf for a weekend. Spouses included.

CHARNLEY

Glaxo gave me tickets to the Lion King, the Ballet-- took my nephew to the world series.

(CONTINUED)

CONTINUED:

BANKS

Where was I for all of that?

CHARNLEY

In high school, probably.

TRACEY

That was before my time, too.  
But, I'm still allowed to buy you  
doctors lunch. As long as we talk  
about business for at least 5  
minutes.

ELLIS

(off his watch)  
Ready? Go.

TRACEY

We're starting a trial for our new  
anti-anxiety drug: Serenex. We're  
looking for a couple of Docs to  
consult. It's probably gonna run  
for about a year. Any interest?

ELLIS

I'm out. I'm doing a thing for  
AstraZeneca. Signed a non-  
compete.

CHARNLEY

She should take away your filet  
for that. I'm teaching next  
semester-- feeling a little  
overextended.

TRACEY

What about you, Dr. Banks? Too  
busy?

BANKS

Not necessarily too busy. What do  
you need?

TRACEY

Well, I can have the head of the  
study get in touch with you about  
protocols and all that. That  
would be awesome if you could  
participate. I can't take you to  
Bermuda for golf, but we do pay  
consulting fees.



INT. TRIBECA LOFT - NIGHT

Littered with moving boxes.

ANGLE ON THE DINING ROOM TABLE

Banks and Dierdre have a glass of wine.

BANKS

Getting warmer.

DIERDRE

Thirty thousand?

BANKS

Fifty!

DIERDRE

And what do you have to do?

BANKS

Go to a few meetings, recruit some patients, keep track of some data-

DIERDRE

So, you'll be even busier?

He pulls her on top of the table. Takes off her shirt.

BANKS

Yeah, but we'll be able to afford a bed.

DIERDRE

The bed comes on Friday.

She starts to laugh. He shifts to gain a better angle and knocks a wine glass on the floor.

DIERDRE

Oh, shit. Shhh...

A light goes on in the hallway.

EZRA (O.S.)

Mom??? Dad???

They scurry to get decent.

BANKS

It's OK, E.

(CONTINUED)

CONTINUED:

DIERDRE

Just unpacking.

Ezra walks into the hallway.

EZRA

I was having a bad dream.

DIERDRE

Well, you're in luck. Your Dad is really good with dreams.

Banks leads the boy back toward his room.

EZRA

Do I have to dream when I sleep?

BANKS

Yeah, I'm pretty sure we do, E.  
But, they're not always bad.  
Albert Einstein figured out  
relativity in a dream. And Paul  
McCartney dreamed up entire songs.  
I dreamt about you before you even  
got here.

INT. YOUNG AND RUBICAM ADVERTISING - DAY

Emily sits at her desk outside the office of her boss--  
ILENE SPIVAK (40s).

EMILY GETS UP FROM HER DESK AND KNOCKS OVER HER COFFEE

She stumbles past the work stations. Her hand goes up to her mouth as though she is going to be sick. A CO-WORKER tries to help her.

CO-WORKER

Emily! Are you OK?

She runs toward the bathroom.

INT. ILENE'S OFFICE - SIMULTANEOUSLY

Ilene is on the phone. The co-worker pokes her head in.

CO-WORKER

Something's wrong with Emily.

INT. BATHROOM - CONTINUOUS

Ilene enters to find the water running at one sink and the sound of Emily sobbing quietly in a stall. On the edge of the sink is a PRESCRIPTION BOTTLE. Ilene inspects the bottle: PAXIL.

ILENE

Emily? You OK?

Emily collects herself and emerges.

EMILY

I'm so sorry. I just felt sick all of a sudden.

Ilene hands her the pill bottle.

ILENE

(off the pills)

They made me sick, too. I had better luck with Celexa.

BANKS (O.S.)

(prelap)

How did you meet?

INT. BANKS' OFFICE - DAY

Emily sits on the sofa. Banks sits on a high-backed chair across from her. Awkward silence. She stares at MONET POSTER on the wall-- WATER LILIES.

EMILY

I like your poster. I wanted to paint like that...

BANKS

Do you paint?

EMILY

I used to draw when I was a kid. Mainly people. Teachers and kids from my class. Boys I liked and sometimes cats. I tried to get their faces perfect. That's why I came here. I wanted to get into graphic design. I was taking classes when I met Martin.

BANKS

How did that happen?

(CONTINUED)

CONTINUED:

EMILY

I worked at a bar downtown to pay for school. He kept coming in after work and ordering the most complicated drinks-- things I had no idea how to make. Like a Dark and Stormy, was the name of one. Anyway, one night he climbed over the bar and offered to teach me and ended up staying until we closed. Then he asked me out.

Banks smiles at the story.

BANKS

And you went.

EMILY

I didn't know who he was, or what he did. He was just this guy in a suit who watched me while I made drinks and it made me nervous. And he stared at me like I was a painting. He had a beautiful sailboat and he took me out on it-- we went down to the Bahamas for a week that fall. Then we went to Aspen and he taught me how to ski. He swept me off my feet. Proposed to me in Maui that winter and we were married by spring.

BANKS

How old were you?

EMILY

That was like 5 years ago-- so I was 23. Time goes so fast-- and then it just stops and doesn't move. How does that happen?

She starts to get dark.

BANKS

You said you were depressed before.

She nods.

EMILY

It's worse this time. I don't know how to get it off me. It's like a giant thumb pushing me down.

(CONTINUED)

CONTINUED: (2)

BANKS

We've done studies on depression. And here's what we've learned. Some people benefit from talking about their thoughts and feelings; trying to heal wounds in their psyche. Maybe by understanding some pain from the past we can resolve it-- let it go. How we think can actually change our brain chemistry.

EMILY

I told all the stories about my past the last time and I'm still sad. Maybe it doesn't matter what I think. Maybe my brain is telling me to be sad.

BANKS

Other people benefit from taking medications that act directly on the brain. But, the people who do the best are the ones who do both-- talking and medication. That's what I do here.

EMILY

So, you want me to take drugs?

BANKS

We call it medication. But, yes, I think that would help you. Have you thought about hurting yourself again?

EMILY

I wouldn't do that to Martin.

BANKS

You said you felt this way before. Did you see someone about it the last time?

Emily nods.

EMILY

In Connecticut. Greenwich. Erica Siebert. Then I moved back to the city when they took away our house.

(CONTINUED)

CONTINUED: (3)

BANKS

Do you mind if I call Dr. Siebert  
about your history?

EMILY

If you think that'll help. I just  
want to get better.

She hands him back her bottle of pills.

EMILY (CONT'D)

These aren't working. They made  
me sick to my stomach.

BANKS

Sometimes that happens. I'm gonna  
try you on something else  
instead...

INT. PHARMACY - LATER

Emily stands in line with a NUMBER OF OTHER PEOPLE. Sad  
faces in food line.

BANKS (O.S.)

We'll find something that takes  
the edge off the sadness. We'll  
get you through this.

Emily's name is called. The PHARMACIST hands her a  
bottle.

PHARMACIST

OK, I just want to make you aware  
of the side effects...

Emily nods.

INT. NYC TAXI - DUSK

BANKS' POV

A CRAZY MAN in the street is having an animated  
conversation with a FIRE HYDRANT. Banks puts up the  
window to silence his rant.

SIEBERT (CONT'D)

(pre-lap)

I saw her four years ago. For a  
little over 9 months...

INT. MIDTOWN RESTAURANT - EVENING

Banks sits with Siebert. She wears a NAME TAG for a professional conference. Nearby is a kiosk announcing another NEW DRUG: PARADOL. It's a MOOD STABILIZER. The commercial for it plays in a loop.

SIEBERT

She didn't just have the rug pulled out from under her-- the rug, the house, the husband-- her entire life. All gone-- including her health insurance. She moved into the city to find work. Never heard from her again. I'm glad she's seeing a man this time, I think that'll help.

BANKS

Why is that?

SIEBERT

Never felt seen by her father, then her husband ends up in jail and she's abandoned again. It'd be good for her to have a different kind of experience.

Banks takes this in.

BANKS

She said you tried her on antidepressants, but she had a hard time tolerating the meds.

Siebert consults her notes.

SIEBERT

Tried her on Prozac, Wellbutrin and Effexor. Really struggled. Problems with nausea, sleep-- headaches.

BANKS

I'm putting her on Zoloft-- see if she can tolerate that.

SIEBERT

Maybe she's a candidate for one of these newer meds. Something glutamate based. I've had some success with those.

(CONTINUED)

CONTINUED:

BANKS

Yeah, maybe. We'll see how the Zoloft goes.

A PRETTY DRUG REP chimes the side of a wine glass.

DRUG REP

We'll be starting the presentation soon-- so if I can get everyone to come in and take a seat.

OTHER DOCS begin to file into a private dining room.

SIEBERT

You sure you don't want to stay?

BANKS

I do a few nights a week at Bellevue. I should get going. Thanks so much for taking the time.

SIEBERT

Not at all. But, I am wondering if you could give me a little advice.

BANKS

Yeah, sure.

SIEBERT

I'm looking for space here in the city. I don't know what your work situation is, but if you hear of anything could you let me know. Just a couple afternoons a week.

BANKS

Sure. I can ask my partners. There's other practices in our building.

He gives her a card.

SIEBERT

That's great. Thanks so much. I, uh, I'm recently single and need to get back out into the world. Greenwich is a little small.

She looks at all the Doctors filing into the room.

(CONTINUED)



CONTINUED: (2)

SIEBERT

Did Emily's husband ever get out  
of prison?

BANKS

A week ago.

SIEBERT

Maybe that'll help turn things  
around.

EXT. CENTRAL PARK CONSERVATORY POND - MORNING

Emily sits on a bench and watches a LITTLE BOY deep in  
concentration with his RC sailboat. She seems lighter.

EMILY

That's called a run-- when the  
wind is behind you. You want to  
let the sail out.

LITTLE BOY

Do you have a boat?

EMILY

No...not anymore. But, I will  
again someday.

LITTLE BOY

Did it sink?

EMILY

Yeah. Something like that. It  
can happen if you're not careful.

Martha walks up. Notices Emily with the little girl.

MARTHA

Making friends?

And just as quickly it's gone -- a wave of sadness passes  
back over Emily.

EMILY

(to Little Boy)  
I have to go.

She and Martha walk away.

MARTHA

Martin told me what happened with  
you. The car.

(CONTINUED)

CONTINUED:

Emily nods. Martha hugs her.

MARTHA

Everyone has a dark place. I barely know a soul who hasn't been in therapy or at least should have been. Did anything like this run in your family?

EMILY

I don't remember my Mom getting depressed-- but she left when I was pretty young. I don't remember my Dad ever being anything but angry.

MARTHA

I went through a really bad case of the blues after Martin was born. Post partum. Took me a while to get over it. But, I did. It just went away over time.

EMILY

I keep thinking that if I just smile and pretend it'll all change. You know, be positive. Try and change my chemistry with my thoughts.

Martha touches her cheek.

EMILY (CONT'D)

This is the last thing he needs.

MARTHA

What do you mean-- "This?"

EMILY

Me. Depressed.

MARTHA

I read an article about herbs that are supposed to help. St. John's Wort. I brought you some. In Germany they use herbs as much as drugs.

Martha gives Emily a small apothecary bottle.

EMILY

Has Martin mentioned anything to you about his new plan?

(CONTINUED)

CONTINUED: (2)

MARTHA

The only plan I know of is to show you and everyone else that he's changed.

INT. BANKS OFFICE - EVENING

Banks and Emily.

BANKS

Did you ever get angry at Martin?

EMILY

Angry? No. Never. About what? It's such a slippery slope once you get started. You know? How much is enough? We were on a path-- big house, boat, talking about children. A second house, a third car. I didn't come from money-- Milwaukee isn't Greenwich. There are people out there who do things much worse than what Marty did-- they cut down rainforests or run sweatshops somewhere and they're getting rich. They live next out there, too. You see them on the weekends on the tennis courts or in the restaurants. With their kids at the yacht club. He was trying to keep up. He was trying to please me.

BANKS

Martin broke the law, though. He risked your safety. How did you feel about that?

Beat. Emily squeezes a Kleenex in her fist and pounds her leg gently. Banks clocks this.

EMILY

Everyone was cheating-- I mean look at what they did to the country. Martin just did what everyone else was doing. Only he got caught. It doesn't make it right, but he did it for me. He was trying to take care of me-- he's the only one who ever did that.

(CONTINUED)

CONTINUED:

BANKS

What about your father?

EMILY

He did what he could-- he worked at a bottling plant. He didn't know how stocks worked or how money gets made. He took me to Chicago on vacation and I wanted to go to the Art Institute and see the paintings. The ones they put on postcards... but he just wanted to go to the baseball game and it was so hot out... I wanted to go to the beach. To go swimming...

She starts to cry. Banks makes a note.

BANKS

It's OK.

She tries to gather herself.

EMILY

He didn't like my swimming suit. He thought it was too sexy. So, I had to stay inside. I had all sorts of issues about my body. Martin was the first person I felt pretty around...God, my head hurts.

BANKS

Do you think it's from the medication?

She nods.

EMILY

I don't think I can keep taking these.

INT. SWIMMING POOL - NIGHT

Banks and Dierdre watch Ezra at a swim meet. The indoor pool is crowded with kids and parents.

DIERDRE

OK, E, I think the relay is after this one.

(CONTINUED)

CONTINUED:

A YOUNG GIRL nearby drops her towel and gets ready to swim-- arching her back and stretching. Her swimsuit isn't at all revealing-- but still... Banks clocks her.

BANKS

Do you remember your first swimsuit, D?

DIERDRE

Me, God, I don't know. I'm sure it had polka dots on it or something.

BANKS

How many pieces?

DIERDRE

(flirty)

One. But, I probably wanted it to be two.

EZRA

I think it's my turn.

BANKS

OK, Michael Phelps-- be like a shark out there.

EZRA

I don't want be a shark, I want to be tuna.

Dierdre walks Ezra over to the starting blocks. A SINGLE DAD in a suit approaches Banks.

SINGLE DAD

Hey, John.

BANKS

Miles, how are you?

SINGLE DAD

Not bad, busy with work. Hey, I'm wondering if you can help me out. We have Alex on Ritalin and we left the bottle at his Mom's. I really don't want to go back there tonight-- just too much drama.

BANKS

Yeah, I understand.

(CONTINUED)

CONTINUED: (2)

SINGLE DAD

I have him for the rest of the week, so just enough for a few days. 20 Milligrams.

BANKS

You want me to phone it in?

He gets out his phone.

INT. EMILY'S APARTMENT - LATER

Emily stands in the bathroom applying eye make-up. She is very dressed up.

MARTIN (O.S.)

You remember Carl Millbank? His wife is on the board at the Guggenheim. She had extra tickets. Carl still feels shitty about everything-- wants to try and make up.

EMILY

I haven't seen any of those people in so long.

MARTIN (O.S.)

Look, don't mention anything to Carl about that guy Hellman. It'll just make things easier.

The door opens and Emily appears holding the pill bottle. She drops her dose on the floor.

EMILY

God, these things make me dizzy.

MARTIN

If you don't feel up to it I can go by myself. I understand if you don't want to see those people. But, I gotta get back out there at some point.

EMILY

No, if I just sit here that'll make me feel even worse. I need to try. Dr. Banks would want me to try.

EXT. CIRCLE LINE CRUISE - GUGGENHEIM BENEFIT - DUSK

The FINANCE AND INVESTMENT CROWD eat tray pass as a jazz trio plays on GIANT YACHT. Emily and Martin speak to CARL MILLBANK (50s) and his wife KAYLA (30s).

Emily shifts uncomfortably. Anxious.

CARL

Hey, Martin. Emily. Good to see you. Welcome back.

MARTIN

Carl. Kayla. You remember my wife Emily.

EMILY

Thank you for inviting us. I think I saw your dress in a magazine. It's better on you.

KAYLA

So sweet. I'm glad you could come.

EMILY

It's been so long since I had to get dressed up.

Emily is trying to keep a brave face-- but she is brittle. She notices Kayla's drink.

EMILY (CONT'D)

I'm going to the bar -- can I get something for someone?

MARTIN

Is that a good idea?

EMILY

It's the only idea I have right now.

She makes her way through the crowd toward the rail of the boat.

Martin clocks her, concerned.

KAYLA

Emily looks like she lost weight.

MARTIN

Yeah, she's struggling a bit. Going away is hard-- and so is coming back. For everyone.

(MORE)

(CONTINUED)

CONTINUED:

MARTIN (CONT'D)

It means a lot to both of us, this invitation.

CARL

I wish I had done a better job of reaching out. I really do.

MARTIN

Hey, it's the culture. It's over now.

KAYLA

I called Em a few times, but she sort of drifted away. I thought she might have moved back to the Midwest. Milwaukee? Minneapolis?

MARTIN

She's been in the city working-- advertising. I'm really proud of her.

EMILY AT THE RAIL

A big tear comes down her cheek. She surveys the well-heeled. Looks out at the water.

Kayla walks up.

KAYLA

(off the tear)

Em? Oh, sweetheart. You OK?  
What's wrong?

Emily just stares. Hopeless.

EMILY

I can't do this.

KAYLA

You know, I went through a real bad time last year. I found a lump last year. I just fell apart. So depressed. My doctor put me on something called Effexor. It really helped.

Emily holds onto her arm for a moment -- searching for a connection.

EMILY

Will you get Martin for me?

(CONTINUED)



CONTINUED: (2)

Kayla heads back toward Martin and Carl. Emily wipes her eyes, smearing her make-up.

Across the room Kayla tells Martin of Emily's tears. He looks toward her to see...

Emily staring at an ELEGANT WOMAN about her own age. The PARTY-GOERS notice her smeared make-up. The whispers grow.

Martin heads toward his wife.

MARTIN

Em?

EMILY

How come everyone is happy but me?

Emily is losing it. The crowd tries not to stare.

MARTIN

They're not all happy, Em. Nobody is as happy as they look.

Emily holds onto Martin, buries her face in his shoulder as they walk toward the stern.

INT. BANKS APARTMENT - NIGHT

Banks and Dierdre lay in bed.

DIERDRE

Why did you ask me about bikinis?

BANKS

I don't know-- just a story a patient told me today. Pretty sad.

DIERDRE

It's a big deal to girls.

BANKS

Yeah, it was to her, too.

INT. UNION SQUARE STATION - MORNING

Emily appears on the subway platform. She moves past the musicians playing for spare change and the other commuters.

(CONTINUED)

CONTINUED:

She clocks an advertisement for MASCARA and another one for a new drug: ABLIXA. An anti-depressant. She stares at it for a moment.

"START TODAY TO CHANGE TOMORROW."

Emily moves through the crowd and reaches the yellow safety line at the edge of the platform. She toes the edge.

The tiles of the tunnel glow with the light of an approaching train. Emily is on the very edge now. OTHER COMMUTERS notice her with concern.

A HAND ON HER SHOULDER

Pulls her back as the thunderous rush of the train pours into the station.

Emily turns. The hand belongs to a TRANSIT COP.

TRANSIT COP

Not so close, ma'am.

Emily clocks the Cop's badge.

EMILY

Thank you, Officer Beahan.

ANGLE ON PILL

DIERDRE (O.S.)

Is this the same as the last one?

I don't remember it being blue.

INT. BELLEVUE HOSPITAL COFFEE SHOP - SIMULTANEOUSLY

Banks and Dierdre have a cup of coffee-- he wears a lab coat on the days he works at the hospital. She is in her power clothes-- all fired up for an interview.

BANKS

Yep. Inderal. 20 milligrams.

DIERDRE

How did anyone ever interview for a job without these? Or, play piano in public, or make a speech. Is it bad that I'm doing this?

(CONTINUED)

CONTINUED:

BANKS

Bad that you want to be calm for an interview? No. It's not making you anything you're not-- it's just making it easier for you to be who you are.

DIERDRE

I get so nervous.

She swallows the pill.

DIERDRE

Evidently, it's between me and two other people. Some guy who worked at Citicorp and a woman from Merrill Lynch. But, Hazlitt says I have the inside track.

Banks is distracted by his Blackberry vibrating.

BANKS (CONT'D)

I have to check this-- it's an emergency.

He gets up from the table to hear the message.

EMILY (O.S.)

(on the phone,  
distraught)

I... I was going to work this morning and I felt like I did before-- like I couldn't keep going. I was on my way to-

Dierdre is distracted by something she sees off camera.

DIERDRE

Do you know her?

RACK TO...

EMILY. Standing right outside the cafe window. Banks is stunned to see her.

BANKS

She's my emergency.

He leaves the coffee shop before Emily can come in.

EXT. BELLEVUE HOSPITAL - CONTINUOUS

Banks escorts Emily away from the window.

EMILY

I went to your office first. But,  
then I remembered you work at the  
hospital today.

BANKS

What's going on?

EMILY

I lost it again. I need to talk to  
you.

BANKS

I'm just finishing up here. Then  
I have patients downtown. Maybe I  
can see you later?

Emily looks around. The world is closing in on her. She  
clocks a HOTEL across the street.

EMILY

Can we just go there? Just for a  
few minutes? Please. I need to  
get to work. I just. Please.

Banks doesn't see an option. They walk toward the hotel.

BANKS (O.S.)

(prelap)

So what stopped you-- why are you  
here?

INT. UN PLAZA HOTEL, COFFEE SHOP - MOMENTS LATER

Emily and Banks sit at a table in the corner.

EMILY

I don't know. A cop pulled me  
away.

BANKS

Something trigger it?

EMILY

I went to a party last night and  
just fell apart. I think I ruined  
everything for Martin.

She sobs, nose running. Her hair hangs in her face.

(CONTINUED)

CONTINUED:

BANKS

Tell me about the party?

EMILY

It was on a boat in Chicago-- it was humiliating. I wasn't wearing anything and they were staring at me...

She starts to choke up.

BANKS

In Chicago?

EMILY

What? What are you... Did I say that?

BANKS

Yeah, you did. Who was staring at you?

Emily is in a daze. A memory is surfacing.

EMILY

I was in the water. In Lake Michigan. My Dad went fishing with his friends. He rented a boat.

BANKS

How old were you?

EMILY

Maybe 7. He didn't want me to go, but my Mom had just left us and he couldn't find a sitter. So, I went. I had never been on boat before. He told me to go the bathroom before we went...

She wells up.

BANKS

And what happened?

EMILY

We were out for hours and it was cold-- kinda rainy. I think September. And I drank a lot of hot chocolate. But, there wasn't a bathroom on the boat. He told me to hold it until we got back. But, I couldn't...

(CONTINUED)

CONTINUED: (2)

She looks like a child now.

EMILY

His friends would just pee over the side from the beer. And I would turn the other way-- cuz I didn't want to see.

BANKS

And did they watch you? Did they stare?

She nods.

EMILY

He made me take off my clothes so they wouldn't get wet. He told me he would lower me over the side and hold on. I was shivering and they were all watching me. But, his hands got wet and he let go... There were fishing lines in the water and I was afraid of the hooks...

She starts to cry.

EMILY

Martin's boat had a bathroom. And a cabin. And when he held onto my hand I didn't think he'd ever let go... It's never going to be OK, is it?

BANKS

I know this is hard, but the hopelessness you feel is a symptom. It's like a fever when you have the flu. But, it goes away. A psychologist once said, "depression is the inability to construct a future." But, you do have a future and we're going to find it.

EMILY

Martin has some new business idea-- he's trying to find money. Some guy in jail named Hellman is doing it with him.

BANKS

How do you feel about that?

(CONTINUED)

CONTINUED: (3)

EMILY

He's trying so hard to make it  
better and I'm not helping.

She pulls a VICTORIA'S SECRET bag from under the table.

EMILY (CONT'D)

Look-- I went shopping. I'm trying  
to make things exciting for him.  
As long as I've lost all this  
weight.

Banks eyes her empathetically.

EMILY (CONT'D)

I can't take the Zoloft anymore.  
I can't. I get dizzy, I can't  
sleep and my sex drive is gone.

BANKS

I understand.

She is desperate.

EMILY

There's a woman I know at work,  
Julia-- she's taking this new  
thing. It really helps her.

INT. BANKS' OFFICE - NIGHT

He looks at the Serenex materials. Puts them into his  
briefcase. He notices the waiting room light go on.

He gets up and opens the office door to see...

SIEBERT

SIEBERT

Sorry I'm late. The trains.

BANKS

That's OK, I was just finishing up  
some work.

SIEBERT

(off the office)

This is great. Nice view. I also  
saw a space on a lower floor. A  
little cheaper.

(CONTINUED)

CONTINUED:

BANKS

I think Jean left and Aaron is in with someone. I wanted you to meet them.

SIEBERT

I understand. Maybe another time. How are things with Emily?

BANKS

She had a bit of setback.

SIEBERT

I'm sorry. Is she tolerating the meds.

BANKS

No, not really. I almost wonder if some of it is psycho-somatic.

SIEBERT

Interesting. I wonder if one of the newer meds might counter that. Sometimes the newest thing gives them confidence-- they see the ads and believe. I have a patient with some similar issues-- I put her on Ablixa.

Siebert is using a promotional Ablixa pen.

SIEBERT

I think I might have some samples.

She rummages in her bag.

SIEBERT

I must have given them away. Here, take this.

She gives him the pen.

SIEBERT

Had it been available back then I would have prescribed it for Emily after she miscarried.

BANKS

Miscarried?

SIEBERT

After he went to jail.

(CONTINUED)



CONTINUED: (2)

BANKS

She never mentioned that.

Banks makes a note with Ablixa pen.

EXT. PHARMACY - EVENING

Emily approaches the pharmacist. Hands him a prescription. He reads it.

PHARMACIST

Have you taken Ablixa before?

EMILY

No.

INT. EMILY'S APARTMENT, BEDROOM - NIGHT

Emily is on top of Martin -- a different story now. She is fucking and coming and collapsing. He rubs her back.

MARTIN

So, what's the name of this drug?

EMILY

Why?

MARTIN (CONT'D)

Who ever invented it is gonna be rich.

Emily gets up and goes to the bathroom -- looks in the mirror a slight smile.

INT. EMILY'S APARTMENT, BEDROOM - LATER

Martin wakes up to light and sounds of silverware and MUSIC on the radio. He rolls over and finds Emily's not there.

MARTIN

Em?

He gets out of bed and walks across the studio toward the kitchen.

(CONTINUED)

CONTINUED:

THE KITCHEN

Glowing like a laundromat in the night. Emily is setting the table FOR THREE PEOPLE. The stove is on and she is breaking eggs into a bowl. The refrigerator door is open.

MARTIN (CONT'D)  
(off the table)  
We expecting someone?

No answer. Martin comes closer to her, unsure of what to do. He turns down the radio.

MARTIN (CONT'D)  
Em? What's going on?

He takes her by the shoulders and looks into her eyes.

MARTIN (CONT'D)  
Are you awake?

And then...

MARTIN (O.S.) (CONT'D)  
(prelap)  
Completely out of it...

INT. BANKS' OFFICE - MORNING

Emily, Martin and Banks. Emily is dazed.

MARTIN  
...She put the dishes away and  
went back to bed.

EMILY  
I don't remember any of it.

BANKS  
Sometimes medications affect the  
brain's sleep centers and we see  
things like this-- Ambien,  
lithium.

EMILY  
How can I go for a walk in the  
middle of the night and not know?

BANKS  
We see situations where people  
eat, drive, go into the office.

(CONTINUED)

CONTINUED:

MARTIN

You were making breakfast for three. It was really spooky. Why three?

Beat. Banks looks at Emily.

EMILY

I don't know...I don't remember doing it.

MARTIN

Is there something else she can take?

BANKS

Absolutely. There are still SSRI's-

EMILY

No, God no. It's the first thing that helps. I can sleep, I have some energy, and we had sex-- it felt like we were together.

MARTIN

Maybe something else will do the same thing--

EMILY

(to both of them)

No. Not something else. I've tried everything else. I know you're trying to protect me, but you don't know what it's like. Marty, you don't know. You've never had this. Every afternoon, around three o'clock, there's like a poisonous fog bank rolling in on my mind. I'm paralyzed.

And then to Banks.

EMILY

If I have to start over then I think I should see someone else.

BANKS

I'm sorry you feel that way. I understand your frustration.

MARTIN

Em, we're trying to be safe.

(CONTINUED)

CONTINUED: (2)

EMILY

Maybe it won't happen again.  
Maybe it was a one time thing.

Martin looks to Banks.

MARTIN

What do we do?

BANKS

There are things we can do to make  
this work.

He gets out his prescription pad.

INT. EMILY'S APARTMENT - MORNING

Emily dresses for work. Takes her Ablixa. There are  
other pill bottles lined up next to it.

BANKS (V.O.)

There are medications we can add  
to the Ablixa-- ones designed to  
deal with sleepwalking while the  
Ablixa helps you get a handle on  
the depression.

Martin emerges from the bathroom. Dressed in a suit.

MARTIN

I'm going to Otisville today-- I  
need to see Hellman. He's  
thinking we might want to set up  
shop in Houston. He has some  
connections there that could give  
this thing a real running start.

EMILY

I thought you wanted to move back  
to Greenwich?

MARTIN

I'm toxic there. You don't want  
to go back there do you?

He kisses her goodbye.

MARTIN

I'll be back around dinner time.

Emily picks up a book from the coffee table -- there are  
a number of them. She's become obsessed. BOOKS ON  
DEPRESSION, DRUGS, THE DSM-IV, ANATOMY.

(CONTINUED)

CONTINUED:

She leafs through the pages -- many passages have been underlined. She sighs. Stops reading.

EMILY

(sotto)

You can do this.

INT. YOUNG AND RUBICAM ADVERTISING - DAY

Ilene sits at her desk and reviews some files.

ILENE

Emily, can you come in here a minute?

No answer.

Ilene walks out to Emily's desk. She's not there.

ILENE

Anyone seen Emily?

EXT. CENTRAL PARK - NOON

Emily sits by the sailboat pond and considers a sandwich-- the old men with the sailboats clock her.

INT. BANKS OFFICE - LATER

Banks with a NEW PATIENT (Female, 40's).

BANKS

I just want to make it clear that I am getting paid to participate in this study. OK? And if you don't want to be a part of it, I certainly understand. There are other medications I can prescribe. There is also a chance that what you will be taking is a placebo. That's how the study works. Neither one of us will know that-- which is why it's so important that you write down your reaction to the pills and that you take them exactly as directed. What do you think? Is this something you would like to be a part of?

(CONTINUED)

CONTINUED:

NEW PATIENT

So my medication is free? I don't have to report it to my insurance company or anything?

BANKS

For as long as you choose to be in the study your meds are free.

She signs up.

BANKS

OK, great, Barbara. We'll start today.

INT. ADVERTISING AGENCY - LATER

Emily sits in the empty fishbowl with Ilene.

ILENE

It's 4 o'clock. I don't understand.

EMILY

I went for a walk in the park and I just got lost in my thoughts-- Martin is thinking about moving us and I just-- I'm really anxious.

ILENE

Go home, Emily. But, this can't happen again. This doesn't work for me. If I don't see you here at 9 tomorrow I'll know what that means.

INT. BANKS' OFFICE - DAY

Banks reads a magazine in the waiting room. Checks his watch.

BANKS

Hi, Emily. It's Jon Banks. I have you scheduled for 5 today...

INT. EMILY'S BATHROOM - LATER

Emily takes an Ablixa out of the bottle. Gives it a long hard look. Swallows the tablet.

(CONTINUED)

CONTINUED:

BANKS (O.S.)

Just wanted to make sure I wasn't mistaken. Give me a call when you have a moment and we can reschedule.

Emily takes the bottle of pills with her and lies back on the bed.

INT. BANKS HOUSE - DAY

Banks arrives at home. He has a bouquet of flowers with him.

BANKS

Bon soir, mon chou.

He enters the dining room. Dierdre is sitting alone with her head in her hands. Sobbing softly.

BANKS

Hey. What's happening?

DIERDRE

They gave it to the guy from Citicorp.

BANKS

I'm sorry, D.

DIERDRE

It's fucking hopeless.

INT. EMILY'S APARTMENT - MOMENTS LATER

Close on the dead bolt lock -- it swivels. The door opens. Martin enters.

MARTIN

Hellman says you're gonna love Hous-

An RC SAILBOAT is in the middle of the room with a bow on it.

MARTIN (CONT'D)

Em, what's this? You got me a sloop? Aw, Em, You're amazing.

Emily stands in the kitchen chopping an onion. Martin turns to her and then clocks the three place settings.

(CONTINUED)

CONTINUED:

MARTIN (CONT'D)

Fuck. Em, are you sleeping again?

Soothingly, he puts a hand on her shoulder to try and wake her.

Emily turns toward his embrace -- her face an expressionless mask.

With sudden swiftness SHE THRUSTS THE CHEF'S KNIFE INTO MARTIN'S LEFT SIDE BELOW THE RIBS.

The shock and pain play out across his face. Knees buckle as blood begins to pour out of him.

MARTIN

Em?

As he sinks to his knees, his arms around her hips. The knife comes free in her hand.

And Emily plants it again deep in his back below his shoulder blade.

He is on the floor now, his arms make desperate grabs at the knife in his back. The SAILBOAT is knocked over.

MARTIN

Wake up...Emily.

Blood pools on the floor around him and around Emily's feet. He tries to propel himself toward the door-- pushing himself on his back with his feet. The protruding knife handle snags a table leg stopping him.

She stares at him as he thrashes. The floor slick with blood. Emily turns and walks back toward the bedroom, bloody footprints behind her.

FADE TO BLACK

The sound of a ZIPPER on a body bag -- and then sobbing...

A STRONG VOICE (O.S.)

Did he hit you? Did he threaten you? Tell me.



INT. EMILY'S APARTMENT - NIGHT

POLICE OFFICERS AND PARAMEDICS. Photographs are taken. Fingerprints and other data are gathered. The KNIFE is bagged and tagged.

The strong voice belongs to DETECTIVE HOLTZMAN. Emily is confused and freaked out. Feet covered in blood.

EMILY

He was coming home from prison.  
Maybe he was followed.

HOLTZMAN

Was anyone else here? Who else  
was coming over for dinner?

EMILY

I was asleep... I woke up and saw  
him... I put it in my mouth...  
that's all I remember.

Emily clutches a PILL BOTTLE in her hand. She throws it at the wall. Holtzman picks it up-- reads the label.

EMILY (CONT'D)

Who would've done this?

INT. POLICE STATION, INTERVIEW ROOM - SIMULTANEOUSLY

ANGLE ON A PHOTOGRAPH OF SOME BLOODY FOOTPRINTS

Crime scene photos.

HOLTZMAN

No sign of forced entry. Nobody  
else on the building security  
camera. The prints on the knife  
are hers.

GOLDBERG

She made the 911 call herself.

Goldberg hands more photos to Banks for review-- the body, the table set for three, the footprints.

BANKS

We had an appointment last night--  
she didn't show.

INT. EMILY'S CELL - SIMULTANEOUSLY

Emily speaks to anyone who will listen-- the guards,  
other prisoners.

EMILY

Can someone explain what happened?  
Someone stabbed my husband.  
Excuse me...

HOLTZMAN (O.S.)

(prelap)  
No sign of struggle on either one  
of them.

INT. POLICE STATION, INTERVIEW ROOM - CONTINUOUS

Goldberg shows Banks more photos-- he's dazed.

HOLTZMAN

...No forced entry.

GOLDBERG

Any idea why the table was set for  
three, Dr. Banks? She doesn't  
remember anything about it.

BANKS

She didn't have any children.

INT. EMILY'S CELL - SIMULTANEOUSLY

EMILY

I bought him a boat. We used to  
have a boat. I want to speak to  
my doctor-- Jonathan Banks.

HOLTZMAN (O.S.)

(prelap)  
She was taking these...

INT. POLICE STATION, INTERVIEW ROOM - SIMULTANEOUSLY

The ABLIXA BOTTLE is in an evidence bag.

HOLTZMAN

For depression, right? I've seen  
the ads.

(CONTINUED)

CONTINUED:

GOLDBERG

She ever talk to you about  
something like this?

BANKS

I think I should talk to her.

GOLDBERG

You can talk to her at Rikers--

BANKS

She was asleep.

HOLTZMAN

What?

BANKS

She walks in her sleep-- that's  
why she can't remember what  
happened. She's had other  
episodes.

HOLTZMAN

She kills people in her sleep,  
too.

Holtzman is annoyed. He leaves.

INT. EMILY'S CELL - A LITTLE LATER

TWO POLICE OFFICERS manacle her for transport. Emily is  
terrified.

EMILY

Where am I going? I don't  
remember what happened. I want to  
talk to someone. I need a doctor.

They lead her out.

INT. POLICE STATION, INTERVIEW ROOM - MOMENTS LATER

Goldberg and Banks alone now.

GOLDBERG

She ever tell you anything to make  
you believe she could be violent?  
Or, that he was? And before you  
answer that, or tell me about some  
patient/doctor confidentiality  
thing, let's just think about the  
future here.

(CONTINUED)

CONTINUED:

Banks is cautious here.

BANKS

The future?

GOLDBERG

This goes one of two ways, doesn't it? Either she's a murderer, or the victim of her medical treatment. Either way someone gets punished. Her or you.

Goldberg gives him a card and walks out.

GOLDBERG

You think about it. Let me know if you'll be consulting for the state on this one.

INT. BANKS CONDO - DAY

Dierdre is on the internet. The phone rings.

DIERDRE

No, he's not here... I don't know. I assumed he was there... Well, he said this morning that he had an emergency. Have you paged him? Maybe he's with a patient?

She hangs up. Mildly concerned. Makes another call.

DIERDRE

Hey, it's me. You missed your shift. Everything OK? Give me a call when you get this. I'm here contemplating careers in catering.

INT. RIKERS ISLAND PRISON - DAY

We watch Banks make his way through the security of the prison-- heavy gates closing behind him. He shows credentials. Empties his pockets.

EMILY (O.S.)

(prelap)

I never want to see a pill again...

INT. VISITING AREA - DAY

Emily wears prison clothes.

EMILY

I won't take anything.

BANKS

I can understand that. But there are some medications that might help you right now. I can speak to the psychiatrist on your unit.

Tears fill her eyes.

EMILY

I don't understand what happened. What did I do?

BANKS

What do you remember? Start with yesterday.

EMILY

Martin went to talk to somebody he met in jail-- that guy Hellman-- and I got anxious. I went for a walk and decided to buy him a present. Then I went to work and I was late and they told me to go home. I forgot about our appointment and what day it was. I thought about the subway again. And I decided I couldn't do that to Martin. Or to you. I took my meds and I guess I went to sleep and when I woke up there was blood on my feet... Is there any way someone else did it and made it look like me?

BANKS

I don't think so, Emily. That's not what the police are saying.

She nods.

EMILY

I killed the wrong person.

INT. BANKS' OFFICE BUILDING - LATER

Banks fidgets impatiently in the elevator. He waits for his floor.

The elevator opens and he hustles down the hallway. He pulls the door open HARD and...

KNOCKS DR. CHARNLEY OVER

BANKS  
God, I'm sorry, Jean.

CHARNLEY  
Slow down, Jon.

BANKS  
Sorry, sorry.

CHARNLEY  
I could have been a patient.

ANGLE ON SIEBERT

In the waiting room. Grim faced.

INT. BANKS' OFFICE - MOMENTS LATER

Banks and Siebert. Siebert is soothing.

BANKS  
She didn't want to come off the  
Ablixa-- she was feeling better.

SIEBERT  
Have you seen her?

Banks nods.

BANKS  
She can't remember any of it-- she  
was asleep. Fuck. Fuck. Fuck.  
I can't believe it.

SIEBERT  
It's one of the side effects--  
it's been documented.

(CONTINUED)

CONTINUED:

BANKS

I don't know what else I could have done. What I could have done differently.

Siebert puts a hand on his shoulder.

SIEBERT

We can't follow them around in the world and take things out of their hands that they might use to hurt themselves. We see them for an hour a day, a couple times a week.

BANKS

They're gonna charge her.

SIEBERT

For what? You said she has no memory. How can they do that?

BANKS

I don't know. I have to meet with her lawyer.

INT. BANKS CONDO - NIGHT

He lies in bed. Not sleeping. Dierdre senses his level of stress. Tries to console him.

DIERDRE

You want to talk about it?

BANKS

About what?

DIERDRE

Whatever has you staring at the ceiling.

BANKS

A patient of mine was arrested.

DIERDRE

For something bad?

BANKS

Yeah, pretty bad.

DIERDRE

Did she do it?

(CONTINUED)

CONTINUED:

BANKS

I don't know. I really don't know.

Banks gets up and wanders to the kitchen. He pours a glass of water and then opens his briefcase. Gets out the Emily Hawkins file.

He notices the SERENEX samples-- takes one.

INT. RIKERS ISLAND VISITING ROOM - DAY

Emily sits behind the glass-- she looks miserable.

EMILY

Dr. Banks says that depression is a real illness. It's just as real as cancer, but it's not in your blood. It's in your brain. I know I'm sick, but the woman who did this lives in a pill bottle. She's not me. I hope you know that. But I let her out-- I let her into my house. If I could change that-- I would. I would do anything. If I could change places with Martin I would. I would give my life if there was someone who could make that deal.

Cut to reveal that she is speaking to...

MARTHA

Martha sobs quietly.

MARTHA

I don't understand how this could happen. How can a drug do this to someone? You see the commercials on TV-- people are getting better.

Emily takes this in.

EMILY

They don't even know how half of these things work. It's just a big chemistry experiment in sad people's brains. People need to know what can happen. Can I give you something?

She holds up a letter. Martha nods.

(CONTINUED)



CONTINUED:

EMILY

I had to use a crayon. They won't  
let me have a pen.

Emily gives the letter to A GUARD to give to Martha. She  
is led away.

INT. NEW YORK DELI - MORNING

Banks sits with Emily's defense attorney, ANDREA HUGHES  
(40ish).

HUGHES

...a man in Arizona killed his  
wife and threw her in the pool.  
Took off his bloody clothes and  
put them in the trunk of the car.  
Woke up the next morning with no  
memory of it. Didn't even know  
she was dead until they charged  
him with the crime. Neighbor saw  
him throw the body in the pool...

Hughes thumbs through articles.

HUGHES

He was acquitted. Last year there  
was a woman who bludgeoned her  
husband on vacation in Sanibel  
Island. They were both asleep at  
the time. Another acquittal.

BANKS

I just want you to know the state  
has approached me as well.

HUGHES

I assumed as much. You gonna work  
with them?

BANKS

I'm in a difficult spot here. I  
hope you can appreciate that.

HUGHES

They have no motive, no attempt to  
conceal or evade authorities. He  
didn't have a big will she was  
cashing in on. She walked through  
a pool of blood and called the  
cops herself. The last thing she  
said she remembered was taking her  
meds.

(MORE)

(CONTINUED)

CONTINUED:

HUGHES (CONT'D)

Did she ever report sleepwalking  
before taking Ablixa? She ever  
talk about killing her husband?

BANKS

No.

HUGHES

If she goes away-- it doesn't make  
you look good. It just makes the  
whole system look bad.

BANKS

Have you spoken to any of the  
family?

HUGHES

Martin's mother. She's the one  
who hired me. We need your help.

INT. MORTUARY - FUNERAL - AFTERNOON

Emily sits surrounded by PRISON GUARDS. She wears dark  
glasses. Martha sits down the row from her. Sobbing  
quietly. A FEW MOURNERS file past. Among them are KAYLA  
and CARL MILLBANK. A cello plays.

Carl whispers his condolences to Martha. Kayla nods at  
Emily-- afraid to get too close.

Banks sits in the back of the chapel. Emily turns and  
clocks him. Nods in gratitude.

INT. TELEVISION STUDIO - MORNING

A MORNING NEWS SHOW. Martha sits on a sofa. She holds  
the letter given to her by Emily. Her hands shake.

MARTHA

(reading)

We go to doctors with our sadness  
and our faith in the hope they  
will guide us toward health-- but  
instead I have gone down a path  
toward a misery I never could have  
imagined. And I have taken my  
loved ones with me. My only hope  
is that no one else follows me to  
this place.

The EMPATHIC INTERVIEWER nods and swallows hard.

(CONTINUED)

CONTINUED:

EMPATHIC INTERVIEWER

And that note comes from your  
daughter-in-law?

MARTHA

Yes.

EMPATHIC INTERVIEWER

Who may face murder charges?

MARTHA

Yes, for what a drug made her do.

The interviewer turns to another camera.

EMPATHIC INTERVIEWER

We invited a representative from  
Hoffman-Benelux, the makers of  
Ablixa, to come here this morning  
and discuss this tragic story but  
they declined. However our own Dr.  
Sanjay Gupta is here to discuss  
the side effects of commonly  
prescribed medications.

GUPTA

In 2005 the FDA insisted that  
black box warnings be put on  
SSRI's when a number of teenagers  
committed suicide after taking  
antidepressants.

EMPATHIC INTERVIEWER

And what is a black box warning?

INT. BANKS CONDO - SIMULTANEOUSLY

Banks and Dierdre and Ezra have breakfast while the TV  
plays. Dierdre gives Ezra his daily vitamin.

DIERDRE

Here you go, E. Everything you  
need to get smarter, stronger and  
healthier. Down the hatch. One  
for you, too, Dr. Banks.

Banks is lost in the TV.

(CONTINUED)

CONTINUED:

ANGLE ON THE TV

GUPTA (ON TV)

A black box warning means that the drug carries a significant risk of serious or even life-threatening adverse effects.

EMPATHIC INTERVIEWER

And where is the doctor in all of this? What is his responsibility?

Ezra looks at the vitamin. It's shaped like a Gummi Bear.

EZRA

I don't want to eat the bear.

DIERDRE

It's not a bear. It's a vitamin. It's got vitamin A and B and C and D and E...

GUPTA (ON TV)

I'm sure people have a lot of questions for him.

EZRA

(to Banks)

I'm E! Does vitamin E make you smarter?

Holding up the vitamin. Banks is a million miles away.

BANKS

(turning off the TV)

I don't know-- just, uh, take it.

EXT. BANKS CONDO - A LITTLE LATER

Banks, Dierdre and Ezra emerge from the building. On the sidewalk are rows of PAPARAZZI behind police saw horses-- they spring in action.

DIERDRE

Wow. Did someone famous move in?

But they are taking pictures of Banks and his family.

REPORTER

Dr. Banks? Dr. Banks?

DIERDRE

What? Jon?

(CONTINUED)

CONTINUED:

He realizes what has happened. One of the REPORTERS holds up a copy of the NEW YORK POST. It has a picture of EMILY on it.

BANKS

(off Ezra to Dierdre)  
Get him away from here.

DIERDRE

What's going on?

REPORTER

Dr. Banks? How long had you been seeing her?

DIERDRE

Seeing who?

BANKS

Take him, please.

DIERDRE

What are they saying?

BANKS

D, please. Go the other way.

Dierdre heads in one direction with the boy-- Banks walks the other way. Leading away the horde. Dierdre ducks into a taxi-- looking back at her disintegrating life.

INT. RIKERS ISLAND - WOMEN'S JAIL - DAY

Cells around an open atrium. Pan down a row to find Emily. Looking worse for her incarceration. Huddled in her bunk. A GUARD unlocks her door.

GUARD

Your lawyer is here.

EMILY

Someone stole my toothpaste.

INT. RIKERS ISLAND - ATTORNEY AREA - DAY

Emily, Banks, and Hughes sit speaking through a perforated partition.

HUGHES

Say you and I go to the Grand Canyon and we're standing by the edge. We've been friends since childhood. Suddenly, I have a seizure and knock you over the edge accidentally. Am I guilty?

(CONTINUED)

CONTINUED:

EMILY

I don't really care what happens  
to me, to be honest.

BANKS

Ms. Hughes really needs you to  
take an interest.

EMILY

Nothing anyone can do is going to  
bring Martin back. So, what's the  
point?

BANKS

To be guilty you need to have not  
just been guilty of the act-- but  
in your mind as well. If you can't  
remember doing it, then you can't  
even begin to know why you did it.

EMILY

Can I speak to Dr. Banks for a  
moment?

Hughes leaves.

EMILY (CONT'D)

I'm sure this being in the news is  
hard on you and your family.

Beat.

BANKS

Thank you for your concern.

EMILY

I just want you to know that I'm  
not going to take legal action  
against you and I've asked Martha  
the same thing. You know, civil  
suits.

He nods.

EMILY (CONT'D)

I know you were trying to help me.  
And you still are.

INT. BANKS' OFFICE - DAY

Banks sits with a MIDDLE AGED PATIENT.

(CONTINUED)

CONTINUED:

I saw some press people  
downstairs; I think they had  
cameras. Is that for you?

BANKS

I don't know. I'm happy to walk  
out with you.

MIDDLE AGED PATIENT

My wife never liked me coming  
here. I'm worried she's gonna see  
something-- it's gonna be a thing.

BANKS

The case being in the paper  
doesn't have an effect on the work  
we're doing here.

MIDDLE-AGED PATIENT

Maybe I can come back when it's  
over.

INT. BANKS' OFFICE - LATER

He sits with NERVOUS.

NERVOUS

Was she the one with the blonde  
hair? I think I saw her in the  
elevator. She seemed totally  
normal.

BANKS

I'd really like to focus more on  
what's going on with you.

NERVOUS

What was she taking? It's not  
what I take, is it?

BANKS

No, you're taking other  
medications.

INT. BANKS' OFFICE - EVENING

Banks sits in the Danish Modern chair he always sits in  
and listens.

(CONTINUED)

CONTINUED:

MAN IN SUIT (O.S.)

You first came in contact with Ms. Hawkins at Bellevue after a suicide attempt.

The man is DR. CHILDS (40s) from the MEDICAL REVIEW BOARD. A tape recorder documents the interview.

BANKS

She drove her car into a wall.

CHILDS

You decided not to hospitalize her?

BANKS

She felt that hospitalization would exacerbate her circumstances. She had no history of violent behavior.

CHILDS

Driving a car into a wall isn't violent?

BANKS

I didn't think she posed a risk to others.

CHILDS

The man she stabbed might disagree.

BANKS

She met the criteria for depression. I prescribed accordingly. I consulted with her previous doctor as well.

CHILDS

Dr. Siebert. I've spoken to her.

Childs eyes Banks.

CHILDS (CONT'D)

You also do work at the hospital-- a number of shifts. Sometimes nights. And you said you are doing pharmaceutical consulting. A pretty large work load.

Beat.

(CONTINUED)



CONTINUED: (2)

BANKS

My wife lost her job and we have a boy-- my son-- in private school. A new place downtown, too.

CHILDS

So, longer hours. Higher volume of patients, more stress. Is there anything else going on in your life? Are you in therapy?

BANKS

No. I don't have time... That was a joke.

CHILDS

As part of the office's Medical Conduct Review we'll need to have access to your charts and records-- current and past patients.

BANKS

Absolutely. Whatever you need.

Banks takes him into the waiting room and holds the door open, but Childs sits down. Not leaving.

BANKS (CONT'D)

Anything else?

CHILDS

I need to ask your partners some questions.

Ellis and Charnley emerge from their offices-- they look concerned.

INT. BANKS CONDO - NIGHT

Banks comes home late. He sits in Ezra's room and watches him sleep for a few moments. Strokes his head.

BANKS

(sotto)

So, your brain contains these things called lipids which are really important. And these lipid guys get attacked by things called free radicals which are in oxygen. And the brain uses a lot of oxygen. So, vitamin E fights the free radicals and that's why it's important.

(CONTINUED)

CONTINUED:

TRACK WITH BANKS

Down the hall to the bedroom. He takes off his shirt. He goes into the bathroom. Opens up the MEDICINE CHEST. It is pretty well stocked. He takes out a sample of LUNESTA-- takes a pill.

DIERDRE (O.S.)

(sleepy)

Hey. I read the stories on the internet about Emily Hawkins.

BANKS

Yeah. That's her.

DIERDRE

They can't come after you for this, right?

Banks goes into the bedroom and sits with Dierdre.

BANKS

No. I'm making sure that won't happen. I'm dealing with it.

She studies him to see if he believes what he is saying.

INT. NYC COURTROOM - DAY

Emily's trial. A full house. Emily sits at a table. Behind her is Banks. Further back is Martha.

Hughes questions Ramon from the parking garage.

RAMON

I remember I could hear her.

HUGHES

And what did she say?

RAMON

She didn't say anything. She was sobbing. That's what I heard.

HUGHES

Did she say why?

RAMON

No, she just was very sad.

CUT TO:

INT. NYC COURTROOM - LATER

Hughes questions Beahan, the transit cop who stopped Emily from jumping in front of the train.

BEAHAN

Some people slip. Some jump. We keep an eye out. I remember her. Right on the edge like a domino-- such a sad girl. Worried me considerably.

HUGHES

Thank you, Officer Beahan.

CUT TO:

INT. NYC COURTROOM - LATER

Banks on the stand.

BANKS

When you fall asleep with the TV on -- or in class at school -- you can't remember what happens. The same with sleepwalking. You're not taking in stimuli from the world around you.

Jurors make notes.

HUGHES

And this disorder can occur either organically or as the result of medication?

BANKS

Yes. There are a number of drugs that have induced sleepwalking in patients.

HUGHES

And we're not responsible for what happens in our dreams, are we? So is there any way to connect Emily's actions on the night in question with her state of mind, in your opinion?

BANKS

No.

Goldberg studies the jury -- it's not going well.

(CONTINUED)

CONTINUED:

HUGHES

In your experience is violence a characteristic of depression?

BANKS

No. Not at all.

HUGHES

So her violent actions are a result of the sleepwalking and the sleepwalking is a result of the medications.

BANKS

I believe so.

More nods in the jury box. Goldberg looks defeated.

INT. JUDGES CHAMBERS - LATER

Goldberg, Hughes and the JUDGE.

HUGHES

I think she'll take it. I can get Dr. Banks to help explain it to her.

GOLDBERG

But, she does not walk out the next week, or the next month.

JUDGE

(to Hughes)  
You think that'll work?

GOLDBERG

So here's what the state is prepared to live with...

And under.

EMILY (O.S.)

So I'm not guilty...

INT. COURTHOUSE MEETING ROOM - MOMENTS LATER

Emily, Hughes, and Banks.

EMILY

But I'm still going away?

(CONTINUED)

CONTINUED:

BANKS

NGRI. Means not guilty for reasons of insanity. You're not guilty of murder.

HUGHES

You will be moved to the Kirby Forensic Psychiatric Center for a period of time.

EMILY

But I can't leave?

BANKS

Not for a while. You will be there for observation.

EMILY

I'm not crazy. You know I'm not crazy.

BANKS

I don't think you're crazy. You're the victim of circumstances and chemistry. I'm one Doctor, maybe it would help to get another opinion.

EMILY

We can get Dr. Siebert. She'll-

HUGHES

I'm not sure that's going to make any--

EMILY

Why don't we call her and-- she could come and, you know, testify, too.

BANKS

Her records have already been submitted to the DA. You weren't in her care at the time.

EMILY

But, still. I mean, if I'm the victim...

Emily searches Banks' face for another outcome.

(CONTINUED)

CONTINUED: (2)

EMILY (CONT'D)

It was the Ablixa-- you decided to keep me on the Ablixa. I would never be here if not for that.

This stings Banks.

HUGHES

As soon as a psychiatrist says you're ready, we'll put in an application for your release.

EMILY

And if I say no to this?

HUGHES

You go back to Rikers and we keep going... they call witnesses. Maybe you, maybe Martha. Dr. Siebert. And one day it goes to the jury-- maybe they acquit, maybe not. Who knows? It's a roll of the dice.

Emily weighs her options.

INT. BANKS' OFFICE - MORNING

Banks is confronted by his partners. Ellis is livid. Charnley is more moderate.

BANKS

You're fucking kidding me. Nobody here has ever had a bad result? Nobody has a client who reacts to a side effect?

ELLIS

Your arrogance here is breathtaking. You take no responsibility?

BANKS

For her body's reaction to a medicine? Nobody knows how these things work-- we all know that. It just came on the market.

CHARNLEY

She has come up in a number of my sessions as well-- it's become a part of the environment here.

(CONTINUED)

CONTINUED:

ELLIS

I have clients who are afraid to take their medications. We have the state board here. It's on the nightly news.

BANKS

Look, I met with her lawyer and the DA. We worked it out. She's taking an NGRI. She's going to a hospital-- for observation and it's behind us. It's all going to go away.

ELLIS

Bullshit, Jon. It's going to follow you around forever. And us, too if we're walking next to you.

BANKS

What does that mean? If she's not guilty, why am I?

CHARNLEY

Rational people may look at it like that, but we don't see a great many rational people here. You see what I'm saying.

Ellis isn't satisfied.

ELLIS

We shouldn't even have to ask. You should see what's happening. But that seems hard for you.

Ellis leaves in a huff. Charnley goes into shrink mode -- calm.

BANKS (CONT'D)

Do you think I screwed up?

CHARNLEY

I don't know. You have a lot going on. You have a wife who is looking for work. A young son. Financial concerns and ambitions. You're over-extended. And then an attractive woman walks into your office who needs your help.

BANKS

What?

(CONTINUED)

CONTINUED: (2)

CHARNLEY

I noticed the Hawkins woman in the waiting room. She was very much about her sexuality. If it wasn't lost on me, how could it be lost on you?

BANKS

Jean, that's not what happened.

CHARNLEY

Look, your client load is down. Why not find some cheaper space? Focus on matters in your personal life.

BANKS

It's over Jean, she's gone.

EXT. KIRBY HOSPITAL - DAY

A grim imposing facade. Emily is marched from a CORRECTIONS VEHICLE into the hospital surrounded by guards.

INT. KIRBY HOSPITAL - CONTINUOUS

Emily is led down a hallway-- in HOSPITAL CLOTHES now.

EMILY'S POV

The flowery wallpaper and pink painted walls are a sharp contrast to the CRAZY FACES of the patients and the FAR AWAY EYES of the staff.

PROCESSING NURSE

Visiting hours are from one to three and one to five on weekends-- specific terms and conditions are included in your sentencing. Patients must stay inside the orange lines on the floor at all times.

EMILY

But, I can use the phone, right? The computer?

(CONTINUED)



CONTINUED:

PROCESSING NURSE

Phone calls are allowed from the nurses' station on your floor-- but may be monitored. Computer access is monitored at all times.

Fear fills Emily's eyes as she merges with the other inmates. Fifty other versions of reality-- muttering and mad.

INT. RAY'S FAMOUS PIZZA - LATER

Dierdre, Banks and Ezra eat a slice of pizza. Banks is distracted by a bus that passes with an ABLIXA AD on the side. The world is taunting him now.

DIERDRE

OK, so I was networking on Linkedin today. There are some accounting jobs out there-- they're just part time things but they could help. You know, they have listings for psychiatrists, too. It's more industrial work, but I printed some of them out.

She takes some printed pages from her purse. But Banks is in his head.

DIERDRE

Jon?

BANKS

I'm sorry. I should go-- I want to work on the Serenex study.

INT. BANKS' OFFICE - NIGHT

Banks packs up his boxes -- books, degrees, pictures. He labels them with the ABLIXA PEN.

Beat.

He picks up a PSYCHOLOGY TODAY MAGAZINE and leafs through it. He pauses at an ad for ABLIXA... He looks at the logo and color scheme on the pen and the ad.

They don't match.

INT. BANKS' OFFICE - AN HOUR LATER

The boxes are empty again -- magazines strewn everywhere. Banks searches through the old medical journals. He finds what he is looking for. Sits on the couch and begins to read an article...

"RESEARCH FINDINGS ON ABLIXA"

The article is written by...

"ERICA SIEBERT"

He is stunned. He grabs the pen and magazine and heads out.

EXT. GREENWICH, CONNECTICUT - DAY

Banks stands in a parking lot holding the ABLIXA PEN and the magazine. He is unshaven. He hasn't slept. He paces -- doing conspiracy math in his head.

Siebert pulls up to her office in a LEXUS.

Siebert gets out of the car and heads for her office. She sees Banks.

BANKS

They changed the logo before they put the drug on the market.

SIEBERT

Excuse me?

BANKS

The pen you gave me-- it has an old logo. The Ablixa logo changed before it went on the market.

SIEBERT

I gave you a pen?

Banks pulls out a magazine ad.

BANKS

See the logo has changed. The color is different-- the design is different...

(CONTINUED)

CONTINUED:

SIEBERT

You OK, Jon? You look exhausted.

BANKS

So, I checked the journals. I wanted to see. And you know what I found? You wrote the article. You knew everything about Ablixa. You knew.

He shows her the magazine. Siebert has no reaction.

SIEBERT

You want to come in?

INT. SIEBERT'S OFFICE - MOMENTS LATER

A nice office. Better furniture. Better phone. Fish tank. Better art. Banks sits on the couch.

SIEBERT

A number of years ago I had a patient who pulled his car into the garage and laid down in the backseat. Died. He had seen me earlier in the day. His wife had cheated on him, his father had bullied him, his boss didn't respect him-- and he killed himself. But everyone blamed me. He was sitting where you are two hours before. They blamed me. Surrounded by people who failed him-- and it's still my fault. I even blamed myself. The cardiologist can see it coming, the heart attack-- it's in the blood-- but who can see the sadness? Anyway, I read that it's over now. She's away somewhere.

BANKS

(off the magazine)

You didn't tell me you wrote the article.

SIEBERT

We were consulting on a patient-- not comparing resumes. It would have seemed somewhat self-involved to have mentioned it. It wasn't about me. It was about Emily.

(CONTINUED)

CONTINUED:

BANKS

Why didn't you tell me about the  
somnambulistic episodes?

Siebert grows impatient.

SIEBERT

What? Me, tell you? She told you  
about them and you kept her on the  
Ablixa. That was a decision you  
made.

Beat. Something seems wrong here to Banks.

BANKS

How do you know that?

SIEBERT

Know what?

BANKS

That she had more than one  
episode. How would you know that?  
Did she have them when she was  
your patient? Did she ever  
express any violent fantasies?  
Ever talk about killing Martin?  
Any dreams--

Siebert stops him.

SIEBERT

I know because it was on the news.  
That's how I know. Everyone  
knows.

EXT. KIRBY HOSPITAL - LATER

Banks enters.

INT. KIRBY HOSPITAL - MOMENTS LATER

Banks is led down a hallway by a SOCIAL WORKER-- MRS.  
WESTERMAN.

WESTERMAN

She seems to be adjusting very  
well. Good attitude so far. It's  
helpful to have you conferring  
with us-- provides continuity.

(CONTINUED)

CONTINUED:

BANKS

I have a special interest in Ms. Hawkins' case.

WESTERMAN

I understand.

They turn into an observation room.

INT. KIRBY PSYCHIATRIC CENTER - CONTINUOUS

Emily sits in group therapy with FIVE OTHER WOMEN. A REDHEAD with BANDAGED WRISTS goes on about her crimes-- she's obviously heavily medicated.

BANDAGED WRISTS

I think about my father and-- it just makes it very hard sometimes and I get the feeling again now. And I know I should have hope, but hope is just people waiting for the bus.

EMILY

Can I say something?

GROUP LEADER

Of course, Emily. Emily, is just joining us today.

EMILY

I used to feel that way about hope. But, I know that's a trick the disease plays. Dr. Banks told me that hopelessness is just a symptom. I have been studying up on depression and most of the time it goes away in 6-18 months. Less with treatment. That gives me hope.

GROUP LEADER

I think that's an important thing to remember. People do get better.

EMILY

It just takes time.

GROUP LEADER

And you don't feel like hurting yourself-- no violent or angry feelings?

(CONTINUED)

CONTINUED:

EMILY

Definitely not. That won't honor Martin.

INT. ADJACENT ROOM - CONTINUOUS

Banks watches the group from behind a two-way mirror with Westerman.

EMILY

When I worked at my job, my boss was depressed and we used to talk all the time-- about our fathers and our depressions. She really understood. Like some of you here today. In fact, I was wondering if I might still be part of the group when I become an outpatient?

WESTERMAN

Well, that's something we can consider when we get there.

Banks writes in his notebook.

INT. YOUNG AND RUBICAM ADVERTISING - ILENE'S OFFICE - DAY

Banks sits with Ilene.

ILENE

One minute you're living high on the hog and the next you're visiting your hubby in jail and eating ramen. Who wouldn't be depressed? And then what happened. So, tragic.

BANKS

So you talked about it with her? Compared experiences?

ILENE

What I say to everyone, "Every afternoon, around three o'clock, like a poisonous fog bank rolling in on my mind and I'm paralyzed."

This hits a nerve.

BANKS

A "poisonous fog?"

(CONTINUED)

CONTINUED:

ILENE

William Styron. Darkness Visible.  
About his depression. There are  
days when I feel I could have  
written it.

She grabs the book off her shelf.

BANKS

I know it. Thanks for your time.

Banks gets up to leave-- looks in his notes.

BANKS (CONT'D)

I also wanted to speak to her  
friend Julia.

ILENE

Julia? I don't think we have a  
Julia here.

BANKS

Really?

ILENE

The only Julia I know is my cat.

EXT. YOUNG AND RUBICAM ADVERTISING - LOBBY - MOMENTS  
LATER

Banks is walking out of the office when he notices a  
MONITOR in the corner playing TV commercials produced by  
the agency.

ANGLE ON THE TV

A CRASH TEST DUMMY ad-- a Mercedes plows into a brick  
wall. Airbags explode. A voice-over proclaims the  
safety of a Mercedes in a collision.

Banks stares at the TV. Wheels turning in his head. He  
approaches the receptionist.

BANKS

How long has that been showing  
here?

RECEPTIONIST

Not sure-- a couple years I think.  
I got it memorized from hearing it  
so many times.

(CONTINUED)

CONTINUED:

There are copies of the ads on a table. Banks grabs one and leaves briskly.

INT. BANKS CONDO - LATER

Banks has pinned articles about Ablixa and THE STYRON ESSAY to the wall-- a passage highlighted. He watches the MERCEDES AD again online. He wears a bathrobe. Empty RED BULL cans everywhere.

The sound of the door opening. Banks doesn't look up.

BANKS

D, look at this! She knew about the safety features of the car before she drove it into the wall. The fucking commercial plays all day in the lobby.

Banks finally looks up to see...

DIERDRE AND EZRA

Long faces on both of them.

DIERDRE

Where were you?

BANKS

What?

EZRA

You forgot me at school.

BANKS

I was here. I was doing this. I'm sorry.

DIERDRE

(off the Emily stuff)

What is this? The Serenex study?

BANKS

No, look. I went to her office. There is no "Julia" at work taking Ablixa. Julia is her boss's cat.

DIERDRE

What are you talking about?

BANKS

Why did she make up Julia?

(CONTINUED)



CONTINUED:

DIERDRE

I don't know. Isn't she sick? I thought sick people sometimes make up things.

She takes Ezra to the kitchen.

INT. KIRBY PSYCHIATRIC CENTER - INTERVIEW ROOM - DAY

Banks and Emily. She is much more energetic. He takes out his notebook.

EMILY

Martha told me about St. John's Wort and some other things like that. Homeopathic treatments. Now that things feel much less acute-- that's the right word-- acute? Maybe we could try one of them.

BANKS

So you're feeling better?

EMILY

Much. I've started running on the treadmill here. Trying to get in shape and stimulate serotonin. But, you seem worse today, Dr. Banks. You OK?

BANKS

You don't feel like you're in a "poisonous fog?"

Banks studies her.

EMILY

A fog? No... Not so much.

BANKS

That phrase really stuck with me. How did you come by it?

Beat.

EMILY

I don't really know-- I think it's just how I felt. Back then. Sometimes on the boat we'd see the fog. I'm sure other depressed people have said things like that.

(CONTINUED)

CONTINUED:

Banks eyes her closely.

EMILY (CONT'D)

But the important thing is the fog  
is lifting. And I really think  
I'll be ready to leave here soon.

He looks at her. Searching.

EMILY (CONT'D)

You seem so sad. I know what it's  
like for your life to change out  
from underneath you. I guess the  
difference is you didn't do  
anything wrong, Dr. Banks-- and  
Martin did.

INT. MANDARIN ORIENTAL HOTEL - LUNCH

Banks sits with Tracey the Drug Rep. He knows what's  
coming. It's awkward for her.

TRACEY

So, the reason I called, I mean  
with all the attention in the  
paper on the case and the ethics  
probe and such I wanted to tell  
you that, uh, we need to ask you  
to step off the study. I'm sure  
it's all blown out of proportion,  
but we can't have you on the  
payroll now.

BANKS

Can't I be anonymous? Still do  
the work.

TRACEY

I'm real sorry. I feel horrible  
about this. Maybe you can be part  
of another study-- when this is  
over.

Banks just stares. Gets up to leave.

TRACEY (CONT'D)

The funny thing is with Hoffman-  
Benelux in the toilet we're up  
like thirty percent.

BANKS

What?

(CONTINUED)

CONTINUED:

TRACEY

I mean those guys down on Wall Street are cleaning up because of what happened with Ablixa. It worked out really well for us.

INT. APPLE STORE - MIDTOWN - DAY

Banks sits down at a computer and types in MARTIN HAWKINS. Hits SEARCH.

ON THE COMPUTER: MARTIN HAWKINS ARRESTED FOR INSIDER TRADING

A series of articles appears concerning Martin's case. Some sort of financial fraud crime -- involving a TECH STOCK. Key words appear... "INSIDER TRADING"... "OPTIONS"...

INT. BANKS CONDO - NIGHT

Banks spreads the articles about Martin across the same table where he and Dierdre had sex at the beginning of the movie. The shrine to the Emily case has grown across the wall behind him.

Banks is manic. He drinks a beer. References articles.

BANKS

(talking fast)

You can bet on a stock to go down, just like you can bet on it to go up. I researched this all day. Let's say I purchase a "put option" on this beer company stock. I pay fifty cents instead of a dollar-- which is what the market value is. Next week someone says beer is bad for you-- the stock dips-- down to fifty cents. I get to put my shares back to the candy company for a dollar. I get a return of 100 percent. For instance, a few days before 9/11 there was a huge surge in the purchase of options of airline stocks. Nobody knows why-- it's a mystery. But United fell 40% after the planes crashed; some folks got rich. And it's not illegal.

(CONTINUED)

CONTINUED:

DIERDRE

Jon.

BANKS

*Thinking* something is going to happen isn't illegal-- breaking the law to *make* it happen is a different story. Martin Hawkins made it happen.

DIERDRE

I know what a "put" is-- I used to work in finance.

He punches up a screen on the laptop.

BANKS

Here look at Hoffman-Benelux right after Martin died. She did it. She made it happen. Don't you see? Ablixa was her idea.

She doesn't look at the screen.

DIERDRE

But, you prescribed it. You did that.

Banks looks at her pleading. Doubting himself. Is he after the truth or just trying to shift blame?

DIERDRE

I got a job. They hired me full time. I left you a message earlier.

BANKS

I never heard- I had to turn my phone off at the hospital.

DIERDRE

Hopefully with this and the consulting money we can get--

BANKS

The Serenex things is gone. Over. They fired me.

DIERDRE

What? When?

BANKS

That's why I have to figure this thing out with Emily.

(CONTINUED)

CONTINUED: (2)

DIERDRE

I don't want to talk about Emily anymore.

Her rage is building.

BANKS

But, this is starting to make sense.

Boiling over.

DIERDRE

No. No it doesn't. It doesn't make sense that you are sitting doing this all day. The case is over. The photographers are gone. Your partners are gone. The Serenex thing is gone. You're the only one who is still here.

BANKS

I just want to know what happened-- to me, to my career.

DIERDRE

A woman you were treating killed her husband. That's what happened.

She walks away.

EMILY (O.S.)

(prelap)

But, I already told the truth.

INT. KIRBY INTERVIEW ROOM - DAY

Banks and Emily. He sets up a video camera on a tripod-- pulls the blinds.

BANKS

That's what this test will help to prove.

EMILY

How does it do that?

BANKS

It can help show your true state of mind. Sodium amytal gives us a window into someone's psyche. It lowers inhibitions.

(MORE)

(CONTINUED)

CONTINUED:

BANKS (CONT'D)

We make a tape of the test and  
then we show it to the judge.

He gets out a vial.

EMILY

(off the drugs)

I just-- you know how I feel about  
drugs.

BANKS

Emily, this is the fastest way out  
of here.

Beat.

EMILY

What does it do to me?

BANKS

Initially you'll feel light-  
headed. Then you'll have a sense  
of well being, calm. After a few  
minutes you'll probably get drowsy  
and fall asleep.

EMILY

And what do you do while that's  
happening?

BANKS

I ask questions. You answer. You  
tell me whatever you feel about  
what's happened. What motivated  
you to come see me in the first  
place.

EMILY

My motivation was to get over my  
depression and have a life with my  
husband. That's my answer.

BANKS

Then that's what this will show.

EMILY

What if I say something else?

BANKS

What do you mean?

EMILY

I'm just-- What if I say something  
that makes my situation worse?

(CONTINUED)

CONTINUED: (2)

Beat. Banks weighs this.

BANKS

It wasn't you that killed Martin,  
it was a drug. You shouldn't be  
punished for that.

She nods.

EMILY

(off the syringe)  
You promise this will help me?

Banks walks over to the video camera and turns it off.

BANKS

If you say anything you're not  
happy about I'll destroy the tape.  
I need you to trust me. We get  
you well and out of here and it  
only helps both of us.

She thinks for a moment -- rolls up her sleeve. He turns  
the video recorder back on. The red light blinks.

ANGLE ON A SYRINGE

Banks gives Emily an injection. A swirl of blood flows  
back into the catheter tube.

BANKS (CONT'D)

How old are you, Emily?

EMILY

Thirty.

BANKS

Where are we?

EMILY

Kirby Forensic Psychiatric Center.

BANKS

What's the capital of New York?

EMILY

Albany.

Banks pushes the plunger of the syringe -- upping the  
dose.

BANKS

Do you know why you're here?

(CONTINUED)

CONTINUED: (3)

EMILY

Because my husband is dead.

BANKS

How did he die?

EMILY

They say I stabbed him-- but I don't remember.

BANKS

Did you want him dead? Did you kill Martin on purpose?

A beat. She starts to well up. She shakes her head "no."

EMILY

Nooo... I wanted us to sail away together. On the boat. The three of us.

BANKS

The three of you?

EMILY

Madeline.

Banks pushes the plunger again. She clocks this.

BANKS

What happened to Madeline?

EMILY

I lost her because I was sad and she didn't want to stay inside a sad person. He tried to give me so much and they sent him away. I wanted to give him a daughter.

BANKS

But you killed him. Were you angry? Did you hate him?

Emily stares at Banks.

EMILY

I never would have hurt him. I loved him-- everything about him. The way he smelled, his hands...

BANKS

Did you do it for the money-- like he did?

(CONTINUED)



CONTINUED: (4)

Emily clocks Banks as he pushes the plunger. Her eyes widen.

EMILY  
I...loved...Martin.

Emily slumps toward the table -- her eyes close.

BANKS  
Emily? Can you hear me?

EMILY  
I can't remember... I can't...

She passes out on the table. DEEP SLOW BREATHING. OUT.

INT. DISTRICT ATTORNEY'S OFFICE - DAY

Banks plays the tape for Goldberg on a TV in a conference room. He is frantic with what he has learned.

BANKS  
Here it comes... Watch!

GOLDBERG  
Here comes what?

ON THE TAPE

EMILY	BANKS
<i>I never would have hurt</i>	<i>Keep watching...</i>
<i>him. I loved him --</i>	
<i>everything about him. The</i>	
<i>way he smelled, his</i>	
<i>hands...</i>	

GOLDBERG  
It's what she said in her statement. She doesn't remember.

BANKS  
She's lying. She knew about the air bags, she faked it. LOOK AT IT...

ON THE TAPE

BANKS (CONT'D)  
*Emily? Can you hear me?*

(CONTINUED)

CONTINUED:

EMILY

*I can't remember... I can't...*

GOLDBERG

You're out of your fucking mind.  
What does her falling asleep  
prove? You gotta destroy this  
tape-- you're torturing the poor  
woman.

Banks opens his palm and allows a small vial to roll  
across the table.

THE VIAL - "SALINE"

Goldberg picks it up.

BANKS

It's saline. I gave her salt  
water.

GOLDBERG

What?

BANKS

There was no drug, so why did she  
pass out? You don't put in that  
kind of performance on salt water.

Goldberg is stunned.

BANKS (CONT'D)

Call the hospital right now--  
order a blood test. They won't  
find any amytal in her system.  
She's been lying the whole time.

Banks takes out his phone and dials for him. Goldberg  
eyes him incredulously.

EXT. KIRBY FORENSIC PSYCHIATRIC CENTER - SIMULTANEOUSLY

The facade of the building as seen through the windshield  
of a car closing in fast.

POV OF THE DRIVER

Getting out of the car in a hurry. Jogging across the  
parking lot. The camera goes through the sliding doors.  
It closes on SECURITY. The reverse reveals:

(CONTINUED)

CONTINUED:

SIEBERT

SIEBERT

I need to see a patient. Emily  
Hawkins.

INT. DISTRICT ATTORNEY'S OFFICE - MOMENTS LATER

Goldberg removes the tape from the machine.

GOLDBERG

Destroy this.

BANKS

Call the hospital and order the  
blood test.

GOLDBERG

Not a chance.

BANKS

I want my life back.

Goldberg gives Banks back his phone.

GOLDBERG

Destroy it before it destroys you.

BANKS

She knew the safety features  
before she drove into the wall.  
And there's more...

GOLDBERG

You don't want to say that  
to me. Or to anyone. Stop  
talking, Dr. Banks. Stop.

BANKS

Hoffman Benelux is down--  
millions were made  
somewhere.

GOLDBERG

It's too late. You could have  
worked with us. I asked. The  
verdict's in-- too fucking late  
for whatever that tape means. We  
can't just start over. We have  
double jeopardy laws in this  
country.

BANKS

Check her bank account.

(CONTINUED)

CONTINUED:

GOLDBERG

We did. We always do. Nothing.  
No insurance policy-- no stock  
holdings. No inheritance from  
Martin.

Banks is desperate.

BANKS

She's not depressed.

GOLDBERG

And you didn't catch it. And  
someone died.

Beat.

GOLDBERG (CONT'D)

And I didn't catch it. And  
someone didn't go to jail. We  
failed. That's what this tape  
proves. If it proves anything, it  
proves we got beat. And that you  
lied to a woman who's not guilty  
about what you were putting in her  
arm. Now, I don't know how you  
feel about that-- but I'd rather  
it stay between you and me.

Goldberg slides the tape back to Banks. Banks leaves.  
Defeated.

SIEBERT (PRE-LAP)

You know they can tape phone calls  
from places like this.

INT. KIRBY, EMILY'S ROOM - SIMULTANEOUSLY

Emily and Siebert. Both agitated.

EMILY

I didn't say anything.

SIEBERT

I had to sign the log downstairs.  
He's going to know I was here.

EMILY

I was scared so I called you.  
You're my doctor.

(CONTINUED)

CONTINUED:

SIEBERT

He's your doctor-- did you say something to make him wonder if you were telling the truth?

EMILY

Me? Nothing. He said I shouldn't be here and this was going to help me get out. And then today he asked about the money.

SIEBERT

The money? What about the money? God, I need to get out of here.

EMILY

(louder)

You need to get out of here?

She gives her a long look -- HER ANGER SURFACES.

EMILY (CONT'D)

I'm the one sleeping on the pile of foam and eating with my hands because they won't trust me with a fork. You knew this was going to happen, didn't you?

SIEBERT

Em-- How can you say that?

EMILY

You said you were going to take care of me.

SIEBERT

If we had gone to trial you probably would have been acquitted. But you didn't and now we have to deal--

EMILY

(louder)

We weren't on trial-- I was.

Siebert tries to calm her.

SIEBERT

(soothing)

OK. OK. I'll get you out of here.

Emily takes Siebert's hand and brings it to her lips. Slides a finger between her lips.

(CONTINUED)

CONTINUED: (2)

SIEBERT (CONT'D)

I sit in my office and think of  
you in the middle of the day.  
Think of your beautiful body  
stretched out naked on the couch.  
I think of you coming in and  
taking off your coat...

Emily crosses to the window-- brushes past her.  
Siebert's hand searches out her thigh.

EMILY'S POV

The entrance to the hospital. Trees. Grass. The world  
far away. She turns from the window and gives Siebert a  
look. She's given it before. It always works.

EMILY

You said you'd take care of me.

INT. KIRBY FORENSIC PSYCHIATRIC CENTER - SECURITY -  
MORNING

Banks signs the log. Notices a name.

ANGLE ON THE BOOK

"DR. ERICA SIEBERT"

He turns around and leaves.

EXT. SIEBERT'S OFFICE - EVENING

Siebert emerges and walks to a BRAND NEW MASERATI. She  
puts her briefcase in the trunk. When she closes the lid  
Banks is standing there.

BANKS

You went to see Emily.

SIEBERT

Damn right I did.

BANKS

You might have called me first.

SIEBERT

She called me-- she was very upset  
about the amytal interview.

(MORE)

(CONTINUED)

CONTINUED:

SIEBERT (CONT'D)

Kind of a dramatic stunt to pull on a woman who's already in a great deal of emotional pain. I don't understand your thinking.

BANKS

Just trying to determine her state of mind so that I can chart the best course of treatment.

SIEBERT

Treatment? You give an amytal interview to a woman who's been declared not guilty? I hope at least you learned something.

Banks eyes Siebert. Decides to try and smoke her out.

BANKS

I did. I think she's going to require more observation.

SIEBERT

Jon, If you want me to consult with you on the case, I'd like to see the tape. She told me you made one. Maybe we could work together from here on in-- help get her into an outpatient program.

Banks walks away.

INT. KIRBY - INTERVIEW ROOM - LATER

Emily sits facing the safety glass. Another patient wearing a PONCHO stares at her. PONCHO pushes her lips against the glass and leaves a smear of saliva. Then she starts to cry. Very creepy.

Banks calls for an orderly to have her escorted off.

EMILY

(off the poncho)  
Why is she wearing that?

BANKS

She's a suicide risk. She could hang herself with her pants.

(CONTINUED)

CONTINUED:

EMILY

I remember being there. I never thought I'd feel this hopeful again.

Banks eyes her -- dubious.

EMILY (CONT'D)

So the amytal interview we did-- is it going to help my case?

BANKS

Do you remember what you said?

Emily isn't sure how to respond -- she's nervous.

EMILY

I remember talking about Martin and how much I miss him... Did I say something wrong?

BANKS

What would you consider wrong?

Emily isn't sure what to say. They play cat and mouse.

EMILY

I don't know-- something that's not helpful.

BANKS

I'm putting you on a medication called Chloral Hydrate. I think it may help your level of agitation.

EMILY

(surprised)

What? I'm not agitated and I really don't want to take drugs. After what happened. Even Dr. Siebert said that I don't need--

BANKS

I actually just spoke to Dr. Siebert and she supports this decision-- she wants us to work together. She gave me some new details about you and Martin-- about your anger.

(CONTINUED)



CONTINUED: (2)

EMILY

My-- Wait. Dr. Siebert came to see me and agreed that I was getting better.

She raises her voice.

EMILY

Why are you keeping me here?

BANKS

I'm trying to help you, Emily. When you resist me like this I think it's indicative of a deeper problem. Are you angry with me?

She forces a fake smile. Banks makes a note. She tries to read it upside down. Banks gets up and walks out.

Emily clocks him. He wanders down the hall toward WESTERMAN. He has an exchange with the social worker, who turns toward Emily and nods. Her paranoia grows.

INT. KIRBY FORENSIC PSYCHIATRIC CENTER - LATER

Emily is on the phone near the nurses' station -- she paces around. A little giddy from the drugs.

EMILY

He put me on something called... Chlory-something. He said he spoke to you and that you gave him some new details about me and Martin. What did you tell him?

INT. SIEBERT'S OFFICE - CONTINUOUS

Siebert is on the phone.

SIEBERT

I don't know what you're talking about.

EMILY (O.S.)

There are things I could say to him about you, you know?

SIEBERT

We can't have this conversation.

(CONTINUED)

CONTINUED:

EMILY (O.S.)

You're not going to leave me here,  
are you? I thought you wanted us  
to be together.

SIEBERT

I need to hang up, Emily.

EMILY (O.S.)

Did you know he was putting me on  
drugs?

SIEBERT

How would I know--

INT. KIRBY FORENSIC PSYCHIATRIC CENTER - CONTINUOUS

EMILY

You're lying to me, Erica-- he  
told me that you're working with  
him now. You're consulting.  
Isn't that what you call it?  
Fucking shrinks.

Siebert becomes distant.

SIEBERT (O.S.)

I'd prefer if you call me Dr.  
Siebert in this context. I'll  
discuss your concerns with Dr.  
Banks.

EMILY

I think you'd better do that.

Emily looks around at the OTHER MADWOMEN. None are  
focused enough to hear what she is saying.

EMILY (CONT'D)

(sotto and sinister)

You owe me.

WESTERMAN approaches with a Dixie cup of pills.

SIEBERT (O.S.)

I'm hanging up now, Emily. I'm  
hanging up.

Emily takes the pills from Westerman and holds them in  
her hand. Angry now.

EMILY

What?

(CONTINUED)

CONTINUED:

WESTERMAN

I need to make sure you comply.

Emily swallows the pills. Opens her mouth to demonstrate.

INT. SIEBERT'S OFFICE - CONTINUOUS

Siebert opens a locked desk drawer. She takes out an envelope-- checks the contents. Then she picks up the phone. The other end rings.

OPERATOR (O.S.)

New York board of medicine?

SIEBERT

I'd like to file a complaint...

INT. BELLEVUE HOSPITAL - DAY

Banks and Childs-- from the state board. Childs reads from a form. A urine sample sits on the table between them.

CHILDS

In addition to the sleeping pills and blood pressure medicine is there anything else you want to tell me?

BANKS

Why?

CHILDS

The complaint that's been filed says you've been seen taking other meds. It also suggests other improprieties.

BANKS

I see. Can I ask who my accuser is?

CHILDS (CONT'D)

I'm going to submit you for formal review, Dr. Banks. That'll happen in the next 30 days.

INT. BANKS CONDO - LATER

Banks passes a COURIER in the lobby of the building. He gets on the elevator.

INT. BANKS CONDO - CONTINUOUS

As Banks hangs up his coat a WINE GLASS explodes against the wall next to his head.

He turns to see...

DIERDRE

She holds the envelope Siebert had taken from her desk. She has a suitcase.

BANKS

What the fu--

Banks' phone begins to ring -- but he doesn't answer.

DIERDRE

I'm not going to the police or  
whomever one goes to in this  
situation. I'm just going away.

BANKS

What? Wait? Where's Ezra.

DIERDRE

My parents have him.

She scatters the contents of the envelope around the room: PHOTOS. His phone STILL rings.

ANGLE ON THE PICTURES

BANKS with EMILY at the UN Plaza Hotel. Photos taken with a game plan in mind.

CLOSE ON THE PHOTOS INTERCUT WITH A FLASHBACK OF THE  
SCENE AS IT HAPPENED--

-BANKS AND EMILY AT THE TABLE -- BANKS PUSHES BACK HER  
HAIR.

-EMILY HANDS BANKS A VICTORIA'S SECRET BAG.

-EMILY IN LINGERIE IN A HOTEL ROOM - POSING.

(CONTINUED)

CONTINUED:

-EMILY AND BANKS EMBRACE IN FRONT OF THE HOTEL BEFORE SHE GETS IN A CAB.

Dierdre walks out. Banks follows with the photos. They get in the elevator.

BANKS

OK, see this proves everything.  
She took these!

DIERDRE

She? What are you talking about.  
They were sent by a friend of her husband.

BANKS

D, no. That's not true. Dr.  
Siebert sent those to scare me.

His explanation falls apart in the evening air.

BANKS

There's a tape I made of Emily--  
she's lying. You should see it.  
I wanted to show it to the police,  
but they say it could just make  
things worse, but if you're  
leaving then things can't get any  
worse... I'm doing this for you  
too, don't you see that-

Banks chokes on the words. It's what Emily once said  
about Martin. They're on the street now.

Dierdre looks at him like he's crazy. HER FATHER (60s,  
surly) gets out of the driver's seat-- a MENACING LOOK to  
Banks.

DIERDRE

Who's lying, Jon? Who?

Dierdre gets in the car. Ezra looks at his father all  
alone on the street.

INT. BANKS CONDO - CONTINUOUS

Banks stumbles back upstairs. Opens his brief case and  
scatters the remaining drug samples he has-- Provigil,  
Klonopin, etc. He checks his messages. Deletes the  
first one from Childs, but the second is a familiar  
voice.

(CONTINUED)

CONTINUED:

SIEBERT (O.S.)

I'm sure you've received my latest notes concerning the Emily Hawkins case by now. There is, I think you'll agree, a different course of treatment to pursue that's in everyone's best interest. Maybe we can have breakfast or something?

And then the phone prompts.

PHONE

To delete the message press--

He pauses. Decides not to take a Klonopin. Thinks for a moment. He punches a button on the phone. Saving the message.

PHONE (CONT'D)

Message will be saved for thirty days...

INT. NYC DELI - MORNING

Banks enters to find Siebert sitting at a table with another set of the EMILY PHOTOS and an envelope.

SIEBERT

You could get national coverage on this-- shrinks fucking patients and manipulating them into killing their spouses. Hot stuff. I would say this would ruin your practice-- but you don't really have a practice anymore. Or a wife, or a kid I'm betting. So, what else can you lose? Martha could certainly use these in a wrongful death suit. State revoke your license yet?

Siebert is very pleased with herself. A slinger's smile creeps across Banks' face. He goes dark.

BANKS

I always tell my patients-- you know what the best predictor of future behavior is? Past behavior.

SIEBERT

You don't have any more patients.

(CONTINUED)

CONTINUED:

Banks gets up from the table.

BANKS

The problem with having a crazy person as a partner is that they tend to stay crazy. You should know how hard it is to cure a pretty girl with Daddy issues.

Banks starts walking toward the door. Siebert follows.

SIEBERT

Nice try, Jon. But I'm not buying it.

BANKS

Spend the money now. Because they're coming to take it away.

SIEBERT

What are you talking about?

BANKS

You could go and ask her-- but she wants me to keep you from seeing her. She told me everything.

EXT. NY STREET - CONTINUOUS

Banks keeps walking away. Siebert follows.

SIEBERT

Everything? No, I'll tell you everything.

Banks keeps walking. Siebert fumes.

BANKS

You wouldn't be here if you didn't have something to lose. She's already got a not guilty verdict. You on the other hand--

Siebert SMACKS Banks in the head with her briefcase. Banks goes down hard. Siebert kneels down next to him.

SIEBERT

You get her out of there. Now. You do that and you won't hear from either one of us again-- maybe you can even go back to chatting with rich white people about their problems.

(MORE)

(CONTINUED)

CONTINUED:

SIEBERT (CONT'D)

She's cured as of right now, Jon.  
You're a genius.

Siebert picks up her briefcase and walks away.

INT. KIRBY - NURSES' STATION - DAY

Banks with Westerman.

BANKS

She's been getting very agitated lately. I think it would be best if we restricted her visitors. And no phone calls either-- without notifying me first.

WESTERMAN

She's been resisting her medication as well. Very confrontational with the staff. She seems to be getting worse.

Banks nods.

BANKS

There's more we can do.

INT. KIRBY - DAY

A ZOMBIE OF A WOMAN is strapped to a table by a NURSE. A tourniquet is applied to her left ankle. Electrodes are attached to her forehead and wrists by a TECHNICIAN.

Wires trail from the electrodes to a generator on a nearby table.

An IV is put into her arm. The nurse soothes the Zombie Woman.

NURSE

I know the tourniquet is uncomfortable, but we need to see your ankle move.

The Zombie Woman nods.

The technician turns on the generator and electricity flows into the Zombie Woman. Her ankle begins to spasm.

BANKS (O.S.)

Mrs. Kahn killed her child in a public swimming pool.



INT. KIRBY - ECT VIEWING ROOM - CONTINUOUS

Banks and Emily watch the treatment through a window.

BANKS

She worked her way through every  
drug in the pharmacy -- no relief.  
Like you. But, this really seems  
to be making a difference for her.

Emily is petrified. Banks looks at his Blackberry.

EMILY

I want to see Dr. Siebert.

He puts the Blackberry on speaker and searches through  
his briefcase.

BANKS

I also want to give you another  
test. It's called the Minnesota  
Multiphasic Personality Inventory.

The Blackberry plays a message as Banks explains the  
MMPI. It's the old message from Siebert that Banks  
saved.

SIEBERT (O.S.)

I'm sure you've received my  
latest notes concerning the  
Emily Hawkins case by now.  
There is, I think you'll  
agree, a different course  
of treatment to pursue  
that's in everyone's best  
interest...

BANKS

It's not the most subtle  
tool, but the results will  
be of interest to the  
board. They like to have  
hard numbers to look at.

Emily is trying to hear Siebert's message over Banks'  
rambling, but Banks takes it off speaker. Emily is  
staggered to hear Siebert's voice. A total mindfuck.

EMILY

Wait. What's she saying?

BANKS

Who?

EMILY

Doctor Sie-- Why are you doing  
this to me?

Banks smiles benignly.

(CONTINUED)

CONTINUED:

BANKS

I thought you wanted me to consult with Dr. Siebert. She's really helped me understand your issues.

Beat.

EMILY

I don't think you should be my doctor anymore. I think you should be replaced.

BANKS

Erica's paying me way too much for that. Out of your share, I assume.

Emily stares at him. Shaky from the medication.

BANKS (CONT'D)

Shock treatment was her idea. Fucks with your memory. But it's in our best interest you start forgetting. She's an accessory to murder.

THE ECT NURSE enters.

NURSE

Are you ready, Ms. Hawkins?

Emily looks at Banks -- eyes pleading.

BANKS

I have her scheduled for tomorrow.

The nurse leaves. Banks hands her the MMPI. And walks out.

BANKS (CONT'D)

See you then, Emily. I have a meeting.

INT. KIRBY - NURSES' STATION - SOON AFTER

Emily weaves down the hall-- terrified and alone. She approaches the NURSE ON DUTY.

EMILY

I need to use the phone.

Another patient is on the phone having a SLOW MOVING conversation about the weather.

(CONTINUED)

CONTINUED:

NURSE

You can be next.

EMILY

I need to call my lawyer. Now.

The Nurse is stunned by her tone.

INT. KIRBY CAFETERIA - SIMULTANEOUSLY

Banks sips a cup of coffee. He takes out his phone.  
Hesitates and then dials.

BANKS

Yes... Dr. Siebert... Dr. Banks.  
I've been thinking about our  
previous conversation... Yeah...  
An idea occurred to me... Maybe I  
am a genius.

INT. KIRBY - NURSES' STATION - SIMULTANEOUSLY

The SLOW MOVING CONVERSATION continues. Emily loses it.

EMILY

(to patient on phone)  
You going to be long?

And then to the nurse...

EMILY (CONT'D)

Isn't there a time limit? My  
shrink is fucking with me. I need  
to call someone.

The nurse checks Emily's file. The patient prattles on.

EMILY (CONT'D)

(to patient on phone)  
You need to get off now.

Emily taps the patient on the shoulder-- it's not even  
clear she's talking to anyone on the other end. The  
nurse comes back with the file.

NURSE

I'm sorry, Ms. Hawkins, you've  
been restricted. No phone.

EMILY

(spinning out)  
What? By who? By Dr. Banks?  
(MORE)

(CONTINUED)

CONTINUED:

EMILY (CONT'D)

He's not my doctor anymore. He  
attacked me! He's the sick one.

The nurse is alarmed.

EMILY

(yelling)

Get me Dr. Siebert. This is  
bullshit. There's nothing wrong  
with me. I shouldn't be here.  
Give me the fucking phone!

NURSE

Please lower your voice or I am  
going to need to sedate you.

Emily crosses the ORANGE line on the floor. An orderly  
stops her.

ORDERLY

You need to stay back.

The nurse loads up a syringe. Emily grabs the phone from  
the OTHER PATIENT. Pushing her down. TWO ORDERLIES jump  
in. Others come running. They're on Emily.

EMILY

I want to talk to Dr. Siebert!

The shot goes into her arm.

INT. KIRBY - EMILY'S ROOM - DAY

She sits by the window -- watching. The MMPI test book  
sits on her bed.

CLOSE ON EMILY

She sees something she has been waiting for.

EMILY'S POV

Siebert walks up the steps toward the entry. Her spirits  
rise.

BUT, THEN...

Banks emerges from the building and meets her on the  
sidewalk in clear view of Emily's room.

(CONTINUED)

CONTINUED:

Emily sees them stop and begin talking. Banks is smiling warmly.

EXT. KIRBY - FRONT SIDEWALK - SIMULTANEOUSLY

Banks and Siebert. Banks is still smiling even though the expression doesn't match his words.

BANKS

Best not to talk inside.

SIEBERT

Talk about what?

BANKS

She wants to go before the judge this week.

SIEBERT

And what does she say?

BANKS

It depends. She could tell a long and sordid story about her former shrink, suggest the SEC investigate. The whole story. Probably get national coverage.

SIEBERT

And what does that get you?

Banks laughs.

BANKS

I don't know. Peace of mind. But like I said, it depends. I'm open to other offers.

Siebert realizes where this is all going.

INT. KIRBY - EMILY'S ROOM - CONTINUOUS

She stares out the window at Banks' wide grin. She tries to read lips. Siebert and Banks appear to be making a deal.

EMILY

(sotto)

Nooooo.

EXT. KIRBY - FRONT SIDEWALK - CONTINUOUS

Banks finishes listing his demands. Siebert takes it in.

BANKS

I'll want the money wired by  
tomorrow.

SIEBERT

This'll be the last time we speak.  
She comes out and we never hear  
from you again.

BANKS

Unless you want to consult on some  
other patients.

Banks extends a hand -- nods vaguely in the direction of  
Emily's room.

INT. KIRBY - EMILY'S ROOM - CONTINUOUS

EMILY'S POV

Banks and Siebert shake hands and walk away. Emily  
screams and pulls at the bars. She turns from the  
window.

CLOSE ON A NUMBER 2 PENCIL FILLING IN CIRCLES

On the MMPI.

INT. BANKS CONDO - LATER

We see that Banks is holding the pencil. The wall is now  
empty. Only the pinholes remain. An irregular pattern.

ANGLE ON A QUESTION

**"I see things or animals or people around me that others  
do not see."** Banks fills in the bubble next to **"True."**

INT. KIRBY - EMILY'S ROOM - MORNING

Emily sits in front of Banks wearing the suicide poncho.  
She stares at the morning's ration of pills-- wrecked.

(CONTINUED)

CONTINUED:

BANKS

The staff told me you were having a difficult time, so I've added a medication that I think will help.

EMILY

I saw you out there yesterday. I saw you.

BANKS

We came to an agreement. You'll be staying here.

Emily nods. Defeated.

EMILY

If I tell you the truth do I have to take the pills?

Banks says nothing.

EMILY (CONT'D)

If I take any more pills I won't be able to tell you the truth.

Banks takes the new pill away.

*FLASHBACK - EXT. GREENWICH MANSION - 5 YEARS AGO*

*(THE COLOR IS DRAINED in all the flashbacks)*

*Push in on a waterfront Georgian with a HINCKLEY SW 61 tied to a buoy off-shore. In the backyard is a long table, 30 people having brunch-- served by another ten in white.*

*High above a helicopter offers the only annoyance-- a mechanical mosquito.*

*EMILY*

*Four years younger-- pretty and perfect. Martin-- tan and fit-- taps his water glass with a spoon to get the attention of the crowd.*

*MARTIN*

*Today Emily Hawkins is a quarter of a century old.*

*The crowd claps. The wind shifts and the helicopter gets louder.*

(CONTINUED)

CONTINUED:

EMILY

*Do you have to make it sound like that? Like I'm a mountain chain?*

MARTIN

*And in honor of that I got her the second most beautiful thing made the same year she was.*

EMILY

*What?*

MARTIN

*Can I get you all to follow me?*

*The group of GOOD SPORTS gets up from the table-- Bloody Marys in hand. They make their way across the lawn toward the front of the house.*

EMILY

*Marty, what did you do?*

*They turn the corner to the front of the house and now stand in the circular drive.*

ANGLE ON A WHITE 1994 FERRARI 550 MARANELLO

*A big bow on it. Martin gives her some keys.*

EMILY (CONT'D)

*(giggling)*

*What? Really? It's like whipped cream.*

MARTIN

*Spoken like a girl from Wisconsin.*

*She runs up to it and looks inside.*

MARTIN

*Take it for a spin.*

EMILY (CONT'D)

*Go get the camera! I want to take a picture before I get it dirty.*

*Martin goes inside to get the camera. Emily climbs in and honks the horn.*

*Nobody notices the property gate swing open. A BLACK CRUISER and then another and a third file in. FBI AGENTS stream onto the property in a well coordinated raid.*

(CONTINUED)



CONTINUED: (2)

*The helicopter hovers lower-- sharpshooter in position.  
Some men charge the house.*

*EMILY (CONT'D)*

*What? What's going on?*

*She turns toward the house.*

*ANGLE ON THE HOUSE*

*In the kitchen window we see Martin's stunned face. An  
AGENT approaches the Ferrari.*

*AGENT 1*

*Mrs. Hawkins, I need you to step  
out of the car.*

*Emily in shock. Walkie-Talkie chatter fills the air.  
The guests back away from the human wreckage.*

*EMILY*

*What? What's happening?*

*She turns as Martin does the handcuffed Madoff-march  
toward a cruiser. He's read his rights by the OFFICERS.*

*EMILY (CONT'D)*

*Martin??? Martin??? What's going  
on? These are our friends...*

*The crowd moves away from her. She sinks to the ground.  
A siren starts.*

*INT. KIRBY - EMILY'S ROOM - CONTINUOUS*

*Emily and Banks.*

*EMILY*

*I was depressed. I really was. So  
I went to see Dr. Siebert. And we  
worked on it...*

*FLASHBACK - INT. SIEBERT'S OFFICE - FOUR YEARS AGO - DAY*

*Emily sits on the couch. Siebert on a chair.*

*EMILY*

*Some days I wish he was dead--  
just gone. Most days maybe. I  
imagine being free. I could start  
over. Get the years back.*

(CONTINUED)

CONTINUED:

*SIEBERT*

*And what would you do? If you  
started over.*

*Emily lies back on the couch seductively. Her skirt  
splits to high on her thigh. She stares at Siebert hard.  
Touches Siebert's leg.*

*EMILY*

*I think there are a lot of things  
I might do differently. What  
would you do?*

*Siebert gets up and locks the door. Emily arches her  
back and begins to unbutton her jeans.*

*EMILY (O.S.) (CONT'D)*

*Martin didn't really break my  
heart. He broke my lifestyle.  
Erica helped with both.*

INT. KIRBY - EMILY'S ROOM - CONTINUOUS

Banks takes this in.

*EMILY*

*She taught me how to be depressed.  
What drugs had which side effects.  
And I taught her everything Martin  
had ever told me about derivatives  
and deals. The trades were in her  
name. So, I forgave Martin. I  
told him I would wait for him.*

FLASHBACK - EMILY'S BATHROOM - MONTHS AGO - NIGHT

*Martin's first night out. Emily closes the door to the  
bathroom after being unable to sleep with him. She takes  
a swallow of mouthwash -- sick at the taste of him.  
Clenches her head in her hands with anger.*

*EMILY*

*I wanted to kill him the night he  
got out. But we needed everyone  
to see how much I wanted it to  
work out with us...*

INT. KIRBY - EMILY'S ROOM - CONTINUOUS

*EMILY*

*And how terribly depressed I was.*

*FLASHBACK - PARKING GARAGE - THE NEXT DAY - MORNING*

*Emily drives the car into the wall. We see it from a different angle this time.*

INT. KIRBY - EMILY'S ROOM -CONTINUOUS

BANKS

Why me?

She looks at him like it's a rhetorical question.

EMILY

It didn't have to be. It could have been you or anyone else who walked into my room with a prescription pad. We didn't go looking for you. We just looked at the world.

*FLASHBACK - THE CIRCLE LINE BOAT PARTY - NIGHT*

*A DIFFERENT angle. Emily stands at the rail. Facing away from the crowd. She puts VISINE in her eyes before she turns to face Kayla. Then throws the bottle into the river. Tears streak her cheek.*

*Emily turns toward the crowd and heads for the elegant woman.*

INT. KIRBY - CONTINUOUS

Emily continues.

EMILY

Everybody's depressed, Dr. Banks. It's the common cold. You make your living making something go away that nobody can even see in the first place.

*FLASHBACK - THE UN PLAZA - DAY*

*We see Siebert across the restaurant taking pictures of Banks and Emily.*

EMILY

I read somewhere that there's a difference between tears of joy and tears of rage. Is that true?

*FLASHBACK - EMILY'S KITCHEN - NIGHT*

*The night she killed Martin. She watches Martin enter the building from the window and goes to the kitchen -- turns on the radio and takes out the Chef's knife.*

EMILY (O.S.)

It's in the chemistry. But you  
can't tell by looking. They all  
look like tears.

INT. KIRBY - EMILY'S ROOM - CONTINUOUS

Banks takes this in.

EMILY

So when did she start paying you?

Beat. Banks is cold and steady.

BANKS (CONT'D)

You watch relationships walk  
through the door and fall apart on  
the couch. She knew you'd turn on  
her someday. Like you did with  
Martin. Past behavior is the best  
predictor of future behavior.  
That's what she told me.

EMILY

And how long do you two plan on  
keeping me here?

BANKS

Why would we ever let you leave?

EMILY

Because maybe there's a better  
deal.

She smiles warmly -- closes in on him. The same sexy  
smile we saw in the flashback with Siebert.

BANKS

Is there? What would that be?

Banks closes the door to Emily's room -- stays inside  
with her.

INT. NYC COURTROOM - MORNING

A full house. Emily sits with Hughes. Goldberg sits at the table for the state. Martha sits in a back row. And beyond her -- SIEBERT. Banks is on the stand.

BANKS

Over the course of her confinement  
I have come to the conclusion that  
Emily is no longer suffering from  
an acute depression...

FLASHFORWARD - EXT. SIEBERT'S OFFICE - THE NEXT DAY

A taxi pulls up and Emily gets out. She stands and takes in the world around her. She is free. She walks around the block.

BANKS (O.S.)

I believe that with the proper  
treatment she is not a threat to  
herself or others. In my opinion  
she can move on to the next phase  
of her rehabilitation...

INT. NYC COURTROOM - CONTINUOUS

Banks concludes his testimony.

BANKS (CONT'D)

I have submitted to the court the  
conditions under which I believe  
the order of confinement can be  
rescinded.

The judge scans the paperwork.

JUDGE

And do you, Ms. Hawkins,  
understand that if you violate the  
terms of your release I will have  
to issue a new order of  
confinement?

EMILY

I do, your Honor.

EXT. SIEBERT'S OFFICE - DAYS LATER

Emily (just out of the taxi) stands in the courtyard of the building outside Siebert's window.

INT. SIEBERT'S OFFICE - CONTINUOUS

Siebert is treating a YOUNG MALE PATIENT who is distracted by what he sees outside.

YOUNG MALE PATIENT  
Excuse me, Dr. Siebert, I think  
someone wants you.

Siebert turns and sees Emily.

SIEBERT'S POV

Emily smiles. A free woman in a blouse and a skirt--  
sexy.

SIEBERT  
I'm sorry Zach, we need to end for  
today.

Zach leaves and a moment later Emily enters.

SIEBERT (CONT'D)  
I can't believe you came here--  
kind of risky, don't you think?

EMILY  
That's hardly the welcome home  
we'd talked about.

Emily kisses her deeply.

EMILY (CONT'D)  
So how much did you have to pay  
Banks to get me out? He wouldn't  
tell me.

SIEBERT  
It doesn't matter. You're out.  
He's taken care of. You didn't  
leave me much choice.

Emily draws the shades and begins to take off her shirt.

EMILY  
And where's the rest of it?

SIEBERT  
Two accounts. Mine is in Dubai,  
yours is in Grand Cayman.

Emily smiles and begins to unbutton Siebert's blouse.

(CONTINUED)

CONTINUED:

EMILY

You remember the first time? You  
remember how wet I made you? You  
want me to do that again?

Siebert begins to succumb.

SIEBERT

You didn't tell Banks anything  
else, did you?

Emily shrugs off her bra-- touches herself.

SIEBERT (CONT'D)

Because there are SEC violations,  
conspiracy to commit murder-- I'm  
exposed here. I'm vulnerable.

Emily pushes against her.

EMILY

(giggling)  
Yeah, you are.

Siebert reaches out to her-- impossible to resist.

EMILY (CONT'D)

You taught me how to be such a  
sad, sad, depressed girl-- am I  
sad now?

Emily puts on the mask of her depression as we saw it  
earlier.

SIEBERT

We need to be careful about how we  
spend it. God, I missed you...

Siebert reaches around to grab Emily's ass-- lifting her  
skirt.

ANGLE ON SIEBERT

Her expression changes from ecstasy to panic.

ANGLE ON EMILY

Stuffed down the back of her panties is a TRANSMITTER.

SIEBERT (CONT'D)

What the fuck is this?

(CONTINUED)

CONTINUED: (2)

EMILY

You didn't leave me much choice,  
Dr. Siebert.

Siebert gathers her clothes and runs out of the office to find...

INT. SIEBERT'S WAITING ROOM - CONTINUOUS

ADA GOLDBERG and THREE OFFICERS stand waiting -- listening to a receiver. Siebert is pushed against a wall and cuffed. She is read her rights.

Emily sits alone in the office -- done faking.

INT. STOCKBROKER'S OFFICE - SIMULTANEOUSLY

Banks writes a check.

YOUNG STOCKBROKER

Hoffman-Benelux-- really? Wow.

Banks hands over the check.

YOUNG STOCKBROKER (CONT'D)

I don't know if HB is the way to go. They've been hammered lately.

BANKS

I know how that feels.

He starts on the paperwork.

EXT. BANKS' NEW OFFICE, HELL'S KITCHEN - SIMULTANEOUSLY

Emily enters the building. Walks up the stairs.

INT. BANKS' NEW OFFICE - CONTINUOUS

The new office is not nearly as posh as the old one. Bad paint job -- shitty furniture. The lighting struggles to remain constant.

Emily enters. Smiles. There is a lightness to her.

EMILY

Here I am. Cured at last.

BANKS

You're late.

(CONTINUED)



CONTINUED:

EMILY

By like five minutes.

Banks hands her a prescription.

BANKS

You'll want to take this to a hospital and have it filled.

Emily reads it.

EMILY

What? You're kidding, right?

BANKS

I'll be sending you to Bellevue for urine tests to make sure you're taking the meds. I'm seeing you again tomorrow, right?

EMILY

This is bullshit.

She heads for the door.

BANKS

You heard what the judge said: you have to obey the terms of your release.

EMILY

I'm here.

BANKS

And those terms state that if I believe you are in any way a danger or beyond the scope of the treatment I can offer here we need to send you back to the hospital.

EMILY

I got Siebert for you-- fuck off.

Banks picks up the phone and dials 911.

(CONTINUED)

CONTINUED: (2)

EMILY

This isn't what we said.  
This is not what I agreed  
to-- you said if I helped  
the state get Siebert you'd  
get me out.

BANKS

(on the phone)  
Yes, this is Doctor Banks.  
I have a patient, Emily  
Hawkins, she is a 330-20  
and is in violation of the  
conditions of her release.  
Extremely non-compliant  
with a history of violence.  
243 West 45th St.

EMILY (CONT'D)

What did you just do?

BANKS

It's part of the deal. You comply  
or you go back.

EMILY

Comply with what?

BANKS

Your doctor's orders.

She throws the prescription in his face. Banks picks up  
her MMPI from his desk.

BANKS

To the test question: "I see  
things or animals or people around  
me that others do not see," you  
answered: "True."

She gets up to leave.

EMILY

You filled that in, not me.

BANKS

Do you see things?

She runs out of the office.

TRACK WITH EMILY

In the waiting room she confronts...

MARTHA!

Face to face for a moment with her son's murderer. She  
slaps Emily hard. Emily runs out of the office.

(CONTINUED)

CONTINUED: (3)

Down the stairs and out onto the street. The POLICE AND EMTs in pursuit.

POLICE

Emily Hawkins?

She turns back to look at them. She keeps running.

EMILY

It's not true. He's lying.

POLICE

Ms. Hawkins, stop.

She keeps running. Into the street. Almost into an oncoming cab. She sinks to her knees-- looks for someone to believe her.

EMILY

I'm not sick. I'm fine. He's the sick one. Both of them-- they're trying to get me so they can have the money.

To all the world she appears to be a lunatic -- screaming at traffic. MOTHERS pull their CHILDREN in close. They take her away.

INT. KIRBY FORENSIC PSYCHIATRIC CENTER - DAY

Emily sits in the COMMUNITY ROOM -- with the BAD and MAD gathered around her. On the TV an ABLIXA commercial plays mockingly. A NURSE approaches.

NURSE

It's that time.

Emily nods. The Nurse dumps some pills into her hand.

NURSE (CONT'D)

If you have any side effects you let me know and I'll pass it on to the doctor.

Emily swallows hard. Opens her mouth. The pills are gone.

EXT. CENTRAL PARK - DAY

Martha sits on a bench. She takes an envelope out of her purse and hands it to him.

(CONTINUED)

CONTINUED:

MARTHA

I can't keep this.

BANKS

I heard Martin lost your money,  
too. I just want to help...

He realizes the depth of her pain.

MARTHA

I don't think there's anything you  
can give me that's going to make  
that easier...

BANKS

Maybe time.

MARTHA

Maybe.

Banks looks at his watch.

BANKS

I have to go. I have a patient.

She nods. He gets up from the bench and walks away  
holding the envelope. We track with him as he leaves her  
behind-- his face working on a problem-- the envelope.

He walks past a garbage bin. Tears the envelope in half  
and throws it away.

He keeps walking-- Dierdre and Ezra are waiting for him.  
She takes his arm, but it somehow doesn't bring them  
closer. They walk away together as a family.

It's not clear from their faces how far they will go--  
but for now they are at least headed in the same  
direction and away from what was.

FADE OUT.