

WHEN THE BOUGH BREAKS

by

Jack Olsen

Current revisions by

Karl Gajdusek

DRAFT: March 31, 2011

INT. THE TAYLOR HOUSE - DAY

Soft, morning light. A series of still images of the interior of a home in Pasadena, California. The rooms are comfortable, inviting. Good Feng Shui design. Wood and metal and glass -- the sort of place we all wish we'd grown up in.

INTERVIEWER (O.S.)

I want to talk some more now about things that can go wrong...

INT. HIGH-END RESTAURANT KITCHEN - DAY

Cook stations, racks of pots. The Restaurant EMPLOYEES stand respectfully as the General Manager shows LAURA TAYLOR (30's) the floor.

Laura never expected to be the boss, but here she is. Dressed professional, attractive. Behind it all, you can still see the woman who used to just love cooking.

INTERVIEWER (O.S.)

Just the physical damage; a pregnancy is brutal to your body -- broken ribs, muscles torn loose from the abdomen -- You could be killed by a blood clot, an infection, sudden hemorrhaging.

Laura gets a TEXT. She stares at it, STOPS mid-stride. Whatever it is, it consumes her entire focus.

ANNA (O.S.)

I already signed the thing, about the dangers.

INT. LAW OFFICE - DAY

A TEAM of lawyers is constructing a case against an industrial polluter. Two white-boards are covered with pictures, charts, research. Some of the pictures are of sick children.

JOHN TAYLOR (30's) leads the team. Handsome, charismatic. He points and speaks, connecting the dots...

INTERVIEWER (O.S.)

There's also risk from the hormonal changes: mood disorders, depression -- even full-blown psychosis.

John's Blackberry fires. He stares at it. Similarly to Laura, it blots every thing else out of his mind.

EXT. DRIVING THROUGH THE CITY - DAY

John drives his silver Lexus Hybrid Sedan down a street in working-class Lincoln Heights -- faded 'For Lease' signs are plastered. Discount liquor. Check-cashing.

INTERVIEWER (O.S.)
I've seen surrogates end up sterile...

He parks in front of an ugly brick building, stares at himself in the rear-view mirror. He's a man who's used to owning the situation. But he doesn't own this one...

INTERVIEWER (O.S.) (CONT'D)
*Imagine finding out the last child you
ever created was for someone else...*

INT. S.C.D. SURROGATES CONFERENCE ROOM - DAY

PETER CLAY uses a remote to pause the image. He's 48 with a shaved head, off-the-rack suit.

CLAY
He's going to keep pushing her, here.
It's deliberate.

Clay sits across from Laura. She arrived fast from where we last saw her. Case and phone on the table. In this moment, staring forward at we don't know what, she's stripped bare. Beautiful, vulnerable...

CLAY (CONT'D)
The girls always think they've made their
decision. A lot of them change their
minds after an hour with Carl.

REVERSE ANGLE

At the end of the room, a videotaped interview plays on a large monitor. ANNA WALSH looks up at the interviewer, just out of frame. She's 20, blonde, a natural beauty -- modest in the way she presents herself.

INTERVIEWER (O.S.)
*You're religious, Anna. If more than two
of the embryos take, the couple will
probably choose to reduce -- to abort
some of them.*

Clay pauses the video as John enters the room.

CLAY
Hey, John.

LAURA
I'm sorry to pull you away --

JOHN
(overlapping)
I'm sorry I'm late, I was --

They stop, smile at their own weird tension. John comes over, kisses her.

JOHN (CONT'D)
It's fine. I'm here. Did you find
someone?

CLAY
Possibly. Anna Walsh. She's 20 -- lives
here in the city, a waitress. And she's
brand new, just walked in today...

Laura lifts the remote and presses play. The video returns to motion.

CLOSE ON THE VIDEO: Anna glances at the camera.

ANNA
...*That's their choice.*

INTERVIEWER (O.S.)
What would your choice be?

ANNA
If the children were mine?

INTERVIEWER (O.S.)
Come on, Anna. Aren't they, in a way?

Anna didn't expect that. She shakes her head: No.

INTERVIEWER (CONT'D)
Look... Even if you do everything you're told... You could still lose the baby. Are you prepared to get that kind of news -- to find out you're going to deliver a -
(his voice lower)
- a dead child?

Anna looks up, directly at him. Flash of strength.

ANNA
If life worked the way it's supposed to,
I wouldn't be here.

Laura hears this, freezes the image again.

LAURA
Look at her eyes. She's not scared of
him.
(then)
How long has she been with her fiancé?

CLAY
 (checking his papers)
 Oh, a long time -- years.

Laura taps her finger on the table, thinking.

LAURA
 I don't like your guy Carl; he's a bully.
 But I do like her...
 (then, to John)
 I like her.

She takes John's hand, by instinct. He covers her hand with his... small smile.

JOHN
 Okay. What's the next step?

CLAY
 Look, this is all happening very quickly.
 Let us do the basic background checks,
 health. Then we all meet -- maybe next
 week?

INT. JOHN'S OFFICE - LATE AFTERNOON

John's making notes on a contract when he's interrupted by someone at his door. MARTIN COOPER (60) is one of the senior partners.

JOHN
 (stopping what he's doing)
 Martin, how are you?

Cooper rose up from humble beginnings and isn't ashamed of his past. He's a short, stout guy -- doesn't dress as well as the attorneys who work underneath him. He's all drive, no nonsense:

COOPER
 Where were you this morning? I called
 you twice.

JOHN
 I'm sorry, I was at the doctor's. Hey,
 Todd.

Standing behind Cooper is TODD DECKER. Younger, ambitious. Right away, we don't like the guy.

Cooper checks out the two white-boards, John's case being assembled. We see "Burton Industries" named prominently.

COOPER
 Is Burton going to settle?

JOHN

They're going to wish they did.

COOPER

(nodding to Decker)

I want you to bring Todd up to speed. If we go to trial, it'll be the firm sticking its neck out. It's still your baby, but I want a second pair of eyes.

JOHN

...Right. Of course.

John's cell phone buzzes. Bad timing. He's not going to answer it. Cooper looks over at the phone:

COOPER

Go ahead.

JOHN

No, it's okay.

Cooper shrugs, pulls John's door shut as he and Decker leave. John glances at the ID, answers.

JOHN (CONT'D)

Hey. Cooper was just in here. He's putting Todd friggin' Decker on --

LAURA'S VOICE

I'm *with* her.

JOHN

...What?

LAURA'S VOICE

(explaining, quickly)

Anna. It took forever to fill out the paperwork and then I was starved so I dropped into that diner on the corner. And she was here, waiting for her fiancé...

INT. DINER - CONTINUOUS

Laura's on her phone at a booth across from Anna. Anna smiles, shrugs cute. What else is she supposed to do?

LAURA

...She's great.

EXT. THE TAYLOR HOUSE - ESTABLISHING - EARLY EVENING

It's on a big piece of property in the Madison Heights neighborhood on the south side of Pasadena.

INT. BEDROOM, TAYLOR HOUSE

John lies on the bed, long day. Laura appears in the doorway to their walk-in closet. T-shirt and PJ Bottoms.

They stare at each other a long beat.

LAURA

I know. I know I know I know...

(off his look)

There's a million things that can go wrong, and we need to do the health checks and -- just everything. But this...

JOHN

Laura --

LAURA

She was *right there*. And this thing we're doing, it's a human thing. We have to act -- I don't know, human. So I just went up to her, I bought her a sandwich. And I liked her.

Laura comes to the foot of the bed, sits. Her aging CAT, MISS HAVISHAM, jumps up and curls into her lap. Laura strokes her unconsciously. She looks vulnerable, scared, excited -- all at the same time.

LAURA (CONT'D)

...I just don't want us to spend another two years looking, and maybe missing, and the whole time she was the one --

JOHN

Hey.

His voice is firm. She looks over.

JOHN (CONT'D)

It's okay. Do I get to meet her?

LAURA

...She's so shy. But there's something else there... Like, she can take care of herself.

(beat, then guilty:)

I invited them over, tomorrow night.

Beat. He LAUGHS. She LAUGHS, too.

JOHN

Jesus, when you move --

LAURA

I know. Is that okay? She and her fiancé, his name's Michael. I said we'd have them over for dinner.

Laura lies down on her side of the bed. Staring up.

LAURA (CONT'D)

I'm sorry... I just want to do it right. I really want them to like us.

JOHN

(a beat)

Okay. Dinner at the house.

INT. TAYLOR LIVING ROOM - EVENING

Behind John we can see the table, which is set for a formal dinner. He checks the time, looks out the window. Everything is ready, but he's the only one here.

INT. TAYLOR KITCHEN

Laura is finishing details on the dinner, wearing stockings and a purple Northwestern T-shirt that belongs to John, a black dress slung over a kitchen barstool.

JOHN

I guess I'm the only one who's going to be on time for this thing.

She chops garnish, professional. Knife blade a blur.

LAURA

Open one of the Pinots. It's going to need to breath...

John looks at her standing there -- can't help but smile. She realizes how she looks right now and does a curtsy, not afraid to appear a little bit silly.

He keeps staring... almost strangely.

LAURA (CONT'D)

...What?

JOHN

You look... I don't know, happy. I mean, it reminds me of when --

LAURA

John --

There's a wound here, and he's near it.

JOHN

I know, I'm sorry. It just reminds me of before all this started. And it's been a long time. And right now, you look... happy.

She smiles, accepting. He reaches out, touches her gently. She smiles, liking the touch... but also worried.

LAURA

...They're late.

JOHN

They'll be here.

LAURA

I know, and we're not ready.

Laura breaks away back to the chopping. John stares after her a moment. This is how it is with them now.

INT. FOYER, TAYLOR HOUSE - MOMENTS LATER

DING DONG. Doorbell goes off. Laura moves towards the door, awkwardly zipping up her dress as she does.

But by the time she opens it, she looks stunning. Anna is there with her fiancé, MIKE CHANECKI. Corduroy jacket, work shoes, a powerful man.

LAURA

There you are! Welcome!

They step in. Anna's eyes take in the house, amazed.

John goes to shake Mike's hand, but Mike holds them up. They're covered in grease.

MIKE

Sorry.

INT. KITCHEN - MOMENTS LATER

Mike is washing the grease off of his hands in the sink.

MIKE

Power steering pumps on the Fords always leak.

JOHN

I'm impressed you were able to fix it.

MIKE

Right. Uh, no choice.

ACROSS THE ROOM, Laura shows Anna the house. The economic gap between the two couples is stark. Anna blends in a little, but Mike's not a guy accustomed to dressing up for a dinner. He's chewing gum.

MIKE (CONT'D)
Is that fish?

INT. DINING ROOM - LATER THAT EVENING

Laura did her best with the dinner so everyone could relax and enjoy themselves. But now she sees it's having the opposite effect, especially on Mike.

LAURA
I'm sorry if I overdid this. We could have just gone out.

MIKE
You kidding? This is real nice.

LAURA
Well, it's what I do -- I'm a chef. And I know it's just a meal, but I meant it to show you both how committed we are to this. Does that make sense?

Anna nods. And in the light of the candles, it's striking how beautiful this girl is.

MIKE
The baby is your business. 100%.

LAURA
(to Anna)
But you'll be carrying it, and trusting us to take care of that child, forever.

Anna starts to answer, catches herself. Looks to Mike.

MIKE
In the service, I know a lot of guys who've done this. When you're deployed it makes sense. And Anna's real serious about taking care of herself -- you'll see. When I'm gone, you two can come see her as much as you want.

JOHN
I understand you're going to use the money from this to buy a business?

MIKE
From my uncle. Residential and commercial roofing. Owning the company means you get a piece of everybody's take-home, plus mark-up, overhead -

ANNA

Mike's always been smart about money --

MIKE

With my deployment bonus, we'll be able to put together almost \$40,000. That's enough to buy the whole thing.

LAURA

Anna, I imagine there are probably questions you'd like to ask us?

ANNA

Not really. I mean --

MIKE

My uncle's done good with it.

A beat. He means the business. John's polite enough to continue on the same subject:

JOHN

About ten years ago, Laura left the restaurant she worked for and started a new company with a partner.

LAURA

It's Greg's company, really -

JOHN

But Laura's the one actually on site. They have eleven restaurants, now.

And just like that, the conversation hits a wall.

MIKE

Can I smoke somewhere?

EXT. BACK YARD, TAYLOR HOUSE - MOMENTS LATER

The back yard of the Taylor house has a deck around a pool, a carriage house that's been converted into an office for John, and a small guest house.

It's chilly out. John's breath shows next to Mike's smoke.

John

You from L.A., originally?

No reply from Mike. Behind him, John can see Laura and Anna talking at the table -- smiling now, more comfortable, both bathed in the light of the dinner-table candles.

Mike stares out into the dark, a blue glint on his hair.

MIKE

Working by windows, you see a lot of things nobody else would see. Weird shit, you know? Housewives, whatever -- act like they're alone. But they know we're there.

JOHN

Okay. Right.

MIKE

Benefit of the job, right?

John's not sure how to reply to that. Mike looks towards the guest house, notices a downspout.

MIKE (CONT'D)

That, there, isn't copper. The gutter above it is leaking at the splice. That's gonna mess up that window.

JOHN

(happy to change the subject)

Really? It's always been like that. Is that the kind of thing we could hire you to repair?

MIKE

(shaking his head)

Not really. My uncle does all the booking.

JOHN

Look, if we do this, Laura and I want to make sure that you and Anna are comfortable with -

MIKE

We are. Of course.

JOHN

Laura's going to stop working to take care of the baby.

Mike jets his cigarette butt out into the night.

JOHN (CONT'D)

It's just that we're down to our last viable embryo. So we want you to know how serious our intentions are --

MIKE

I get you. Right. 100%.

INT. TAYLOR HOUSE - CONTINUOUS

At the table. Anna glances at Laura, smiles, looks back at her plate.

ANNA

You guys have such a beautiful home.

LAURA

Thank you. We're fortunate.

(beat)

I mean, at least in that we are.

Out the window, Laura can see the men talking outside.

LAURA (CONT'D)

We tried to get pregnant for a long time, but my uterus isn't the right shape. We did four years of in vitro.

Close on Laura. It's been a long time since she's spoken about this so honestly.

LAURA (CONT'D)

...I had three miscarriages. It put us through hell. You can't imagine what that's like. You start to... hate your own body.

(looking back to Anna)

I know we're paying you. But I don't think I really know how to thank you for this.

Anna doesn't answer, doesn't meet her eyes. No connection. After a moment, Laura starts collecting the dishes...

ANNA

I've never had anything, that people wanted before. I mean, except the obvious.

(beat)

I've never been able to give anybody anything.

Laura looks at her, moved. They meet eyes. Anna smiles.

INT. TAYLOR BEDROOM - LATER THAT NIGHT

Laura is sitting on the foot of the bed. John's taking off his tie. The cat is curled up next to Laura.

LAURA

Okay, just spill it, Taylor. You didn't like them.

JOHN

Well, him? Jesus. We go outside, he starts talking to me about watching housewives undressing through windows.

Laura smiles at this lies back on the bed. Then offers:

LAURA

Maybe that's his way of bonding.

JOHN

And did you see the way she looked to him to answer for her? What is that?

LAURA

He'll be in Afghanistan --

JOHN

Yeah, but we'd see a lot of him before then. We could keep looking. I'm trying to prep this thing for trial. It's going to take a lot of hours --

LAURA

(with a smile)

The pregnancy part isn't going to be all that time-consuming for you.

Laura looks away, deep in her thoughts.

LAURA (CONT'D)

I think doing something like this is really important to her.

JOHN

There was still a price tag on her shirt. Did you see?

LAURA

(nodding, a smile)

She's going to take it back tomorrow. She wanted to wear something nice, to impress us.

(a beat)

I did that on our first date.

JOHN

I remember that dress...

He slides onto the bed next to her. His hands on the tie of the dress...

JOHN (CONT'D)

I remember... undoing this...

LAURA

God, first date. Did I let you? I was bad.

JOHN

No... you were perfect. You were irresistible.

His hands have moved under the unfastened dress onto her body. Her hands have covered his... but not to urge him on. She's stopped him.

He looks at her. She gives him a pained smile.

LAURA

John... I want to. It's just, having them here. It brings it all back...

He nods, kisses her forehead, compassionate. He lies down next to her, both of them staring up. She is emotionally drained from the years of trying to conceive.

JOHN

We're going to do this, aren't we?

He looks over at her, takes her hand.

JOHN (CONT'D)

Good. She's the one, and we're going to do this.

Laura meets his gaze, emotional. She nods, smiling through tears...

EXT. OFFICE BUILDING IN PASADENA - DAY

Establishing. A glass-faced building on Linda Vista Avenue.

INT. EXAM ROOM AT 'REPRODUCTIVE HEALTH CENTERS' OFFICE

John, Laura and a TECHNICIAN are in the room. They're waiting for DR. GRACE PARK, who enters. She's 54, very efficient.

DR. PARK

Nothing showing up yet?

She's referring to an ultrasound screen on the wall. It's lit up, but there's no image on it. It's the monitor for an ultrasound machine in a different exam room.

DR. PARK (CONT'D)

Anna should be in position any minute now. Do you two have any questions?

(when the screen changes)

Wait, see? I think she's on the table.

There's movement on the screen, although nothing's recognizable.

LAURA

Did you ask her about us being in the room with her?

DR. PARK

I did. And I'll let the two of you decide how you want to handle it. She said it was all right for you to come in, Mrs. Taylor, but not your husband.

ON JOHN. Understanding. This whole thing will follow different rules.

JOHN

Go. I'll watch from here.

DR. PARK

Ben will explain what's happening on the screen during the procedure.

Laura leaves with Dr. Park. Ben the technician points to a portion of the screen.

TECHNICIAN

This area here is the uterus. The ideal place for the embryo to attach is right where these two lines meet, where the fallopian tubes point. See? The catheter is going to come up through the vagina, through the cervix, here, and right to this spot.

(then)

The shape of this, here, all the way down -- this is really great. It's not just that she's young -- this girl has the perfect body for this.

INT. OTHER EXAM ROOM - DOWN THE HALL

Laura sits in a chair next to Anna as Doctor Park and an ASSISTANT perform the transfer procedure. Anna is lying back in the stirrups. She has a gown, but it's pushed up for the doctor. We can see the sides of her legs, all the way up past her hips.

DR. PARK

Now Anna, you're going to feel just a little 'stick' here.

Anna's abdomen needs to be held very precisely -- her ankles are actually strapped into the stirrups.

ANNA

Ouch.

DR. PARK

Right. Stay still. That's it.

We see Anna's leg muscles tensing up -- she's uncomfortable. She reaches over for Laura's hand, holds onto it.

ANNA

I can feel it.

DR. PARK

It's all right. We're moving it in.
Hold still... And there. We're done.
You did great. You're going to need to
rest on your back for about an hour.

Dr. Park draws the privacy curtain and leaves. Anna looks over at Laura who's just staring at her.

ANNA

I guess... that's it.

Laura nods, tears up a little. Laughs at herself.

LAURA

God, look at me. You're the one doing
this, I'm just...

A beat, she strokes Anna's hair, almost motherly.

LAURA (CONT'D)

People joke about how they know when
their child was conceived. You know, the
wedding night, a special date... But
I'll know for sure. I'll know, it was
this moment.

INT. HALLWAY - MOMENTS LATER

John is here, looking towards the door.

JOHN'S POV -- THE EXAM ROOM

Through the open door, he can just see Laura sitting at the bedside. The curtain blocks Anna, but Laura is smiling, glowing... Dr. Park comes up next to him.

DR. PARK

Anna's very healthy -- really, she's an
ideal candidate for conception. I think
the chances for your embryo are
excellent.

John keeps looking at his wife. He knows she's at the end of her rope.

JOHN

I hope you're right.

Dr. Park looks back, not sure what to say.

Through the window behind them, it's started to rain.

EXT. ABOVE THE TAYLOR HOUSE - LATE THAT NIGHT

Streetlights and the city's urban glow reflect against the low-altitude clouds. Rain pounds down on the slate roof.

We follow the water as it's channeled down through the gutter system. The frame on the window that Mike pointed out is getting hit with water from the damaged downspout.

INT. NURSERY

The room that John and Laura started turning into a nursery before Laura's last miscarriage. There are patches of color on the walls. A few baby gifts still sealed in their packaging. The crib John put together.

Laura is standing silhouetted against the windows -- she's in her robe and the lights are out. She holds one of the still-wrapped baby-toys. A small rattle. The rain pours down outside.

Laura hears a noise, turns and smiles at John in the doorway. He's in his pajamas.

JOHN

Our baby could be starting its life right now.

She nods, emotional. John comes into the room. He slides down the wall until he's sitting on the floor across from her.

LAURA

It's strange. It keeps hitting me how strange it is.

She sets the rattle down, laughs lightly.

LAURA (CONT'D)

I mean, it's against the law to pay someone to have sex, but you can pay a woman to get pregnant with your child? What is that?

She also sits so they're sitting across from each other.

JOHN

Imagine how it is for the boyfriend.

LAURA

She says she loves him. And with her... it's this fact. She doesn't hesitate, doesn't question it. She just loves this guy.

(MORE)

LAURA (CONT'D)
(John's look is incredulous)
She asked how soon I knew, with you -- if
it was the same. It wasn't, was it?

JOHN
Nice --

LAURA
No, that's not what I mean. With us, it
took a while. But we hung in there, even
when it was hard, and we made it. And it
was worth the wait.

He realizes she's not just talking about the two of them.
He smiles, nods. She moves across the space, curls into him
so her head is on his chest, staring out at the rain.

LAURA (CONT'D)
When I was working on this room...
sometimes I would just close my eyes, and
I would imagine you in here, playing with
our baby.

JOHN
Hey.

She raises her head to look at him. He touches her hair...

JOHN (CONT'D)
This is going to work this time. And you
and I are going to be okay. I promise.

LAURA
Don't say that.

JOHN
No. I promise you. Listen to me. We're
going to have a family.

She smiles through fear, nestles back down on his chest.

EXT. RENTAL CAR LOT, SFO AIRPORT - TEN DAYS LATER

John comes out onto the lot with a group of other passengers
looking for their cars. He digs out his buzzing phone.

JOHN
Hey, I just landed. Laura? I can't hear
you --

INT. TAYLOR HOUSE - DAY

Laura's curled on the sofa. She's trying to talk, but tears
STREAM down her face.

JOHN'S VOICE

Laura? Laura?

INTERCUT. RENTAL CAR LOT / TAYLOR HOUSE - CONTINUOUS

John moves away from the group, trying to get a clear signal. Finds an alcove. Not even sure they're connected, conditioned to fear the worst.

JOHN

Laura? Sweetheart, are you okay? What happened?

An excruciating moment of uncertainty, Laura still crying, and then...

LAURA

You're going to be a father! John, it worked!

JOHN

What?

LAURA

Anna's here. She took a home test; three of them. All three were positive.

Anna sits across from Laura, smiling.

LAURA (CONT'D)

We couldn't wait. John, it's positive. Anna's sitting here watching me bawl my eyes out.

JOHN

(he's stopped)

Oh my God. Should I come home?

LAURA

No, no. It's okay. I'll see you in two days. Anna's here; we're going to go do some shopping and celebrate.

JOHN

Good. Okay. That's -- Wow. We've got to finish the nursery.

LAURA

(gentle, loving)

Yes, we do.

John's stopped, grinning, totally unaware of his surroundings.

EXT. TAYLOR HOUSE - TWO DAYS LATER

A car drops John off. Laura's car is parked out front. He looks at his house. It feels different, no going back now.

LAURA (O.S.)
(Pure joy)
Ahhhhhhhh!!!!!!

INT. TAYLOR HOME - SECONDS LATER

The SCREAM of joy continues as John has Laura in his arms, spinning her around the center of the living room. She's in Yoga clothes.

CLOSE ON THEM as he lowers her down, keeps her in his arms.

JOHN
(soft, intimate)
Hey, Mama...

LAURA
I want her to go to Yale.

JOHN
He'll go to Northwestern. Law review.

LAURA
...first female president?

He laughs, kisses her. Full and warm. They back off, beaming. Crying, laughing.

LAURA (CONT'D)
Anna's taking a shower. You can say hi when she's done.

JOHN
Of course. You're doing yoga together?

LAURA
I let her come along because she's 20 and I'm better than her.
(more serious)
I didn't know how I'd feel about somebody else's body going through everything... But I think I like it. She let me feel her stomach today.

JOHN
You can feel the baby?

LAURA

No, but the changes are starting. And this will sound weird, but her body's a lot like mine -- like when I was pregnant. I'm really like this girl, John.

Just then, Anna starts down the stairs. She's in one of Laura's bathrobes, a towel wrapped around her hair. She sees John, her hand immediately moving to the neckline of the robe -- modest.

LAURA (CONT'D)

Anna. John just got back.

ANNA

(starting to retreat)
I didn't know he was here.

JOHN

No, wait. Anna. This is amazing news.

He goes to hug her. She moves away a little bit. He winds up sort of tapping her shoulder.

Laura tucks herself under John's arm. They share looks. Almost like a family.

EXT. OUTDOOR CAFE, PASEDENA - DAY

Laura shakes hands with a woman, finishing a meeting, and heads down the sidewalk, checking her phone... stops.

She's in front of a children's toy store. Her eyes roam over the dolls and other toys. She smiles, for the first time in so long these things give her hope.

INT. ELEVATOR, OFFICE BUILDING - DAY

John rides the elevator up to his office. Across from him, a father has his four-year old in tow. The kid sticks his tongue out at John. He sticks his tongue out back at him.

INT. JOHN'S LAW FIRM CONFERENCE ROOM - DAY

A group of attorneys sit around the table. Martin Cooper's at the head. He's reviewing a case file that John gave him.

COOPER

This is good work, John. If this is right, they've got nowhere to run...

JOHN

Unless they draw Judge Paulson. He doesn't believe there's such a thing as corporate negligence.

COOPER

(not missing a beat)

Invite him to your charity event next month. The man loves cocktail shrimp.
 (as if explaining to children)
 Creates the impression of a conflict of interest...

Someone walks by the big window of the conference room and stops. The image is sliced by the wooden blinds on the glass.

John reacts -- It's Anna. Not dressed provocatively. But she's young and has a body that -- here, at least -- can't help but provoke.

JOHN

(seeing, standing)

I'm sorry. Will you excuse me?

TODD

(taking note)

She's here for you?

JOHN

...She's a relative.

Cooper takes another glance at the girl, then at John.

INT. HALLWAY OUTSIDE CONFERENCE ROOM - MOMENTS LATER

Anna turns when she sees John. She's not comfortable.

ANNA

I called Laura. She told me to come over. I'm sorry, if -

JOHN

Everything's okay?

ANNA

Yeah. I had an appointment, but Mike didn't pick me up.

The attorneys at the table are still looking their way.

JOHN

Follow me.

INT. JOHN'S OFFICE

John shows Anna in. She sits on his sofa.

ANNA
I'm sorry to interrupt your work.

JOHN
No, it's okay. Everything's all right with Mike?

Anna pulls her legs up underneath her on the big sofa. She looks around the office. Finally, she nods yes.

JOHN (CONT'D)
He just didn't show up?

Anna's not much of a talker when John is around. She looks at the pictures on the table next to his sofa: John and Laura. John with a group of young kids of all ethnicities, a charity event in a park.

ANNA
(finally)
No. I'm sorry.

She doesn't look back at him. This girl is very pretty -- but she doesn't seem to like him at all.

INT. JOHN'S CAR - DAY

John pilots the car out of downtown. In the seat next to him, Anna seems small, uncomfortable.

JOHN'S POV - THROUGH THE WINDSHIELD. A public park. Kids play. Father's pitch balls to sons...

JOHN
(carefully:)
I grew up right over that rise. My father worked a lot, he didn't have many days off. But when he did... We'd go there, together.

They're stopped at a light. John stares out at the park.

JOHN (CONT'D)
I can't wait to do that.

Anna looks at him, studying him. John nods, as if to say "thank you." Then she... smiles. First time with John.

ANNA
You're welcome, John.

EXT. ANNA AND MIKE'S STREET IN WHITTIER - LATER

A row of little houses built in the 1940s -- close to the size of mobile homes, but without any dreams of mobility.

John lets Anna out just as Mike comes around the corner. He's got a Pit-mix DOG on a thick steel chain.

JOHN

Hey, Mike.

Mike nods -- pulls back hard on the chain as the dog lunges toward John. Mike has a black eye -- it's pretty fresh.

JOHN (CONT'D)

You all right?

MIKE

I'm fine; I'm great. You buy this new?

He's looking down into John's car. He swings an arm around Anna's neck. Possessive.

MIKE (CONT'D)

She working out okay? Anything I should talk to her about?

JOHN

(had just about enough)

No. Thank you. Everything's fine.

INT. JOHN'S OFFICE - LATE AFTERNOON

John sits at his computer, staring at a brief on his computer screen, unsettled. Finally he makes a decision, dials his phone.

INT. ROLAND WHITE'S P.I. OFFICE - CONTINUOUS

Small, old school. A desk and a series of worn cork-boards on the walls with case-work tacked to them.

ROLAND WHITE (50's) is going over a series of surveillance cam photos on his desk. Ex-military, now a P.I. He picks up the phone.

WHITE

White here.

JOHN'S VOICE

Hey Roland, it's John.

WHITE

How are you? The old man need another a rock looked under?

JOHN'S VOICE

I need a favor. This is personal, not company business.

INTERCUT: JOHN and WHITE'S OFFICES

John hesitates, not sure he wants to go down this path.

WHITE

What's going on?

JOHN

There's a guy I'd like you to look into: Mike Chanecki...

White takes out a pad, jots the name.

JOHN (CONT'D)

...I just need a history on him -- anything you can find out.

WHITE

Hey, no sweat. Anything for you, John.

EXT. JOHN'S HOME OFFICE - EVENING

A couple of days have passed. John's been working into the evening.

He sets down his paper, heads out towards the house. Miss Havisham is lying by the door, but when John gets close she tenses into a crouch, fur rising up on her back.

JOHN

What? Am I in your way?

The little animal seems ready to hiss, but she turns and scurries towards the house. John shakes his head: weird animal.

INT. KITCHEN

John comes in, finds Laura pouring two glasses of wine.

JOHN

Now we're talking...

She smiles, hands one to him. Her eyes dart to the clock on the wall. He tracks the glance.

LAURA

Sorry. It's just Anna said she'd call me, and she hasn't.

JOHN
 She's twenty years old. She probably
 just forgot.

LAURA
 I know, I'm going to have to learn to
 relax. Starting, with this...

She raises her glass to drink. Just then, the phone rings.
 Laura laughs at the timing, reaches for it.

JOHN
 You see?

LAURA
 (answering the phone)
 Hello?
 (a beat)
 ...What?

EXT. IN FRONT OF ANNA AND MIKE'S HOUSE - NIGHT

Two police cruisers are parked at odd angles, lights
 pulsing. John's Lexus rounds the corner and parks abruptly.
 He walks up to a POLICE OFFICER, who checks his note-pad.

POLICE OFFICER
 John Taylor?

Closer now, John sees Anna in the back seat of the cruiser.
 Her face has some bruising -- her lip was cut open.

ANNA
 I'm all right. Really.

JOHN
 The baby's okay?

ANNA
 (hand on her stomach)
 Yes. I'm sure.

John can see now that there's someone in the back seat of
 the forward cruiser, about 20 feet from them. It's Mike.

POLICE OFFICER
 The perpetrator, Mr. Chanecki -- he's
 going to be taken in and charged with
 domestic battery. He acknowledged
 striking Ms. Walsh. He told us he
 intended to do it again.

ANNA
 You're not going to let him out, are you?

POLICE OFFICER
(frustrated, but:)
If he makes bail, we can't hold him.

ANNA
He'll hurt me.

POLICE OFFICER
If he does try to harm you, call us.
We'll arrest him again.
(then, looking at the house)
You should probably try to find another
place to stay.

ANNA
But I don't have any other -

JOHN
(interrupting)
- Yes, you do.

John watches as Mike turns his head and sees him. The look on the younger man's face right now is chilling.

JOHN (CONT'D)
I'll get a restraining order filed in the
morning. I'll take her with me tonight.

It's as though Mike is able to hear what John is saying. He suddenly goes nuts, slamming his fists against the glass, smearing the blood from his knuckles. John moves reflexively in response, raising up taller. But the cruiser's door is locked; Mike can't get out.

INT. JOHN'S CAR - MOMENTS LATER

John lets Anna in. She buries her face in her hands, upset.

ANNA
He hurt my face. God, I'm so sorry about
this.

JOHN
No. Look Anna, it's not your fault.

She's crying. John finally puts his arms around her.

INT. TAYLOR HOUSE - NIGHT

Laura sits alone at the dining room table, the phone in front of her, silent. She STARES at it, trying to control her fear...

Suddenly, it RINGS like a shot.

EXT. DRIVEWAY, TAYLOR HOUSE - NIGHT

Laura has been waiting on the front steps. Now she rises as John's car pulls into the driveway. She goes to the passenger side, helps Anna out and hugs her tightly.

LAURA

Hey... You're okay. You're going to be fine.

Laura has a hand on Anna's stomach. Probably unaware of it.

LAURA (CONT'D)

We're going to take care of you.

Laura looks up at John. He sees the vulnerability in both these women. His protector instinct kicks in.

INT. JOHN'S CAR - NIGHT (LATER)

John drives through the dark, speaking with Dr. Park on the phone.

DR. PARK (O.S.)

...I guess I'm having a hard time understanding what it is you're asking.

John drives, still seething.

JOHN

I just had to pick up Anna after she got beaten up by her boyfriend. We found out the guy has two convictions on his record.

DR. PARK (O.S.)

Is she all right?

JOHN

Yes. She says she's fine. We have her at our house. But I'm worried about her suitability for this. I want to know what our options are.

DR. PARK (O.S.)

Options? Keep her happy. Babies are born in unstable situations every day. This shouldn't effect her child.

JOHN

It's not her child. It's our child.

DR. PARK (O.S.)

I understand that. But the best way for you to take care of your child is to take care of your surrogate.

John stops the car. He's pulled up in front of a square cement building. The county jail.

INT. INTERVIEW ROOM, JAIL - NIGHT

A heavy door opens and Mike steps in, arrogant. STOPS when he sees John sitting alone at the small table.

A brief beat, then Mike SMILES.

MIKE

Hey, John. How the hell are you?

John looks up. Cool anger in his gaze.

JOHN

I need you to listen to me, Mike. I need you to understand what I'm about to say to you.

Mike doesn't answer, just stares back. John starts laying papers down between them.

JOHN (CONT'D)

This is a restraining order. This has already happened.

More papers go down.

JOHN (CONT'D)

This is a suit for reckless endangerment, attempted endangerment of a child. These are letters to the DA, who is a friend of mine, recommending no less than seven different criminal charges. None of these have been filed, yet.

(beat)

You're going to stay away from Anna. We're not going to see you. She's not going to see you. In ten days, you're going to ship out to Afghanistan. When you return, your money will be waiting for you.

(beat)

But if you come near her again, I'll make sure you're sent somewhere that will make Afghanistan look like Club Med.

MIKE

Wow.

JOHN

Do I make myself clear?

MIKE

...Crystal.

JOHN

Good. Have a nice life, Mike.

John stands, starts towards the door.

MIKE

Counselor...

John turns. Mike points his finger at him, shoots.

MIKE (CONT'D)

Thanks for the visit.

INT. GUEST HOUSE - NIGHT

Anna's asleep in bed, wearing a pair of John's old pajamas. She looks tiny, delicate. Laura peers in on her from the door. A private moment, like a parent watching a child sleep.

Across the back yard in the main house, she sees the lights turn on. Carefully, she retreats.

INT. LIVING ROOM

John's gone to the bar, fixed himself a stiff drink. Hits it. God he needed that. He looks over as Laura enters.

JOHN

Where is she?

LAURA

In the guest house.

(beat)

Where did you go?

JOHN

Just... making sure Mike won't be a problem anymore.

LAURA

(eyebrows raise)

What did you do?

JOHN

Let's just say we had a come to Jesus.

She smiles, comes over and takes the drink out of his hands and sips.

LAURA

I was watching her sleep. She's so beautiful.

John doesn't reply. He finishes the drink, pours another.

LAURA (CONT'D)

Come on, John. It's okay, you can say it. She's stunning.

JOHN

(totally sincere)

Well, I mean, I guess. If you're the kind of guy who likes, you know...

He moves towards her. She laughs, backs off.

JOHN (CONT'D)

...young, pert, firm breasts. An ass you could bounce a quarter off of...

Laura's back touches the wall. Nowhere else to go. John closes in. His tone remains utterly sincere.

JOHN (CONT'D)

But I guess I hadn't noticed.

He holds a beat. Then WINKS, takes a drink. She LAUGHS, shaking her head.

LAURA

Sometimes I forget what a good liar you are. Too good...

He's staring at her, so strong.

JOHN

I love you. I love you so much. Do you know that? You're my whole world.

Laura gasps, her eyes watering and suddenly they're kissing, suddenly alive in their bodies as they haven't been in so long.

They move backwards together, wind up against the kitchen bar. Laura glances outside towards the guest house, but all is dark.

INT. GUEST HOUSE

Sleeping in the bed, Anna STIRS... She reaches for the glass of water next to the bed. It's empty.

INT. LIVING ROOM

John and Laura make love. A catharsis from all the years of frustration. They're going to have a baby. They grasp each other, intense, in each other's eyes, holding back from crying out loud...

And now kissing, tender. He touching her face, filled with love, adoration...

PULL AWAY... back, retreating, now REVOLVING towards the darkness of the exterior glass doors...

Anna stands outside in the dark, watching.

The empty glass in her hand. She's statue-like. Unblinking. We move CLOSER AND CLOSER until we can make out John and Laura, reflected in those steady wide eyes which finally...

...BLINK to darkness.

EXT. TAYLOR HOUSE - EARLY THE NEXT MORNING

Another cool early-spring morning. The rising sun refracts in the mist from the Taylor's lawn sprinklers.

INT. TAYLOR KITCHEN

John is dressed for work, having his coffee -- running a little late.

The cat moves out of the way as Anna comes in from the guest house. She smiles at John.

Laura comes in from another room, also dressed for work.

LAURA

Morning, hon. Did you sleep okay?

ANNA

Yes, thank you.

Laura moves by John, reaching for her coffee. Sneaks a kiss with him, lets it linger just a touch. Backs off smiling. The two feel closer than they have in a long time.

LAURA

I'm going to put both of our numbers on the fridge.

A beat. Laura glances to John, who nods.

LAURA (CONT'D)

Anna. We want you to live with us here -- and to take some time off from your job. We'll pay you whatever you were making.

ANNA

Are you serious?

JOHN

We talked about it and we'll be more comfortable knowing that you're here, at least most of the time -

LAURA

- that you're safe.

ANNA

I don't know --

JOHN

We'll get you a car so you don't feel trapped here.

ANNA

It's just, I think Mike...

Laura comes close to Anna. Gentle, motherly.

LAURA

Anna. Mike hurt you. And he's not going to be around any more, not for a long time. You're doing this incredible thing for us, this is the least we can do for you. Let us do something nice for you. Okay?

A beat. Then Anna smiles, hugging Laura.

ANNA

Okay. Thank you.

John's not sure what to do when Anna moves toward him -- she's kept him at a distance so far. His hesitation makes it awkward, but she pulls herself against him -- grateful.

John looks at his wife while he's getting hugged. I guess this worked...

EXT. CAR DEALERSHIP LOT - LATER THAT DAY

Laura is talking to a salesman on the lot in front of a used Toyota Prius. He nods, heads into his office. Laura hands Anna the keys. She stares at the car, amazed.

INT. JOHN'S OFFICE - LATER THAT DAY

John stops reading to pick up his phone line.

LAURA'S VOICE

I spent a lot of our money today.

JOHN

You having second thoughts?

LAURA'S VOICE

I'm calling to make sure you aren't.

JOHN

No. It worked. She's safe. And the boyfriend's shipping out to Afghanistan.

LAURA'S VOICE

Thank god.

JOHN

I know.

(beat)

Are you sure this is right? Having her stay with us? Maybe it's good to have some separation -

LAURA'S VOICE

Separation? This is our baby. It's got to move in with us sooner or later. Why not now?

INT. YOGA CENTER - A FEW DAYS LATER

Laura and Anna in a Yoga class together. There's no sign that Anna is two months pregnant. She looks relaxed, beautiful. She stretches gracefully to a deep bend.

Laura, her bend perhaps not as deep, glances over.

INT. KITCHEN - LATER

Anna is still in her yoga outfit, making herself some kind of smoothie with a newly-installed juicer. John comes in from his office, catching up on work over the weekend.

ANNA

Hi.

JOHN

Hi. Is Laura back?

ANNA

She's upstairs.

John nods thanks. Anna takes a sip of her juice as she watches him go up the staircase.

INT. TAYLOR BEDROOM

The shower is just being turned off. John waits, looking out the window and down at the sparkling water in the swimming pool.

LAURA
She's now officially better than me at
yoga.

Laura has her robe over her shoulders, but she's relaxed,
drying her body off in front of her husband.

JOHN
Yeah, but she's ten weeks pregnant. Give
her five more weeks, you'll smoke her.
(turning towards her)
Yoga. It's all about who wins.

LAURA
(smiles)
She told me it's got her body going
crazy. For men. For sex. I guess it's
the hormones?

JOHN
Nothing from the boyfriend?

LAURA
Shipped out without ever contacting her.
I'm glad he's gone.

JOHN
You ready for the Associates dinner
tonight?

Laura's walking over to the door. She indicates John's
tuxedo, fresh from the cleaners.

LAURA
All set.
(then)
But tell me, Mr. Lawyer: It's the
weekend. Do you really need to go right
back to your work?

Laura casually turns the lock on the door -- looks over at
John.

JOHN
The baby's got you a little crazy, too?

She smiles back at him, lets her robe fall open as she walks
towards him.

LAURA
The baby? Maybe... Baby...

She pulls him in for another kiss...

EXT. BY THE POOL - THE SAME TIME

Anna is reclining with her smoothie and a magazine. The afternoon light reflects on the side of the house.

Anna idly looks up, following the line of the tree to the window up above, maybe aware of what's going on in there, maybe not.

Suddenly the tinny sound of rock music through a small speaker, her phone ringing next to her. She ignores it, holding her gaze on the window above...

INT. ENTRANCE TO THE TAYLOR HOME - LATER THAT AFTERNOON

John comes downstairs in his tuxedo. Anna is in the kitchen, counting out her prenatal vitamins next to some to-go food containers from Bristol Farms. She looks up and sees John.

ANNA

Wow. Oh my God...

Laura's behind him, wearing a simply stunning deep red designer dress. This is special.

LAURA

(blushing)

You like?

ANNA

You look like a movie star. I love that dress. Can I take your picture?

(off of Laura's laugh)

I'm serious. You guys look amazing.

LAURA

We'll both have our phones on. We should be back by midnight.

(off of John's look)

All right, one in the morning. That's the absolute latest.

ANNA

Don't worry about me. I'll be asleep. Stand closer.

She takes another picture, looks at the screen. Laura starts fixing the back of John's hair.

JOHN

You sure you have everything you need?

ANNA

Can you pick me up a six-pack, maybe a pack of Lucky Strikes?

A beat... Anna winks. They all LAUGH, getting comfortable.

JOHN
(turning to Laura)
You look stunning. I'll go pull the car
out.

John kisses Laura, can't help copping a tiny feel. Heads
out. Laura stares after him.

ANNA
It's so amazing. The way he is with you.
You're so lucky.

Laura looks over, touched.

LAURA
Thank you, Anna.

INT. TAYLOR LIVING ROOM - LATER THAT EVENING

Anna has the home stereo going at a soft volume.

INT. ANNA'S BATH

She lies back in the warm water, slowly shaving her legs.
On the floor next to her, the brown and red cover of a book:
'The Secret.' She speaks a set of affirmations to herself,
slowly and softly:

ANNA
*Today I am happy. I am in control of
my life. I will experience the joy of
pure love. I will open myself up to
others and receive their love...*

INT. LIVING ROOM - LATER

Wearing her robe now, Anna walks through the living room,
idly looking at different things on the shelves, in the
cabinets. It might be the first time she's been alone in
the house for an entire evening.

INT. JOHN AND LAURA'S BATHROOM

Anna runs her hands over the slate counter, opens the
medicine chest.

ANNA'S POV - DOZENS OF PRESCRIPTIONS. Fertility
medications. Laura's name typed on the side. "Take two
every five hours..."

Anna stares at it all, careful not to move anything.

INT. JOHN AND LAURA'S BEDROOM

Anna is slowly looking through Laura's closet drawers. She's never seen underwear this expensive.

She comes out of the closet wearing nothing but a luxurious fur coat and one of Laura's darkest lipsticks. She feels the fur against her bare skin, kisses at herself in the mirror.

She rolls onto the bed, brings the bedding up against her face, smelling the pillows, the sheets.

Looking up, her eyes play over pictures on the headboard shelf. John and Laura at an Arrowhead cabin, idyllic bliss... Her eyes lock on one from John and Laura's wedding. It's not a posed shot -- Laura is smiling at something out of frame while John is looking at his new wife with an expression of pure adoration.

Anna breathes softly, studying every detail.

Suddenly the tinny sound of rock music through a small speaker. Anna's eyes DART.

PULLING WAY BACK, THROUGH DOORS, DOWN HALLWAYS

Anna's phone rests on the kitchen counter, ringing again.

EXT. WHITTIER DINER - NIGHT

Anna parks her car. She's back in her own clothes. Her heels clicking on the uneven concrete of the sidewalk.

INT. WHITTIER DINER

We follow Anna as she comes in through the doors and makes her way to the back of the place, where she takes a seat, looks across the table:

ANNA

What's so important?

It's Mike sitting across from her. He's not in Afghanistan. He stares at her, studying her. Like a bug. Then:

MIKE

It's good to see you, too. I missed you, baby. I'm so glad you missed me.

Mike keeps staring.

MIKE (CONT'D)

You look nice. I mean, living up there in that beautiful big house. That must be really nice.

ANNA

Mike.

MIKE

So did that guy John tell you that he visited me, in jail. Did he tell you he threatened me?

Anna registers this. She didn't know.

MIKE (CONT'D)

So, ever since then, I got... How should I put it? I got *motivated* about this. And I talked to a few people.

(beat)

Did you know... this is their last chance -- you have their only, what's it called, embryo -

ANNA

- It's a baby, now.

MIKE

And they don't have any more. And in the eyes of the law, since it's inside of you, it belongs to us. Right up until the end. We can decide to keep it for ourselves. Any time we want.

ANNA

But Mike. I thought --

MIKE

Yeah that's not your thing, baby. Don't 'think.' I'm the brains on this. You're just the uterus.

(then)

They're so close to that baby now they can smell it.

Mike waits as the waitress passes by.

MIKE (CONT'D)

So this is what you're going to do: Every single month, you're gonna say you're changing your mind and keeping it.

ANNA

Keeping the baby?

MIKE

And they'll pay, maybe four grand, maybe more.

(MORE)

MIKE (CONT'D)

And the next month, you do the same thing. We're gonna double our money.

ANNA

Mike, they've been pretty good to me.

(beat)

They got me a car. You could sell it; I don't know. John really wants to be a father...

Mike's eyes lock on Laura's. He leans in, intense.

MIKE

Does he? Does he really?

Mike gets up, slides in next to her. Puts a hand behind her neck, pulls her in closer...

MIKE (CONT'D)

Look at you... Jesus, you're into him. What do you think's gonna happen, Anna? You gonna live happily ever after with him?

(squeezing)

He doesn't care about you. He's using you to have a baby. You're like a cow to him.

Anna's breathing faster. Mike's really hurting her neck.

ANNA

I'm sorry, Mike. I'll do it. I'll tell them.

MIKE

(not letting up)

I know you will.

ANNA

I'll do it. Ow. I'll do it.

And something switches over in Anna. Suddenly, she's kissing Mike...

ANNA (CONT'D)

I'll do it for you, baby. Whatever you want. We'll double our money. Just like you said.

MIKE

(smiles)

I'm the only one who can take care of you...

INT. TAYLOR LIVING ROOM - THE NEXT MORNING

John comes down the stairs. He sees that Anna is on the sofa, wrapped up in her comforter, still asleep. He moves quietly to the kitchen, starts making a pot of coffee.

Anna stirs, watches him as he performs the morning ritual. The two cups, one for Laura and one for him. Sweetener in Laura's. Her gaze is intense, her hand unconsciously at her neck where Mike grabbed her last night...

He finally senses her gaze, looks over. She smiles, normal.

ANNA

I'm sorry. I was watching TV. I guess I fell asleep.

JOHN

That's fine. I've slept there myself.

ANNA

I don't have my pajama bottoms on.

JOHN

Well, then I won't ask you to get up.

ANNA

I'd like some of that, though. The doctor said I'm allowed one cup a day.

John pours each of them a cup of coffee, brings Anna's over.

She's noticed the cat, slowly scratching at one of the glass doors to the back yard.

ANNA (CONT'D)

God. It moves so slow...

JOHN

Yeah, she's old. Laura got her to keep her mother company back when she was sick. When her mother died, we inherited her.

ANNA

'Miss Havisham?'

JOHN

Not my idea. Laura's mother loved Dickens.

(seeing Anna's blank look)

Miss Havisham was a character in a book -- an old woman who got stood up at the altar.

ANNA

Oh.

JOHN

I'm not really a cat person, but Laura loves her. All these years, the cat's been like a baby to her. When the real baby comes, we're going to have to see how the old girl deals with not being the center of Laura's universe anymore.

John's looking at the cat, but Anna has been watching him:

ANNA

I told Laura she's lucky.
(off of John's look)
To have you -- a husband who really loves his wife.

JOHN

I'm the one who's lucky.

ANNA

(with a smile)
See? I knew you'd say something like that.

Under the comforter, she's got her hand on her stomach.

ANNA (CONT'D)

- Do you want to feel?

There's a beat. John looks over. He's not sure.

ANNA (CONT'D)

I won't take the blanket off. Just give me your hand, I'll show you what it feels like. Wait, I shouldn't say 'it.' It's not an 'it.' He's your baby boy.

JOHN

You think it's a boy?

ANNA

I know it's a boy. I can feel him.

She takes John's hand, guides it under the comforter. It's a little strange. She moves his hand over her skin:

ANNA (CONT'D)

He isn't even an inch long. But you can feel where my tummy is starting to change -- feel that, how it's harder?

JOHN

I can feel that.

ANNA

He's growing; changing in me every day.

Anna guides John's hand back out from under the blanket.

ANNA (CONT'D)

Can I admit something? You have to promise you won't tell Laura -

JOHN

Well...

ANNA

It's a little weird that I'm pregnant with your baby. That you're... inside me that way.

JOHN

It is strange. But we're grateful. We couldn't have done this without you.

ANNA

I like it.

John's not quite sure how to reply to that. He moves away, retrieves his coffee.

INT. MASTER BEDROOM

Laura rolls over in bed, waking up. She realizes John's already up. Lies in bed for a moment, listening to John and Anna's voices filtering up from below. She smiles.

INT. TAYLOR LIVING ROOM

Anna watches John from the couch. She's not embarrassed to just look at him. He senses her gaze, smiles back.

ANNA

How was last night?

JOHN

Good. Great. People seemed to have a good time.

(then, changing gears:)

So next week there's this charity event we do at the house every year. You should think about whether you want to come?

ANNA

What's it for?

JOHN

Laura and I help raise money for an organization that works with at-risk boys. Kids with no fathers, no... what?

She's looking at him funny, sweetly.

ANNA

You're amazing. Yes, I'll come. I mean if it's all right.

JOHN

Of course it is. We'll just have to come up with a story for you. Until we announce the pregnancy -

ANNA

Should I be a long-lost roommate? An ex-girlfriend?

LAURA

(coming down the stairs)

This looks cozy.

John gets up and hands Laura his coffee. She takes a sip while he goes to make one for himself -- a tradition.

JOHN

We were talking about the party. We have to have a way to explain Anna.

LAURA

Oh, I have a dress you might like. I think it'd look really pretty on you. You're going to be very popular with the single men.

Anna thinks on that as John moves behind Laura and kisses her neck. Laura smiles.

Anna watches them. Steady gaze.

EXT. TAYLOR HOUSE - DAY OF THE PARTY - LATE AFTERNOON

Party-rental workers are setting a blue canopy cover that's going to go over the pool and its surrounding deck.

INT. KITCHEN

Trays of exotic appetizers are spread out everywhere -- but Laura just stepped out to take a phone call:

LAURA

Hi, Donna. No problem. What? Tomorrow morning? Well, I'm flexible -

(listening for a beat)

Okay. No, that's fine. Thanks, Donna.

She hangs up. John is coming down the stairs.

LAURA (CONT'D)

That was Greg's assistant. He wants me up in San Francisco tomorrow afternoon.

JOHN
On a Sunday? What for?

LAURA
She wouldn't say.
(surveying the chaos)
But I can't think about it now. I've got
fifty people coming over.

EXT. TAYLOR BACK YARD - THAT NIGHT

Somehow, it all came together. The party's in full swing. Some people are inside the house, some are out by the pool. There's literature for the charity and photographs of some of the kids that have been helped over the years.

John spots Martin Cooper in a cluster of men over by the pool. Todd Decker is right at Cooper's side.

JOHN
Glad you could make it, Martin. Have you
met Judge Paulson?

A wiry older man with a plate of shrimp puts out a hand. Introductions, smiles.

John keeps moving, making the rounds. He's surprised to find that Todd has broken away and caught up with him.

TODD
Hey, John. Great event. Really
important work.
(before John can answer:)
Look, I was just talking earlier with
your friend, Anna. I didn't know she was
also your second cousin. She's amazing.

John scans to see if he can spot Anna. He catches a glimpse of her blond hair, the rest obscured by other guests.

JOHN
She's 20.

TODD
Well, by my math that's...
(faking hard thinking)
That's legal plus two.

Todd LAUGHS. John smiles, thin...

TODD (CONT'D)
Look, man. I'm just checking with you:
You wouldn't mind if I asked her out,
would you?

JOHN
No.

TODD
'No' meaning no? Or 'no,' meaning you
don't mind.

John's got to think about that for a moment.

JOHN
Meaning you can ask her -- but be polite.
She's my cousin.

A sudden "tink-tink" sound of a spoon on the side of a glass
grabs John's attention, along with the rest of the group.

Laura has taken the floor. She finds John with her eyes,
smiles at him as she speaks.

LAURA
Normally, this is the part of the evening
where John asks you to reach for your
checkbooks. And I'm sure he'll manage to
get that in. But first I just wanted
everyone to know...
(beat)
I wanted you to know how important this
charity is to us, especially to my
husband. He was doing this work even
before I met him.

There's warm applause. John holds up a hand, embarrassed.

LAURA (CONT'D)
John... John loves children, and they
love him. I used to think it was because
he never really grew up.

Light laughter.

LAURA (CONT'D)
But that's not it. It's because he has a
child's heart. Loving, playful,
generous... good. And children know it.
And I know it.

She raises her glass, tears in her eyes.

LAURA (CONT'D)
Thank you, John. For bringing me into
this important work. Thank you, for your
dedication and perseverance on behalf of
our city's at-risk children.

The group repeats "Here here." Drinks are raised, sipped.

Laura SMILES, starts to speak again... FALTERS, her eyes
finding...

ANNA, stepping into sight behind the assembled guests.
She's wearing the deep red dress Laura wore to the awards dinner. She looks... amazing.

LAURA (CONT'D)
 ...And thank you all, for being here.

JOHN
Now, you can take out your checkbooks.

John steps forward and takes his wife in his arms and kisses her as the group applauds and the din of conversation resumes.

Even in the kiss, Laura tracks Anna through the crowd. If the dress looked good on Laura, on Anna it's sexier. Men's eyes find her, linger. Wow.

JOHN (CONT'D)
 You're too much...

John senses her distraction, tracks her gaze to Anna.

JOHN (CONT'D)
 Wow. Is that the one you gave her?

LAURA
 No. It's not.

Anna is getting a lot of attention, laughing at someone's joke.

JOHN
 Do you want me to talk to her?

LAURA
 No, I will.

Laura heads towards Anna. At that moment, Martin Cooper and Todd Decker come by. Cooper hands John an envelope.

COOPER
 From the firm. Tell Laura she tops herself every time you guys do this.

JOHN
 Thank you, Martin, I will. ...What?

Cooper's looking at him funny. Now he leans in, serious.

COOPER
 Nobody knows this yet: Burton
 Industrials is unofficially floating
 settlement offers.

JOHN
 Martin, you're not going to --

COOPER

Settle? Are you kidding me? All this time, you've been telling me we had them by the balls, but I wasn't sure. Now I am. This'll lock up partner for you.
(shaking his hand)
Take 'em to trial. Gut 'em like fish.

Cooper laughs, winks. Goes on his way.

ACROSS THE ROOM

Anna is still enjoying the attention. Laughing, touching her neck-line...

LAURA

Anna.

Anna turns, finds Laura there. Smiles at first... then sees that Laura's not smiling back.

ANNA

What's the matter?

LAURA

That's not the dress I gave you.

A flash of shame crosses Anna's face.

ANNA

Oh God, I'm so sorry. I meant to ask you. It's just the one you gave me didn't fit. You were so busy with the party. I can change, right now.

LAURA

(backtracking)

No, of course not. I just... It's fine, you look great.

Anna smiles, thankful.

INT. TAYLOR HOUSE - 2:00 AM

It's late and the last guest has finally left. John has a few empty glasses in his hand. He stands at the door to the master bedroom. Laura is asleep in the bed. He gently closes the door.

INT. LIVING ROOM

Music's been playing all night, but now there's a new DJ: Anna. She's in front of the stereo, lying on her back with her legs up in the air, CDs spread out all around her.

John comes down the stairs, puts the glasses in the sink.

JOHN

Well, nobody fell into the pool. The rain held off. I'll call it a win.

Anna smiles, still looking up. John notices the song she has on, an acoustic version of "Soul on Fire" by Spiritualized.

ANNA

I found it on your iPod. Who knew you were so hip.

(then, looking up at him:)

Where's Laura?

JOHN

She crashed an hour ago. She has a flight in the morning for work. A car's coming.

(then, because it's crazy)

At six. On a Sunday.

The song keeps playing. Anna's still on her back:

ANNA

She's really into her work, isn't she?

JOHN

...How did our story hold up? Do you think anyone suspected?

ANNA

(she smiles, looks over)

That was the best part. I was acting out a part. I had a secret in me that no one knew -- except you.

(beat)

Is Laura still mad at me about the dress?

JOHN

No, of course not.

ANNA

You know, everyone loves you.

JOHN

What?

ANNA

I'm serious. Everyone said how cool they think you are. It made me think I made a good choice. For the baby.

JOHN

I thought we were the ones who made the choice.

She stares at him a beat...

ANNA
But I could have said no.
(then gently:)
You're going to be a great dad.

Aside from the music and the soft rain, the house is very quiet. And it might be the liquor, or the late hour, but John looks at Anna down on the rug surrounded by CDs, lying on her back with her hair spilling out around her -- and it's a kind of perfect moment. Finally:

ANNA (CONT'D)
I'm going to take a bath before bed.

She gets up to go.

JOHN
I'm glad it's you.

She smiles at him, then looks away, embarrassed.

ANNA
I feel like this is what was supposed to happen. I was supposed to be here, doing this for you.
(leaning down)
Thank you, John.

She gives John a kiss on the cheek. It's not a come-on; it's sincere and honest.

In that moment, though, the dress comes open a little when Anna leans -- John can't help but get a look down her neckline. In an instant, he sees the pink of her nipple. Anna doesn't realize it happened at all.

EXT. TAYLOR HOUSE - STILL LATER THAT NIGHT

The rain is coming down steadily. There's wind.

INT. TAYLOR BEDROOM

John and Laura are in bed, but John's eyes are open. There's something out in the rain. He gets up, careful not to wake her.

LAURA'S VOICE
Is everything okay?

JOHN
They left that tent up -- the wind is knocking it against the guest house.

LAURA
(more asleep than awake)
I don't hear it.

JOHN
It's the downspout. I'm gonna move it.

EXT. TAYLOR BACK YARD - NIGHT

John's got a raincoat over his pajamas. The canopy is supported by light poles, but doesn't move when he pulls it.

He looks up, sees that someone zip-tied the canopy to the downspout Mike spoke about. A ladder is leaning against the garage wall -- probably the one the party-setup guys used when they did it.

A moment later, John has the ladder up and he's twisting the plastic tie. It snaps and the tent jumps a foot or so away from the downspout, spraying John with a little cold water.

John can hear the water running down through the copper pipe. Looking down, he can see the place where the water is hitting the wooden frame of the window. It's easy to see, because the light is still on inside the window -- and:

JOHN CAN SEE ANNA THROUGH THE WINDOW

It's the window for the guest house bathroom. Anna took a long bath; now she's standing in front of the mirror with a robe around her shoulders. She's running her hands over the contours of her abdomen.

John is frozen on the ladder. He has an unobstructed view.

ANNA

is calm, in no hurry. A simple, private moment. She feels her body, looking in the mirror to see how she's changing -- completely unaware that anyone could be watching her.

John knows he shouldn't be watching. But if he climbs back down the ladder, there's a chance he'd make enough noise for her to see that he's there. It gets worse, because...

ANNA TURNS

and lets the robe drop down to the floor. She's sideways to John now, completely naked, looking in the mirror at the swell of her breasts as they lead down to the line of her stomach, her legs.

And then she sees John.

Their eyes lock. There's no denying it. What's remarkable is how little Anna's expression changes. She sees him through the window, out on the ladder in the rain.

But she doesn't make any move to cover herself. Instead, she slowly turns so that she's facing the window again, facing John. She holds the eye contact with John as she bends down and picks up the robe -- just the slightest hint of a smile on her lips.

She keeps looking at him right up until she turns and walks out of the room. It's something John has no sense of how to read. The lights go off, and he's still standing there on the ladder, in the cold rain, trying to figure it out.

INT. TAYLOR BEDROOM - A SHORT TIME LATER

John gets back into bed next to his wife. Her voice is soft, sleepy:

LAURA
Did you fix it?

JOHN
Yes.

LAURA
I could hear it. After you left. I got
up -- but then it stopped.
(then)
I can't believe I have to leave you in
three hours.

John, lying there turned away from her, eyes open. Freaked out.

INT. TAYLOR HOUSE - THE NEXT MORNING

John comes down the stairs. The sofa is empty. As he reaches for the coffee maker, he sees a note on the counter. It's from Laura, reminding him to feed the cat and that she'll be back Tuesday afternoon.

John puts the carafe back. He takes a sheet from the same pad and writes a note for Anna: "I'll be at the office today."

ANNA (O.S.)
Is there coffee?

Anna is coming down the hallway. She just woke up -- she's stretching as she walks, wearing the same robe John saw her in last night.

He considers broaching the topic of last night, but instead reaches for the coffee canister.

JOHN
Almost.

Anna falls back onto the big sofa, exaggerating her sleepiness. Her legs go up along the armrests.

ANNA

When does Laura get back?

JOHN

Tuesday. Look, last night -

ANNA

Hmm?

John knows he needs to explain. She saw him. But right now, her face is blank; no concern at all. He pauses, then -

JOHN

Todd Decker asked about you. He said he wanted to talk to you.

ANNA

That young guy, with the pointy hair? God, he did. A lot. You know he was staring at me all night.

JOHN

That must have been uncomfortable.

ANNA

Can't blame a person for staring. It just means they like what they see.

John takes a beat. Anna comes over and takes the cup -- just like when Laura took John's cup from him. She doesn't look back as she goes to the sofa.

ANNA (CONT'D)

Actually, I prefer older guys. I always have. Mike was the youngest guy I ever dated.

JOHN

(hearing something)

Is that your phone?

Both of them listen. It is Anna's phone, but it's in her room. The rock-n-roll ring tone.

ANNA

They'll leave a message.

JOHN

Okay. Look, I'm going in to work today -

ANNA

- on a Sunday?

JOHN

Yeah, I've got to go over our case.
We're going to trial soon.

ANNA

What's the case?

JOHN

There's a big company, that's been
polluting groundwater for the past
decade. No one's been able to stop them -

ANNA

Until now, right?

She smiles at him as he fills his stainless to-go mug.

ANNA (CONT'D)

What about dinner?

JOHN

You can order out, there's money there.
I'm going to be pretty late.

ANNA

No, it's okay. I'll wait.

JOHN

But it's going to be -

ANNA

It's fine, John.

She's watching him. He can't wait to get out of here. As
he leaves:

JOHN

I'll let you know when.

A few moments after he's gone, Anna's phone rings again.
She stays on the sofa, that same hint of a smile on her
face. She doesn't want to answer the phone right now.

INT. JOHN'S OFFICE - LATER THAT DAY

John's makes more coffee. He's the only person there. He
dials his phone, gets Laura's outgoing message.

JOHN

Hey, it's me. Checking in, call me.

EXT. TAYLOR BACK YARD - AFTERNOON

Anna's sunning herself by the pool. She trails a finger
through the water, then rises and moves towards the house.

INT. KITCHEN - AFTERNOON

Anna goes to the fridge, opens it and pours herself a glass of cold water. She closes the fridge...

MIKE (O.S.)

Hey, baby.

Anna lets out a SCREAM as the closing door reveals Mike, standing right there. He's sweating, a little drunk.

MIKE (CONT'D)

(calling out)

Hello!? Anybody home? Anybody gonna make me a God damn quiche?

WHAM! He SLAPS her on the back of the head. She goes down, holding her head. The glass shatters on the floor.

ANNA

Mike, stop it! You're drunk. I was going to call you. You have to --

MIKE

(gesturing around)

It is nice here!

Mike crouches down over her.

MIKE (CONT'D)

Tonight, you tell them you've changed your mind. You get them to give you money. You're gonna take that money --

ANNA

No --

MIKE

SHUT UP! You're gonna take that money. And you and me are going to Arizona. You know why? Because there's a guy there, give us another fifteen grand for a nice new white baby.

ON ANNA, just staring at the floor. Barely breathing.

MIKE (CONT'D)

If you don't... I'll come back here and I'll tell them that this was your plan. I just found out. You wanted to take their last baby from them. They'll hate you.

Anna just keeps staring. The sound of Mike's boots, stomping away. Door slams. Truck starts in the drive, peels away...

SERIES OF SHOTS

-- Anna, curled in a ball. Shivering.

-- Anna, on her hands and knees, picking up the broken glass.

-- Anna, seemingly calm now. Staring at the reflections of the late-afternoon sun on the surface of the pool -- voices arguing inside her head.

INT. MIKE'S TRUCK - NIGHT

Mike's coming back home -- still drunk. He parks his truck on the street, concrete scraping against his hubcap as it crunches alongside the curb.

MIKE

Shit! Jesus.

INT. MIKE AND ANNA'S HOUSE

Mike doesn't turn the lights on as he comes in. He's on his way to the kitchen when his dog waddles over -- the chain is still attached to his collar. Mike doesn't undo the chain. The dog licks his hand anyway.

INT. MIKE'S KITCHEN - THE NEXT MOMENT

Mike opens the refrigerator door -- the interior light flashes bright, compared to the dark house. He fishes out a bottle of Budweiser as he dials his phone, gets Anna's message.

MIKE

(into phone)

God it's so god-damn typical of you.
Some asshole buys you some fancy shit and
you go all head over heels for him.

(closing the fridge door)

Call me.

(as he hangs up)

You stupid bitch...

It's dark again. And then there's a new sound. The beer bottle drops from Mike's hand to the floor.

We see the flash of a knife blade -- and then the sound again: 'shuck.' Mike is stabbed. Before he can blink, the blade plunges into him again. Again and again.

Mike collapses to the floor.

He stops moving. He's dead. Mike's body is dragged slowly over the cheap linoleum in the dark kitchen.

Finally, the body stops at the door that leads down to the basement.

INT. STAIRWAY TO THE BASEMENT - A MOMENT LATER

The light automatically clicks on when the door opens. Mike's body is shoved over the jam. It rolls forward, tumbling down the steps. His head hits on the concrete as he goes down.

At the top of the stairs, the killer rises into the light:

IT'S ANNA.

Her long hair is mussed -- and there's something strange about her eyes. For an instant, she looks like she's not sure where she is.

Then she looks down at the body at the foot of the stairs. A cold hard-edged recognition seeps into her gaze. Anna says her good-bye under her breath:

ANNA
(with a smile)
Yeah. You're the brains, Mike.

As Anna closes the basement door, everything clicks to black.

INT. POOL HOUSE - THAT SAME EVENING

Anna turns a switch so the filter stops humming. It's a quiet evening. She closes her eyes, breathes in, out.

She turns around. Laura's cat Miss Havisham staring at her from inside the house. It's an old and mostly-feeble cat, but it seems to almost snarl at the girl.

Anna turns away from it and lets her robe slide off of her. She looks up at John and Laura's window. The lights from the house come in through the glass doors and the shadows from the glass make a pattern on her bare skin.

The expression on her face is hard to read. She looks relaxed, but her eyes are also oddly distant. It's unnerving. Maybe she's still in some kind of shock.

EXT. TAYLOR BACK YARD

Anna has the lights on inside the pool. It's the first really warm night of summer.

Her face comes up from under the surface of the water. She's swimming, completely naked -- utterly unself-conscious as she climbs up the ladder and into the warm evening air. She twists the water out of her hair, leaving a dark wet line on the deck.

She picks up a towel, looks at it as she speaks, slowly:

ANNA

...I am happy. I am in control of my life. I feel the joy of pure love...

And the look on her face backs it up. She is happy. She loves this place. She feels like she belongs here.

INT. JOHN'S CAR - NIGHT

John drives home through dark streets, a pizza box next to him. His phone rings. He checks the ID: Laura.

JOHN

There you are.

LAURA'S VOICE

I know, I'm sorry. I should have called earlier. I don't even know what I'm doing up here. I sit down with Greg. He's all smiles, talks about what a great job I'm doing.

John pulls the car into the drive of their house.

LAURA'S VOICE (CONT'D)

Then I hear he called a board meeting today.

JOHN

Without you?

LAURA'S VOICE

Yes. There. In Los Angeles.

JOHN

That's weird.

LAURA'S VOICE

Right?

JOHN

I miss you.

Silence from the phone.

INT. NEW RESTAURANT, SAN FRANCISCO - NIGHT

Laura sits alone in a new restaurant, still under construction. It's a lonely image, and his words hit hard.

LAURA

I miss you, too.

JOHN'S VOICE

(trying to connect)

We should go up to Arrowhead -- for a weekend. Once the baby comes, we won't be able to -

LAURA

I'd like that. John...

JOHN'S VOICE

What?

LAURA

You're not going to like this: On top of everything, Greg wants me here tomorrow as well.

(beat)

Should I say no? Should I come home now?

INT. JOHN'S CAR

There's a long beat as John thinks about it.

LAURA'S VOICE

John? Are you there?

JOHN

Yeah. It's okay. Stay.

LAURA'S VOICE

I love you.

JOHN

I love you, too.

INT - TAYLOR HOUSE - NIGHT

Anna is back on the big sofa in the living room. She's wearing a T-shirt. She's got her comforter over her. The sheet is still with it.

John comes in and sets a pizza down on the kitchen table.

ANNA

You read my mind. Can we have it over here?

John wanted to drop it off and go. He hesitates.

ANNA (CONT'D)

I had a scare today.

JOHN

What?

ANNA

I called the doctor. But don't worry, everything's okay.

JOHN

What happened?

ANNA

(she smiles at him)

Let's eat in here.

JOHN

(bringing the pizza over)

Tell me what happened.

ANNA

I just -- felt funny. I'm fine now.

John's notices that she's wearing the Northwestern T-shirt with a pair of her own sweatpants. Anna tracks his gaze.

ANNA (CONT'D)

I know, it's your shirt. It was in my stack. Do you want it back?

JOHN

Anna, what happened?

Anna looks down at her stomach as she slides the T-shirt up.

ANNA

I'm getting a little bigger. Feel.

John hesitates. He doesn't want to. Anna looks at him.

ANNA (CONT'D)

It's starting to feel 'thicker' on one side. Feel.

John doesn't want to send the wrong signal here. Anna sees it:

ANNA (CONT'D)

John...

He's sitting on the table. Anna slides her hips over closer to him, shows more of her skin.

ANNA (CONT'D)

It's just my stomach. We're having a
baby. You've got to get over yourself.
(then)
First feel this side.

JOHN

(he can smell her hair)
Were you swimming?

She doesn't answer. She takes his hand and places it
against the smooth skin of her stomach. Moves it slowly.

ANNA

Feel how that is?

She moves his hand down lower.

ANNA (CONT'D)

It feels firmer, here -- right?

She has both her hands on the back of his hand. She keeps
moving it over her skin. Lower.

ANNA (CONT'D)

And right below it, here, feel how it's
softer again?

She's looking over at a picture of John and Laura on the end
table. John is gazing at his wife with a look every woman
wishes would be directed at her. Anna looks over at John --
to her, he's the perfect man.

Anna slides the waistband down further. She moves her hips,
pressing and relaxing. Her eyes close; this feels so good.

ANNA (CONT'D)

You have great hands...

Her hand is still guiding him. John sees her looking at him
now and he stops. She looks back at him. It's a moment.

ANNA (CONT'D)

Don't be afraid of me, John.

Before John can reply to that, she continues:

ANNA (CONT'D)

Don't you see? There's nothing wrong
with this. You're already inside of me.
This is us -- I like it...

John takes his hand away.

A beat. Anna commits -- slides the sweatpants the rest of
the way down her hips, bringing her knees up now that her
legs are free. The thin white sheet is the only thing
covering her.

ANNA (CONT'D)
 (moving her hips closer)
 John. You don't have to stop...

Anna reaches over and feels between his legs. She smiles.

ANNA (CONT'D)
 Come on. You want to.

JOHN
 No, Anna. No.

She smiles, coy. She knows he feels something. One of her hands moves down over her own skin as she speaks to him.

ANNA
 It's just us. No one will ever know.
 I'll beg if you want. You want me to do
 that?
 (still touching his leg)
 I haven't been able to stop thinking
 about this. I think about it every time
 I see you.

John reaches down and moves her hand away from him.

But now Anna commits even further. She slides the sheet off of her body, watching as her ankles, her calves, then her thighs and her hips are exposed...

Still on her back, she stretches her legs out and uses them to pull John toward her. She's naked from the waist down.

ANNA (CONT'D)
 I understand you're saying 'no' -- so
 this never happened. We'll both keep it
 a secret, okay?
 (looking into his eyes,
 running her foot along his
 leg)
 You can do anything you want to me...

She hooks her foot behind him, pulling him closer to her hips...

ANNA (CONT'D)
 I'll never tell anyone...

JOHN
No.

A beat. Anna stops.

ANNA
 What?
 (then, hurt)
 What, John?

JOHN

Look -- I can't -

ANNA

What? You can't what?

The moment turns on a dime. Anna feels exposed now, ashamed.

ANNA (CONT'D)

Why are you being like this?

She's upset. She wraps the sheet around her and storms out of the room. John just stands there.

INT. ANNA'S ROOM - MOMENTS LATER

Anna's on the bed, curled up, her face buried in her pillow.

INT. LIVING ROOM

The pizza box sits unopened on the coffee table. The comforter is still on the sofa. Anna's sweatpants and thong are on the floor. Nothing in the house moves.

INT. JOHN'S OFFICE AT THE LAW FIRM - THE NEXT DAY

It's Monday, so John's back at work -- grateful now to not have to be home. His phone rings -- it's Laura.

JOHN

...Hey.

INTERCUT: JOHN'S OFFICE / GREG'S OFFICE IN SAN FRANCISCO

LAURA

I hope you're sitting down. Greg's leaving the company.

JOHN

Really?

LAURA

He says he needs to uncover new experiences -- or unwrap them -- I don't know. But he wanted me out here so he could offer me... his job.

(a beat)

Can you believe it? CEO. And the board okayed it -- that was the secret meeting in L.A. -- Greg wanted it all to be a surprise.

JOHN
 Congratulations. But --

LAURA
 Right. Am I going to take it? Well, of course not. And also: yes.

JOHN
 Meaning?

LAURA
 We have six months before the baby's born. I told him I could run the company from L.A. while we look for a permanent replacement.

A beat. John's computer beeps -- he's got a new email message.

JOHN
 Why not just turn it down?

LAURA
 Why do you want to be a partner? I worked for this for ten years. I think I should take it, even if it's only six months.

(then)
 But that's assuming you agree. I'll have to spend a few days a month up here -- but that wouldn't be until later this summer.

John looks down. The single-line email from "mommy362" reads "HEY, DADDY!" in the underlined blue of a link.

LAURA (CONT'D)
 And you could come up for some of those weekends. Sort of working vacations...

John clicks on the link. His computer starts to open up a new program...

LAURA (CONT'D)
 Are you happy for me? I want to do it.

JOHN
 Sure. Definitely. It's unbelievable.

LAURA
 And you like Anna, right? Spending time with her. She might even have a little thing for you.

No kidding. John squints as a VIDEO CHAT window opens on his desktop.

LAURA (CONT'D)

It doesn't matter; you're a big boy, you
can handle a little attention.
Congratulate me.

The image is being broadcast from his home office, from his
computer.

JOHN

Jesus.

LAURA

What?

And now Anna enters the image, she's in her underwear.

JOHN

That's great. I'm glad it happened.

LAURA

Okay, I'll see you tomorrow. I love you.

John hangs up the phone. On the screen, John can't see
Anna's face. Just from her collar bone to her thighs are in
the picture. Now her hands write the word "BABY" across the
eight-week curve of her belly.

John fumbles for the keyboard, types:

"THIS HAS TO STOP. RIGHT NOW."

ON THE SCREEN, Anna pauses to read his message, then leans
into the frame, typing her reply which arrives with a soft
"beep."

"ARE YOU SUUUUURRRRRRRREEEEEEEEEEEE...?"

She moves out of the frame. A moment, and then her bra
dangles into frame, held in her hand.

John glances around, nervous. Types:

"YES. PLEASE STOP. NOW."

There's a long pause on the other end, this time. John is
sitting there, his heart pounding...

Suddenly Anna re-enters the frame, nude. We barely see
anything, instead catch the reaction on John's face.

"Beep." The screen reads: "WHY?"

INT. TAYLOR HOUSE - EVENING

John comes in the front door.

JOHN

Anna?

He moves into the living room, looking around. There's soft music playing.

ANNA'S VOICE

Hey, John...

He turns, finds her leaning against the wall. She's wearing sweats and one of his shirts, completely unbuttoned. Nothing underneath.

She smiles, sexy, starts towards him. She lifts her face to him...

JOHN

What the hell do you think you're doing?

It's like a slap. Anna goes small, feral. She starts buttoning the shirt up with fast shaking fingers.

ANNA

I'm sorry, I just thought... I'm sorry.

John goes to the mantle and takes down one of the pictures of him and Laura.

JOHN

Look. Do you see this? This is me, and Laura. This is our house. She's my wife. Do you not understand that? I don't want to have to say anything to her...

Anna's suddenly very still, distant.

ANNA

Maybe I should leave.

Anna turns towards the door. And the baby with her. John kicks into damage control.

JOHN

Anna... Please. Don't. Maybe I did something to encourage you -- I'm sorry...

LAURA'S VOICE

Hello!

Both turn to find Laura coming in the doorway with her suitcase. A cab pulling away down the drive.

JOHN

Laura...

LAURA

I didn't want to wait till tomorrow so I grabbed the next flight out.

She moves into his arms. He kisses her.

JOHN

Congratulations.

(beat, to Anna)

Laura got promoted at her company.

LAURA

It's... only until the baby comes. How are you?

She moves to Anna, puts her hand on her stomach.

ANNA

...Everything's fine.

She hugs Laura.

ANNA (CONT'D)

Welcome home.

Her gaze meets John's for a moment, then moves to the pictures on the mantle. John and Laura. Focusing on... Laura.

EXT. TAYLOR HOUSE - DAY

It's several weeks later. Anna is sunning herself by the Taylor pool in sunglasses, wearing a very skimpy bikini. She looks great -- a body that jibes perfectly with pregnancy.

Laura comes out of the house in a sunhat with two bottles of water.

Anna slowly opens her eyes and looks at Laura through sunglasses as she accepts a water. She watches Laura through the sunglasses as Laura sits next to her, checks her schedule on her Blackberry, inputs a note.

Laura senses her gaze. Looks up at Anna, glancing at the swell of her belly.

LAURA

You must be looking forward to this being over. You get back to your life, maybe meet a new guy. Someone better for you...

Through the sunglasses, Anna's expression is hard to read.

LAURA (CONT'D)

I mean, only if you're ready.

Anna just stares back at her. Laura puts down the Blackberry, starts to arrange the outdoor cushions, the happy house wife...

ANNA

Actually, there is a new guy...

LAURA

Really?

ANNA

Yeah. He spotted me through a window, basically. But sometimes you see someone and you just 'know,' right?

LAURA

Well, I'm happy for you.

Anna watches her another long beat. Then:

ANNA

We haven't, you know, done too much. But the doctor says sex is okay right up until I have the baby. And I can't get pregnant, right?

LAURA

Of course. But you could still get -

ANNA

No, not from him. He's great.

Anna leans in, conspiratorial.

ANNA (CONT'D)

You know how this has been -- I think about it, all the time.

Laura tries to smile. It comes out tight.

LAURA

Right. I'm just... I'm just concerned about the baby. I mean, no -- it's not my only concern -- I don't want you to get hurt, either.

ANNA

Why would I get hurt?

LAURA

You won't. I'm sorry, I'm not saying this right. I'm happy for you.

(then)

Will we get to meet him?

ANNA

When we're ready.

LAURA
I'm sorry. All I ask is that you keep
Doctor Park up to date.

ANNA
(she stands, cold)
I'm seeing him tonight. I'll let you
know if we do anything dangerous -

Anna leaves. Laura watches her go, flushed...

INT. JOHN AND LAURA'S DINING ROOM - LATE THAT NIGHT

Laura's sitting at the table in her nightgown, looking out
the window to the front lawn. John comes in.

JOHN
I still can't find the cat.

LAURA
Did you close the door to the pantry?
She likes to hide in there -

John exhales, goes into the kitchen. We hear him open the
pantry. A moment later, Miss Havisham scrambles into the
dining room and jumps up onto Laura's lap.

JOHN
I called her. I don't know why she comes
for you but not for me.

LAURA
...What if this guy's got diseases?

JOHN
We can't control everything she does.

Not the answer Laura wants to hear. Miss Havisham rubs her
cheeks against Laura's hand, trying to get her to pet her.

JOHN (CONT'D)
When are you back on Wednesday?

LAURA
For the ultrasound? I've got it in my
schedule.

JOHN
Boy or girl. I honestly don't know what
I want it to be. Wow.

Laura doesn't respond. Lost in a thought. She pets the
cat, absentmindedly.

JOHN (CONT'D)
Laura...

LAURA
I'm sorry. I'm just -

The cat lifts its head -- it heard something. Anna's car is pulling into the driveway. Laura goes and watches as Anna walks along the side of the house towards the guest house in back.

EXT. MEDICAL OFFICE BUILDING - DAY

The same place we saw the embryo transfer take place.

INT. MEDICAL EXAM ROOM

It's Wednesday. Anna's in the stirrups, prepped and ready to go. A clock on the wall shows it's 11:24 in the morning.

Doctor Park and a TECHNICIAN are here for Anna's ultrasound. John is standing behind her, positioned for discretion. John's got his cell phone to his ear. Laura's not here.

DR. PARK
I can't hold this room. I'm sorry. We
can always reschedule -

JOHN
No. I talked to the front desk, you're
booked solid. I'm sure she's just
running late.

John hits redial on the phone. He's frustrated.

LAURA'S VOICE (filtered)
*Hi, I'm afraid I can't take your call
right now...*

John clicks off. He's got to make a decision.

JOHN
Damn it.

INT. EXAM ROOM - LATER

John decided to go ahead with the ultrasound. He's using his phone to record video so Laura will be able to see it.

DR. PARK
That's the femur, and the measurement is,
again, right in line with what we're
looking for.

Anna is watching the screen as the doctor moves the ultrasound transducer over her abdomen. Suddenly...

ANNA

It's a boy. I told you!

At that moment, John's phone buzzes. The screen says Laura. He fumbles with it -- he needs to stop recording and answer.

DR. PARK

She's right. That's definitely a boy.

JOHN

Honey? Wait -- it's a boy.

Laura's saying something but we can't make it out. John's listening, also focusing on the screen, where we can see an 18-week-old fetus closing his little fist.

Anna whispers, her eyes blinking:

ANNA

It's a boy...

She reaches up and takes hold of John's arm. He hardly notices -- so much going on right now. Into the phone:

JOHN

Just get down here as soon as you can.
(looking at the screen)
That's my son...

INT. WAITING ROOM - 20 MINUTES LATER

Laura comes in through the door, sees John in one of the chairs. She's angry, hurt.

LAURA

It was in my schedule as 2:00.

JOHN

You must have entered it in wrong.

LAURA

I did not enter it wrong!

The other people waiting in the room take notice.

LAURA (CONT'D)

God damn it! Someone changed it in my phone. I put it in. I checked it.

JOHN

Laura -

LAURA

No. I hate this, John. I missed it.
And I had it right. I booked the flights
around it -

She's really upset. Everyone in the waiting room is nervous. Anna comes through the door from the offices.

LAURA (CONT'D)
Why? Why did I have to miss this? Damn it!

JOHN
 Laura!
 (then quietly)
 Stop it. Jesus...

Laura looks around. There are other families here who won't meet her gaze. She's fight back tears, embarrassed -- on display.

She shakes her hear, goes back out the door. John follows.

INT. HALLWAY IN MEDICAL BUILDING

Laura's leaned against a tile wall. Not looking at him.

LAURA
 This is the only time we're ever going to be able to do this.

JOHN
 Laura. It's okay.

LAURA
 Look at you. You're so mad at me, but you're trying not to be. Thank you.

JOHN
 ...Let's just go somewhere. Lunch.

Laura exhales... LAUGHS sardonically.

LAURA
 No. Because I left the client at the airport. I have to go back.

INT. WAITING ROOM - CONTINUOUS

Anna stares through the small window in the door.

ANNA'S POV - THE HALLWAY. Laura and John speak, heated, intense. Laura shakes her head, defeated. Walks away.

Anna puts her hand on her belly... the hint of a smile.

INT. JOHN'S OFFICE - LATER THAT DAY

John's back in his office. The phone rings.

CAROL
Mr. Taylor's office. One moment.
(then, to John)
Anna Walsh for you.

John nods, takes the call. Carol leaves.

JOHN
Hello?

ANNA'S VOICE (filtered)
I'm so excited -- a boy. I knew it.
Let's have lunch today.
(off of John's silence)
To celebrate. Just you and me.

JOHN
Anna, I wish I could -

ANNA'S VOICE (filtered)
I never see you any more.

JOHN
You do see me -

ANNA'S VOICE (filtered)
You have to eat. It's 12:30. Sneak out
with me. I promise it'll be fun.

JOHN
Look, Anna -- I have work here. We can
talk at home. Good-bye.

ANNA'S VOICE (filtered)
John. I miss you...

He hangs up. After a beat, he starts back in on his work.
The phone rings again. A moment later, Carol appears:

CAROL
Anna Walsh.

John nods, frustrated. He picks up:

ANNA'S VOICE (filtered)
I could bring you food; we could eat
lunch in your office.

JOHN
Is anything actually wrong?

ANNA'S VOICE (filtered)
Why?

JOHN
Because you shouldn't be calling me at
work. I can't have lunch; I've got
appointments all afternoon.

The line clicks dead. Anna hung up on him. John exhales.

INT. CAROL'S OFFICE - A SHORT TIME LATER

The work day continues. John is setting out contracts for Carol to Fedex. The phone rings again.

CAROL
Mr. Taylor's office. Hold please.
(looks up to John)
Anna Walsh.

JOHN
Tell her I'm gone -- tell her I left for
the day.

CAROL
(clicks back to Anna)
I'm sorry, Mr. Taylor isn't in. Can I
take a message? No, he's left the
office. Can I take a -

She stops. Anna hung up on her. To John:

CAROL (CONT'D)
No message.

INT. JOHN'S OFFICE - LATER

John sits back down at his desk. There's a sound -- his cell phone vibrating on the desk. He looks at the ID.

JOHN
What is it?

ANNA'S VOICE (filtered)
Why are you lying to me?

Her voice is distant... a little blank. Scary.

JOHN
What do you mean?

ANNA'S VOICE (filtered)
*I'd never lie to you, John. I've always
told you the truth. But not you...*

JOHN
Why are you saying that?

ANNA'S VOICE (not filtered)
Because I'm right here.

That didn't come through the cell phone. Anna's in John's secretary's office -- right outside his door. John gets up and goes to the door. He's angry.

JOHN

Get in here.

The damage is already done. Cooper, Decker, and a group of other attorneys are passing in the hall. Cooper sees Anna. She's carrying a bottle of champagne.

ANNA

My car broke at the doctor's. It wouldn't start.

(re: the champagne)

This is for you. A congratulations.

She sets the bottle down on his desk, falls back onto his sofa. Long legs and a very short skirt.

She stares away, distant. And then... SMILES. She seems to come alive, smiles at him with young mischief.

ANNA (CONT'D)

Let's do something fun.

INT. CORRIDOR OF THE FIRM - MOMENTS LATER

John leads Anna toward the exit to the garage. He has to pass a lot of his co-workers, and Anna's barefoot in her skirt, holding her heels and the champagne.

INT. JOHN'S CAR - LATER

John drives. At first, Anna doesn't speak. She looks at John, bites her lip. Then:

ANNA

I'm thinking of getting a tattoo. Your name on me, somewhere only I would know. And you...

She turns in the seat so her knees are facing him, runs her hand partly up her thigh. No reaction from John. Frustrated, she moves her hand to her stomach.

ANNA (CONT'D)

I can't wait 'till our baby's born.

(then)

Where are we going?

JOHN

I'm taking you home. And it's not 'our' baby.

ANNA

Sure it is. You're the father. And I'm the birth mother. And until I agree to give him up, he's our baby.

(sexy)

Don't you want to feel?

John doesn't reply, keeps his gaze fixed on the road. In the big seat, Anna pulls her knees up under her chin, wraps her arms around her tan legs.

INT. TAYLOR HOUSE - LATER

John and Anna come in the front door. He's angry, frustrated, not sure what to do. She takes in the empty house.

ANNA

What a surprise. Laura's working late again.

(beat)

Why did you ever think she would make a good mother?

JOHN

Stop.

ANNA

We're so different...

She wanders the room. Takes in pictures of Laura and John.

ANNA (CONT'D)

She couldn't even stay pregnant. I wonder if she ever even wanted to. Are you sure she had miscarriages, because you know there are ways to fake that --

John MOVES AT HER. Fast enough so she takes a step back.

JOHN

Are you out of your mind?!

ANNA

(darkening fast)

John, you need to be nicer to me. I will leave. The law says that I can. This is my baby.

It takes everything for John to control himself. Then, he decides. He moves to the front door and throws it open.

ANNA (CONT'D)

...John?

JOHN

(voice shaking)

You're right. Every time you don't get what you want, you can make that threat. So here it is: Go for it. Get out of our house.

ANNA

You don't mean that...

JOHN

Yes I do. I will tell Laura everything, and it will kill her. It will. But we'll survive it, we'll pick up the pieces, and move on. Because that's what we do. Maybe we'll adopt. But you.

Bearing in on her. The lawyer. And this is a huge gamble.

JOHN (CONT'D)

You'll be alone. You'll be broke, with a kid, who's not even really yours.

(beat)

Go for it, Anna. Leave.

John's play works. Anna is scared, looking about, confused.

ANNA

I just want you...

He just stares back at her, giving her nothing. She searches his face for any sign. Then that BLANK look comes across her face.

She turns, walks upstairs. Alone for a moment, the emotion breaks through John's demeanor. He steadies himself, looks at the open door.

JOHN

Jesus Christ...

Finally, he sits. Head in his hands.

Anna's feet pad into the room. Stand in front of John.

ANNA

John...

For a long moment, he doesn't look up. Then he does. Anna is holding something out for him: a pair of her panties.

ANNA (CONT'D)

I hid them in your room -- so Laura would find them.

He reaches out, takes them.

ANNA (CONT'D)
...I'm carrying your child. Just like if
you made love to me. Just like if you
loved me. How was I supposed to keep
from falling in love with you?

John's tucks the panties in a pocket. Shakes his head.

ANNA (CONT'D)
But you don't want me, do you?

JOHN
No.

Anna... nods. She goes to the front door. Closes it.

ANNA
I know you thought about it a little...
I know you did. You watched me.
(beat, nothing from him)
But I'll be good. We'll do this like
we're supposed to. You don't have to
tell Laura. Don't ruin it for her.

JOHN
I think... Really -- I think you're a
good person, Anna.

The smallest smile... like tiny sneer. Chilling.

ANNA
Well, I will be. I promise.

INT. TAYLOR HOUSE - LATER

John sits at the dining room table. Nothing in front of
him. Just sitting there.

Outside, Anna floats on an air mattress in her bikini. Dark
sunglasses mask her eyes.

The door opens and Laura comes in. Tired, sad. She sees
John, smiles to him a small smile. He nods back.

LAURA
I'm sorry.

She turns and goes upstairs. John looks outside. Anna
floats, staring back at him, or perhaps asleep, no way to
know through the dark glasses.

INT. JOHN'S OFFICE - DAY

A new day. John's at his desk. His secretary pokes her
head in.

TODD
Cooper wants to see you.

INT. COOPER'S OFFICE

John enters. Tracks Cooper at his desk, grim. Roland White is also there. Todd Decker sits on a sofa, doesn't meet John's eyes.

JOHN
You wanted --

COOPER
(grim)
Have a seat, John.

John... sits.

COOPER (CONT'D)
Look, you know the firm monitors computer use and email accounts. The system's set up to automatically snag some types of files -- Spam, things that could embarrass the company.

Cooper turns his monitor so all can see the half-naked video of Anna on it.

COOPER (CONT'D)
Todd recognized her from your party.
She's not a relative, is she?

JOHN
...She's our surrogate.

John glances from White to Decker, who's trying to hide his pleasure in this.

JOHN (CONT'D)
I don't see how this is company business.

TODD
She's getting her prenatal care from
Huntington Memorial.

John STARES at Todd. The parts clicking into place...

COOPER
They're a subsidiary of Burton. She's a patient of the people we're about to take to court. That's a big deal, John.
(beat)
I'm giving the trial to Todd. I hope you understand.

John nods, stunned. Turns to Decker.

JOHN

I'll have the case work over to your office this afternoon. I can bring you up to speed on the major points we're still pursuing. You name the time.

TODD

Um... thanks, John.

JOHN

(to Cooper)

Anything else?

Cooper shakes his head, disappointed.

COOPER

No, that's all.

INT. JOHN'S OFFICE - MOMENTS LATER

John blows back into his office, furious. White follows him in.

WHITE

The email kicked straight to the old man. They brought me in a couple of days ago. I'm sorry.

JOHN

I think I just lost my job.

WHITE

(beat)

You ready for this to get worse?

JOHN

I don't really see how that's possible.

WHITE

Remember when you had me run those checks on the guy --- Chanecki?

JOHN

Yeah --

WHITE

A few assaults, regular dickhead stuff.

(nodding towards Cooper's office)

But when I saw that email. Got me wondering about the girl. Your girl.

John doesn't like where this headed. White presses on, opens up a file...

WHITE (CONT'D)
Walsh isn't her real name. She got
married in Tuscon when she was 19.
Before that, she was Anna Devost.

INT. TAYLOR HOME - NIGHT (FLASH FORWARD)

A series of flash-forwards, which narrate the next 14 weeks:

John comes home that night. Anna and Laura are at the
table, eating dinner. There's a place set for John.

WHITE (V.O.)
Which is why the Surrogate agency missed
this...

Anna meets his eyes for a moment. Innocent. John is
freaked out.

INT. JOHN'S OFFICE - CONTINUOUS

White puts down MUG SHOTS. Anna at 17, staring angry at the
camera.

WHITE
Marijuana. A DUI. Nothing horrible,
really. But not exactly the picture of
innocence. So I dug a little deeper...

EXT. TAYLOR BACK YARD - DAY (FLASH FORWARD)

Anna suns by the pool, even more pregnant now. John passes
by on his way to his home office. Her sunglasses follow
him.

WHITE
She was born in Albuquerque. Parents
died when she was three. Raised by
foster parents...

INT. JOHN'S OFFICE - CONTINUOUS

John stares at a police photo White has just put down: A
nice rural home. Big yard, fields behind. A Midwestern
COUPLE, their DAUGHTER. And young Anna, to the side...

WHITE (V.O.)
Now this took some work to get to...

INT. TAYLOR HOME - NIGHT (FLASH FORWARD)

John and Laura lie on the couch in front of the TV. Laura has fallen asleep in John's arms, exhausted. From where John is, he can see out the back to the guest house.

WHITE (V.O.)
When she's sixteen, she attacks the
foster dad with a pair of scissors...
Killed him.

A shadow passes in front of the window. Anna's in there.

INT. SUPER MARKET - DAY (FLASH FORWARD)

Anna moves down the grocery aisle with a cart, picks out some fruit...

WHITE (V.O.)
Seems she had a reason. The guy had been
sexually abusing her, for at least five
years...

INT. JOHN'S OFFICE - CONTINUOUS

White sets down a last picture. Anna, 16, stares at a camera. A beautiful young girl. With that BLANK look...

JOHN
What happened to her?

WHITE
The state takes over, puts her in psych.
She's a minor, so the records are sealed.
When she turns eighteen, she walks out
and is gone...

John hearing this, STARING at the picture.

WHITE (CONT'D)
John... She's dangerous.

The picture of young Anna staring out, *morphing* into...

CLOSE ON: ANNA. HEAD HORIZONTAL, RESTING ON THE FLOOR

She stares out, no motion.

INSTRUCTOR'S VOICE
...you're right where you should be --
and you slowly begin to re-awaken
yourself with small movements...

Wider. She's curled up in a fetal position, on her side.

INSTRUCTOR'S VOICE
*You appreciate your body and your mind
 for the accomplishments of this lesson...*

As we pull back, we see that Anna is in a class with Laura.
 She's much more pregnant. Any day now...

INT. PASADENA YOGA STUDIO - DAY

The class is over. Laura has been talking to the INSTRUCTOR
 who shifts her focus as Anna approaches.

INSTRUCTOR
 Anna, you're doing great. You'll lose
 some of that flexibility during the time
 off. Have you thought about how soon you
 want to come back?

An awkward moment for Anna and Laura. Before Anna can
 respond...

LAURA
 Anna's been staying with us. But she'll
 be getting her own place soon.
 (beat)
 It might not be practical...

EXT. PASADENA STREETS - LATER

Laura and Anna are on their way home. Anna walks in
 silence, then:

ANNA
 It's strange, I've gotten so used to
 this. I don't really know where I'm
 going to live, you know, after -

LAURA
 Well, you have some money saved up. You
 should be able to afford just about any
 apartment you want.

ANNA
 It's expensive around here, right?

Laura tenses. Nods tight.

ANNA (CONT'D)
 I don't know very much about what places
 cost. It's been a long time since I was
 on my own.
 (beat)
 Would it be too weird, if we lived near
 each other? I mean, I know I can't have
 anything to do with the baby. But if we
 ran into each other --

LAURA

That's why it's probably better --

ANNA

Would you just ignore me?

LAURA

No, of course not...

ANNA

I don't think John could ignore me. Even if he wanted to.

Laura hears that. Not sure what to make of it.

LAURA

Look, we like you, Anna. You've done this really wonderful thing for us. We'll always appreciate that.

ANNA

But once you get this baby, then I'm not welcome around any more.

Laura stops, careful. Considers lying. Then, gently...

LAURA

What did you think was going to happen?

Anna stops walking. Just stands, looking slightly away.

LAURA (CONT'D)

Anna...

ANNA

No, you go ahead. I just want to do a few things -- pick up a prescription.

She turns and goes. Laura looks after her, torn.

INT. BOOKSTORE IN PASADENA - LATER

Anna is in the checkout line with a book in her hand: "What to Expect: the First Year."

CLERK'S VOICE

Next in line, please.

Anna sets her book down. The clerk zeroes in on her belly, has her SmartPhone out with a picture of two young children, both with jelly-smeared faces.

CLERK

It's your first, right? I was so scared with my first. How much longer?

ANNA

Just a couple weeks; I already know I love him.

CLERK

What's his name?

ON ANNA. A moment. A decision.

ANNA

John... Actually, John Jr.

CLERK

You're going to love being a mommy. It's the best.

It's like a switch goes off. Suddenly, Anna BEAMS, taking on the role...

ANNA

God, I've always wanted it. John -- that's my husband -- he says he knew we were going to have a baby the first time he saw me. I really want to be good at it.

CLERK (V.O.)

You're going to be a great mom.
(conspiratorial)
Some just people are just *naturals*.

EXT. BACK OF THE TAYLOR HOUSE - ANOTHER DAY

The house has been decked out for a baby shower. Decorations and food are set out. Laura sits in the center of a group of women, smiles and laughter all around, almost. Also in the circle, although noticeably to the side, is Anna, holding a glass of juice.

Laura raises her gaze, SMILES as John comes into the circle with a beautiful arrangement of flowers for her. Anna watches as he gives them to Laura, kissing her, before heading back out -- no men here.

JOHN'S MOTHER (65) carefully presents a gift that's wrapped in silk.

LAURA

Oh, John's told me about this -

JOHN'S MOTHER

It was his great-grandmother's, then my mother's and then mine. I've always wanted you to have it.

Laura unties the ribbons on the gift box and takes out a beautiful antique stuffed teddy bear.

When she pulls its string, a music box inside it plays the lullaby 'Rock-A-Bye Baby.' It almost sounds like the bear is singing.

JOHN'S MOTHER (CONT'D)

Isn't it lovely? It's been in the family since I was a child...

Laura BEAMS.

CLOSE ON ANNA: A smile stays on her face, but her gaze is locked on Laura: Her beautiful dress, her happy eyes, the focus of everyone's attention... It's all too much, the room starts to spin --

Anna RISES suddenly. Leaves the circle.

For a brief moment, Laura watches her go, concerned. Then is drawn back to the party...

INT. ANNA'S BATHROOM - THAT NIGHT

Anna is in the tub, shaving her legs. For the first time, she isn't saying her affirmation during this ritual.

She cuts herself on the thigh as she shaves.

But she lets the cut bleed; the first drop makes a 'plop' sound when it hits the bath water.

And then she keeps moving the blade -- cutting into herself.

It's deliberate. And instead of saying her affirmation, Anna is singing, very softly:

ANNA

*Rock-a-bye baby, in the treetop
When the wind blows, the cradle will rock
When the bough breaks, the cradle will fall
And down will come baby, cradle and all...*

INT. JOHN AND LAURA'S BEDROOM - 2:00 AM

John and Laura are both asleep. Laura rolls onto her side, but it's John who wakes up as he hears a noise from outside. There's a second sound. He carefully gets up.

He looks over. Laura's asleep.

INT. LIVING ROOM

It's dark inside the house, John is able to see into the back yard. There's a light on in his office and the door is open.

The light suddenly turns off.

EXT. BACK YARD

John cautiously approaches the open door to his office.

INT. JOHN'S HOME OFFICE

John comes in, cautious. He looks around the dark room.

Anna is on the leather sofa. She's looking right at him.

JOHN
What are you doing here?

ANNA
Leave the lights off.

JOHN
Are you all right?

ANNA
Close the door.

John doesn't immediately move, which makes Anna angry.

ANNA (CONT'D)
Close it!

He closes the door. Anna is breathing hard. She's upset.

ANNA (CONT'D)
You picked me -- it wasn't the other way around. The way it felt when you looked at me, right from the beginning -- and when you touched me. All the things that have happened between us, the whole time -- you've kept it all a secret from her.

JOHN
We discussed this. There's nothing --

ANNA
Sure, John. Nothing at all.

JOHN
Anna, look --

ANNA
(she's sorry, but:)
When you're around me, my whole body reacts -- I can't think; I can't breathe. It hurts me, John. I need you.
(changing her strategy)
I know, you want to be a good man.
(MORE)

ANNA (CONT'D)

But how do you know? How do you know you love your wife? What would you do if you felt something -- someone better?

(then)

If you kissed me, what if you found out that this was more real?

She stands up. All she's wearing is the robe from the night John saw her through the window. She hasn't tied the belt.

ANNA (CONT'D)

Kiss me. Kiss me or I'll tell her things that will make her leave you.

Now she lets the robe come all the way open...

JOHN

Anna --

ANNA

If you kiss me and you don't feel the same thing I do, then I'll stop -- I'll do whatever you say.

JOHN

No.

Anna moves closer to him, one arm goes around his neck, pulling him towards her body, naked and warm. Her other take his hand, places it on her body....

ANNA

Please. Please. Come on, kiss me. You want to, I know you do. You can have me, you can take me. Kiss me!

He's been stock still. She backs off now, hurt, confused, eyes taking in the room, almost like she doesn't know where she is.

And then she calms... her eyes have found something: a sharp pair of scissors on John's desk. She steps towards it, picks them up, her eyes fixed on the blades.

ANNA (CONT'D)

...I can't live like this.

ON JOHN. He's followed the whole thing, unsure what to do. He scrambles...

JOHN

Look, Anna... Nobody can say what's going to happen in the future.

ANNA

What do you mean?

It's like she almost doesn't hear him, her eyes on the blades...

JOHN

I know what you want. But you've got to trust me. I need you to put your robe on and go back to bed.

(saying it carefully)

We don't know what's going to happen. And right now, we shouldn't push this -- we're not going to force it.

She finally looks at him. Trying to see any signs of falseness.

JOHN (CONT'D)

Will you do that for me?

She makes her decision. She nods, sets down the scissors. She kneels down for the robe. Looking up at him:

ANNA

I love you, John.

JOHN

I know.

A beat. Anna stands, puts on the robe; a sad smile on her face.

JOHN'S POV - THE BACK LAWN: Anna walks across the cool grass, back toward the house.

She's going. John is able to start breathing again. She passes by the pool. Then the expression on John's face changes:

JOHN (CONT'D)

No...

Anna has picked up one of the wrought-iron chairs, which she swings into one of the glass doors that lead to the kitchen.

CRASH! The door dissolves into thousands of glass shards. The sound is very loud. What's more...

Anna starts screaming at the top of her lungs.

INT. TAYLOR HOUSE - SECONDS LATER

Laura is confused, hurrying down the stairs. She thinks her husband has been attacked by an intruder. She reaches the bottom, finds Anna SCREAMING, swinging at John, tearing at his pajamas, sobbing:

ANNA

You asshole! You asshole!

JOHN

Anna!

LAURA

John!! What's happening?

John's trying to get his arms around her, but she's strong and breaks free, moves to the kitchen.

Outside, lights are turning on in neighbors homes.

ANNA

I'll kill you!

Anna's grabs a knife out of the block. SPINS on John who backs up...

ANNA (CONT'D)

Stay away from me!

LAURA

Anna! Stop it!

Anna TURNS ON Laura, spitting out the words:

ANNA

He doesn't love you! He told me: every time he screws me, that's what he tells me. He hates you!

Anna takes off, right out the front door and into the driveway. John follows. Laura is momentarily paralyzed.

EXT. FRONT LAWN OF THE TAYLOR HOUSE - 2:15 AM

The crash from the broken chair was loud enough so that some lights came on in the neighboring houses. Some people have come outside to look -- and the commotion hasn't stopped.

JOHN

Anna!

ANNA

Leave me alone! I hate you!

He has a hold of the wrist with the knife so she can't stab him. She's struggling.

JOHN

Anna. Let go of the knife! Please!

ANNA

(sobbing, screaming)

I want to leave! I hate him!

John gets the knife, throws it away. He still has her wrist. Anna's robe has fallen off her shoulders. She seems completely exposed, her skin pale under the street lights.

ANNA (CONT'D)

Help me! Please! Please! He's hurting me.

There are NEIGHBORS there. Shocked, confused. They know John, but still... One MAN steps forward.

MAN

Look, maybe you should let go of her.

JOHN

I'm not going to hurt her!

LAURA

John! John!?

Laura has come out onto the front lawn. Horrified, confused...

ANNA

I hate you! I hate you!

She breaks loose and runs over to the man, hiding behind him. His WIFE now joins them.

JOHN

She can't leave! She can't take the... that's our baby. She has our baby.

A SECURITY SEDAN pulls up. Two rent-a-cops getting out. Anna sees them, calls out.

ANNA

Don't let him hurt me.

(to Laura)

He's been screwing me, every night. Using me, lying to me. He told me he loved me. I hate him.

SECURITY GUARD

Look 'mam, calm down.

The Guard pulls the robe back around Anna's shoulders. John moves forward but the Second Guard has his flashlight up and in his eyes.

SECURITY GUARD #2

Sir! Sir, you need to step back.

JOHN

She's... That's our baby.

SECURITY GUARD #2

Sir! Did you hear me! SIR!!!

The light SHINES in John's eyes, blinding him...

INT. TAYLOR HOUSE - LATE THAT NIGHT

Sudden stillness. It's over, and Anna's gone with the Prius. John and Laura come in. Laura tries to get to the sofa, doesn't make it. Sits on the floor. Her hands running over it, confirming reality.

JOHN

Laura. None of what she said was true.
None of it.

Laura is crying. Overloaded on the stress of what's happened.

JOHN (CONT'D)

She's lying. I didn't touch her --

Laura can't take it, moves away from him.

LAURA

Whatever it was, you've been lying to me.
And now she has our baby!

JOHN

Laura...

LAURA

No. Tomorrow morning -- we need to fix
this. I don't know what has happened,
but we need to fix it.

INT. TAYLOR NURSERY - STILL LATER THAT NIGHT

Laura might have gone to bed -- John hasn't. He's looking down at his phone, which is dialing.

RECORDED VOICE

*Hey, this is Anna. You missed me! Leave
a message and I'll call you right back...*

He's heard this all night. He leaves another message:

JOHN

Anna, you have to call me. I'm going to
keep leaving these messages until you do.
(then)
I have to speak to you.

EXT. S.C.D. SURROGATES OFFICE BUILDING - MORNING

The same place where we first saw Anna in her interview.
John's car is parked in the lot. The only one.

INT. JOHN'S CAR

John and Laura have been waiting for the office to open. It's been a very long night. Laura looks at her watch.

LAURA
...Still another 45 minutes.

It's tense. John and Laura haven't talked about the things Anna said. Laura finally can't stand it any longer:

LAURA (CONT'D)
You didn't sleep with her?

JOHN
No. I didn't.

LAURA
Did you kiss her?

John shakes his head, no. She can't understand:

LAURA (CONT'D)
Why didn't you say anything?

JOHN
(agonizing)
At first I was afraid it would ruin it for you, ruin the experience. I thought I could handle it. Then, when it got worse, she threatened to take the baby.

Laura's dealing with a lot, right now. It's overwhelming her. She's been holding everything in all night, and now she starts crying... and then sobbing. John tries to comfort her:

LAURA
Don't... No...

Nothing will stop this. We watch it play out in real time. Laura cries and cries -- it escalates -- her body is shaking. John puts his arms around her. She holds onto him tightly, still shaking... and sobbing and sobbing...

INT. PETER CLAY'S OFFICE - LATER THAT MORNING

Clay didn't get any time to come up to speed this morning. John and Laura have brought some hard questions:

CLAY
I'm sorry. I wish I could say this never happens, but it does. And of course, I see it as your child. But in terms of the law, this woman isn't even a missing person.

(MORE)

CLAY (CONT'D)

She hasn't violated your civil agreement.
She's just no longer your house guest.

LAURA

When does it become kidnapping?

CLAY

Never. It never becomes that -- even though it's your egg, fertilized by your husband's sperm. It didn't become a child until it attached to the wall of the birth mother's uterus -- that's why the law views it as her child. She's the birth mother until she relinquishes that right.

LAURA

That's insane. What can we do?

CLAY

Try and locate her. Be kind to her.
(it boils down to this:)
You have to convince her to come back with your child.

John and Laura sit there on the couch, helpless -- angry.

INT. TAYLOR HOUSE - LATER THAT SAME MORNING

Laura and John sit with White around the kitchen table. White has the files he showed to John in front of him. Laura looks over the pictures John saw... coming up to speed. Amazed...

WHITE

When Chanecki got arrested for the domestic battery, he didn't get bailed out for almost two days. The person who posted bail for him was Anna Walsh.

JOHN

She went out after we bought her the car -
- to get clothes and things. She was gone all afternoon.

WHITE

There's more. Chanecki didn't go to Afghanistan. He's been missing and considered AWOL since the day he was supposed to ship out.

(off of John's look)

Because he's enlisted, the naval base has jurisdiction, and their missing persons division really only deals with soldiers who go AWOL. They make a visit to the house, notify the police. But that's it.

(it bugs him, but:)

(MORE)

WHITE (CONT'D)

I can generally find anyone -- but I cannot find this guy.

INT. NURSERY, TAYLOR HOME - LATER THAT DAY

The crib is finished, blue sheets. There's a changing table, the other gifts from the shower. Patches of different blue paints -- tests for the right color. The place is hard to look at right now for John and Laura.

John stares out the window at Roland down below in the driveway, on his cell phone.

JOHN

I'm not making partner.

LAURA

...Why?

JOHN

Anna caused trouble at my office. I think Cooper's going to let me go. I'll have to find work at another firm. I don't care. This is all that matters.

INT. TAYLOR HOUSE - LATER

John and Laura come down the stairs together as White comes in from outside.

WHITE

Dr. Park received a notice from a pharmacy in Mexico. Anna bought Cytotec from the pharmacy.

JOHN

She's in Mexico?

WHITE

No, she had the Cytotec shipped here.

LAURA

What's Cytotec?

WHITE

It's normally prescribed for ulcers. But with a pregnant woman, if she takes enough, it induces labor -- it terminates --

LAURA

It kills the baby.

(hard)

Where is the medicine being shipped?

INT. JOHN'S CAR - DAY

John and Laura are driving toward the mailbox center.

WHITE (O.S.)

We have the address. But because the pharmacy's in Mexico, there was a delay in the paperwork. She might have already picked up the pills...

It's tense, silent in the car. Then John's phone rings. He looks at the screen: 'Out of Area.'

JOHN

Hello?

ANNA'S VOICE

...Are you alone?

It's her. John has to think about not crashing the car.

JOHN

Where are you?

LAURA

Is that her?

Immediately, the line goes dead.

John pulls over. It's an agonizing few moments as they both stare at the phone. Cars move in the background.

The phone rings again. This time Laura knows to be quiet.

JOHN

Hello?

ANNA'S VOICE

Is she there?

JOHN

No, not anymore. Where are you?

ANNA'S VOICE

I can't believe you, John.

JOHN

I want you to come back.

ANNA'S VOICE

Not to her. Just to you. God, I miss you. Isn't that crazy?

John wants to ask how the baby is but knows he shouldn't.

JOHN

I can meet you today. Right now.

ANNA'S VOICE

(long beat)

*It can't be like it was. Everything has
to change.*

The phone goes dead in his hands. Laura has a much more calm expression than we would ever expect. She's reached a point of clarity.

LAURA

If she does anything to hurt my child, I
swear to you: I'll kill her.

(off of his look)

I will. Start the car.

EXT. ALONG WHITTIER BLVD - LATER THAT DAY

An ordinary, crowded mini-mall. A 'Mailboxes Etc.' is squeezed between a nail salon and a Baskin-Robbins.

John, Laura and Roland White are watching the entrance to the Mailbox center from across the parking lot.

WHITE

She hasn't been in today. There's
nothing waiting in her box.

(to John)

Tell me about the phone call.

JOHN

I couldn't hear enough to even guess at
where she might be.

(then, thinking)

If she calls again, I think I could get
her to come to a public place. We could
have the police waiting.

WHITE

Yeah, except she's not guilty of
anything.

JOHN

(flashing angry)

She is. She ordered a drug that will end
her pregnancy. No matter whose child it
is, she's endangering its life.

WHITE

You want to take the time to explain that
to a judge? You'll win your case and
lose your child. She could kill the baby
today. We don't have time to bring in
the police.

JOHN

But --

WHITE

She wants to see you -- that's what we have. We want to get her back -- now -- to your house.

JOHN

(more and more angry:)

To my house? I want her chained to a god-damned hospital bed! This baby could come any minute. What if she disappears again?

WHITE

She loves you. She wants you to find her. She won't disappear. But for this to work, you need to put her at ease -- you need to keep her happy.

JOHN

Happy? Christ. I know this girl. Making her happy isn't even an option!

LAURA

(a beat)

You're wrong.

What? Both John and White turn to Laura.

There's something about Laura's face, now. We get a glimpse of a different woman emerging -- this is a mother who stands to lose her first and only child.

LAURA (CONT'D)

You give her what she wants. Convince her that you're in love with her. You tell her that you're leaving me.

John wants to speak, but she stops him.

LAURA (CONT'D)

No. She's in love with you; that's what we have. If you tell her you feel the same way, she'll stay with you. She'll have the baby. For you.

JOHN

But --

WHITE

Laura's right.

JOHN

NO!

LAURA

In her mind, I'm the problem. I'm keeping the two of you apart. You need to convince her that you love her.

(MORE)

LAURA (CONT'D)
 (a beat, this is hard)
 When you meet her, you have to get her to
 believe you -- that you want to have the
 baby. But with her, not me.

John doesn't know how to respond to that. And now Laura
 answers an important question before John has the chance to
 think of it:

LAURA (CONT'D)
 I don't want to know what you do.
 (trying to keep from crying)
 I don't ever want to hear about it.
 (looking right in his eyes:)
 But you do what you have to. You bring
 me back my baby.

INT. TAYLOR LIVING ROOM - LATER

Hours are passing. John is staring at the phone on the
 coffee table, waiting for it to ring.

At one point, Laura comes in. She's made a decision.

LAURA
 You should take her to the cabin -- at
 Arrowhead. You can tell her you're
 thinking of moving there... with her.
 (hard beat)
 You shouldn't stay here. It has to look
 like we're separated. Tell her you left
 me.

John just keeps staring at the cell phone. Finally:

JOHN
 I can't do this...

LAURA
 (a million miles away)
 ...Tell her that when you imagine
 yourself old, surrounded by grandkids,
 that she's the one you see next to you.
 (beat)
 It made me fall in love with you.

He stares at her, moved. Opens his mouth to reply. And
then the phone rings.

INT. LOS ANGELES PUBLIC LIBRARY - DOWNTOWN BRANCH - DAY

John waits under the vaulted ceiling of the Children's Room
 at the Central Library. The place is crowded with parents
 and children. His phone buzzes.

INT. LIBRARY STAIRCASE - MOMENTS LATER

John rides the interior escalators, toward the fifth floor.

INT. STACKS ON THE FOURTH FLOOR

The History & Genealogy Department is on this level. John walks along one of the very long rows, and finally spots:

ANNA.

She's visible for a moment, then she disappears to the side.

Heart pounding with every step, John makes it to the place where she's waiting.

She looks into his eyes. She's still pregnant. They're alone. And it's a strangely charged moment in a place where they have to stay very quiet. For a moment, the two of them just stand.

She reaches out a hand... touches him. She's sensing the lack of something. A COLD ANGER seeps into her face, she starts to turn away...

JOHN

Anna!

And he sells it with everything he has. He pushes her up against a shelf of books, hands on her body...

And they're kissing.

And it doesn't stop -- Anna's got a lot of pent-up desire in her, pressing him back across the row, against the books. Hungry for him.

INT. UNDERGROUND PARKING STRUCTURE - LATER

John and Anna are walking to John's car. She's holding his hand. They still haven't had a chance to really speak.

INT. JOHN'S CAR - DEEP IN THE PARKING GARAGE

The doors close and they're kissing again. Anna has her hands around John's neck, behind his head, all but dissolving into him as they kiss.

ANNA

I thought about this for so long -

John doesn't know what to say. But he doesn't have a chance to think about it. In a heartbeat, they're kissing again, her hands all over him, clothes coming open.

There's some privacy in the car in this dark corner of the garage, and by the looks of things Anna wants to consummate this thing right here and now.

JOHN

Wait -

ANNA

(a hoarse whisper)

John, I don't ever want to see her again.
I want her out of our lives.

JOHN

Listen to me. I want this too. You're
the one carrying my child, not her.
You're giving me my little boy.

Anna looks at him, so filled with love

JOHN (CONT'D)

But I know Laura. I know what she's
capable of. If I divorce her right now,
she can and will destroy us. She can
take the child, take everything I have.
(off Anna's look)
We can't be stupid. I'm going to leave
her -- but I need to do it so we keep the
baby.

ANNA

How do we do that?

JOHN

I've moved out. We can stay together. I
need to be able to count on you -- to
know I can trust you.

ANNA

God. You can, John...

John's got his hand behind her head, hair twisted around his
fingers. He pulls her close.

ANNA (CONT'D)

...for anything.

She's kissing his hand, his fingers, his neck -- out of her
mind with desire.

ANNA (CONT'D)

Anything...

John kisses her again -- hard, passionate. Things escalate
even more quickly, now. Anna pulls buttons open on John's
shirt as she kisses his neck, his chest.

There's a momentum to this. Anna's been dreaming of it,
working for this to happen for so long.

ANNA (CONT'D)

I want you... I want you so much...

She's pressing herself against him, her hand frantically undoing his belt buckle. She's desperate to show him how much this connection means to her, to finally have him. We move in closer on John as Anna disappears from frame. Just his face -- in this dark place, this surreal moment -- until it's just too much...

EXT. ROAD TO LAKE ARROWHEAD - LATER THAT DAY

John's car winds its way up into the San Gabriel Mountains.

EXT. THE TAYLOR CABIN, NEAR LAKE ARROWHEAD - DAY

John's turned off onto a dirt road. At this altitude, the rock-strewn hills roll gently underneath a fierce blue sky. Tall trees line the road.

Then we see it: a picturesque cabin underneath a grove of tall pine trees on a very large piece of property. There are no other signs of civilization. It's peaceful and quiet.

John's car pulls up to the cabin and he and Anna get out.

INT. THE CABIN - MOMENTS LATER

John and Anna come in. If we didn't know better, we'd think this was a newlywed couple looking at their first house.

We follow Anna as she moves from room to room. The house is sparsely furnished, but charming.

ANNA

Oh my God. I love it...

She's walking the full circle around the place. Her joy in this moment is almost complete.

JOHN

It was my father's. Laura hates it. I should have sold it, but I guess a part of me always wanted to live here and hoped she would change her mind.

ANNA

God, I love it so much, John...

Fortunately, there aren't too many personal things on the shelves. John takes down a picture of him and Laura.

There is an old shotgun, locked on a rack above the fireplace in the living room. John looks over at it.

ANNA (CONT'D)
Can we live here? Just us?

JOHN
Yes. After I file the papers.

ANNA
This is what I want -- what I've always wanted. You. Us. God, John, I am going to make you so happy, every day.

But she's not all over him, now. Something's changed -- it actually looks like Anna might cry. Her voice is soft, nervous...

ANNA (CONT'D)
You have to know. I don't know how to say it... this means so much...

We're getting a look at the most vulnerable possible version of Anna. Suddenly, she is so young, so unsure of herself...

ANNA (CONT'D)
No one ever made me feel the way you do. And when I met you, and got to know you, I didn't think it could happen. It couldn't. And that killed me, every day. But now --
(she's crying, smiling)
This is making me shy -- I don't know why. But I want you to know...

She's slowly undoing the buttons of her shirt. She's never revealed herself like this to anyone. Her hands shake as she slides off her shirt, wanting him to see all of her...

ANNA (CONT'D)
- everything -- all I am. I am yours, John. I belong to you.
(moving his hands over her skin, a whisper:)
All of me. Everything. Forever.

Tears are running down her face. She slowly kisses his fingers, then his neck, his chest.

And it finally escalates -- but now with a different kind of intensity. Anna pulls John against her whole body, pressing against him, kissing him, her shirt already down to the floor, her skirt sliding down along her legs. Her eyes are tightly shut. She's lost in this.

INT. BEDROOM, CABIN - NIGHT

We look straight down at the bed. John lies there under the sheets, staring straight up. Anna is curled next to him, nude, asleep. Nothing moves. John doesn't even blink.

EXT. TAYLOR HOUSE - THE NEXT MORNING

Overcast skies. A gray autumn morning. Bad weather is coming.

INT. TAYLOR HOUSE

John uses his key to let himself in -- he's been out all night.

JOHN

Laura?

INT. JOHN AND LAURA'S BEDROOM

John comes upstairs to see if Laura is there. The bed wasn't slept in. Laura's not here.

INT. NURSERY - MOMENTS LATER

Laura's still in her painting clothes, up on a ladder, looking down at her husband. All the walls have been painted blue. The ceiling, too.

LAURA

I couldn't sleep.

John takes it all in. She's finished every detail of the room -- it's all ready for a baby boy.

It's difficult for both of them. John just spent the night with another woman. She keeps her eyes on the walls.

LAURA (CONT'D)

A leap of faith.

JOHN

It's beautiful...

(beat)

I don't have long -- she's waiting for me at a restaurant downtown. I told her I was going to the office to pick up some papers...

John trails off. Hurting, not wanting to show it. He wants to touch his wife... doesn't know if he deserves to.

If any part of us thought he'd gotten the easy side of this, it's clear he hasn't.

Laura grabs him and he grabs her and they hold on.

JOHN (CONT'D)

Laura.

LAURA

It's okay. It's okay. I love you. I know. I love you...

Finally she brings his face up so that they're eye to eye.

LAURA (CONT'D)

I love you.

EXT. TAYLOR BACK YARD - A P.O.V. SHOT FROM BELOW

There are no curtains yet, so John and Laura are visible in the nursery window. Seen by...

ANNA WALSH

She's next to the garage. She came in through the alley.

She's watching John holding his wife. Her expression is eerily calm. Even as we follow her back to where her Toyota is parked.

INT. ANNA'S CAR

She gets in, puts the keys into the ignition... then stops... Breathing in, breathing out...

And then she goes crazy, tearing apart the inside of the car. She kicks. She screams. She claws so hard, you'd think she'll tear her own fingernails loose -- lost in a phenomenal rage. It's hard to watch. The interior of the car is destroyed.

INT. NURSERY - MOMENTS LATER

John and Laura are cleaning up paint cans and brushes.

JOHN

She'll stay at the cabin tonight. She agreed to go see a doctor with me tomorrow.

John's phone buzzes -- but it's not a call, it's a text message.

Both John and Laura read: *"It's happening. Contractions! I'm OK, going to hospital. Come as soon as U can. OUR BABY!"*

LAURA
I have to go there.

JOHN
No. She can't see you. She has to believe you and I are separated.

Laura knows he's right. Still:

LAURA
She's having our baby.

INT. HUNTINGTON MEMORIAL - MATERNITY ADMISSION DESK

John has found the ADMISSIONS NURSE.

JOHN
You admitted a patient named Anna Walsh.

NURSE
Are you a relative?

JOHN
She's having my son.

The woman nods as she looks up the name. At the same time, Roland White arrives -- John called from the car.

NURSE
I'm sorry. I don't have a patient listed under the last name Walsh.

JOHN
Try my last name: Taylor.

Odd, but okay. The nurse checks.

NURSE
No Taylors.

JOHN
That's not possible.

WHITE
(figuring it out)
She's not here. She never checked in.

JOHN
Where else could she be?

INT. KITCHEN, TAYLOR HOME - DAY

A breeze flows lazily through an open window. Laura is still home, waiting for news from John. She plugs her phone into the charger, paces back and forth a little. Worrying. Waiting.

INT. PANTRY CLOSET IN THE TAYLOR KITCHEN - THE SAME TIME

It's dark. The only light comes through the door slats

POV FROM THE PANTRY

We don't know who's watching, but have a pretty good idea. Laura is in her own world right now; no idea she's being watched. Laura looks over at a clock, ticking on a shelf...

EXT. MIKE AND ANNA'S HOUSE - EVENING

John's car pulls up and John and White get out. White looks down the line of neighboring houses. Mike and Anna's is the only one without lights on.

INT. TAYLOR KITCHEN - EVENING

There's a sound -- from somewhere in the kitchen. Laura walks into the kitchen, looks around -

LAURA
Miss Havisham?

She listens for any sounds of the cat moving: nothing. She looks to the pantry where the cat usually hides.

LAURA (CONT'D)
Miss Havisham...?

Laura walks over and reaches for the knob to the pantry door. We know that Anna is in there. Laura doesn't. She goes to the door, reaches to open it...

But it's empty -- Anna isn't in there anymore.

And then another sound -- Laura turns. It came from upstairs. It's like singing and also like music...

INT. STAIRS - MOMENTS LATER

Laura is a little scared now. We can hear her breathing. We can hear every little creak and click that an empty house makes. Then we hear the sound again -- the music.

"Rock-a-bye baby, in the treetop..."

EXT. OUTSIDE OF MIKE AND ANNA'S HOUSE - EVENING

It's quiet, here. No one's answered the bell. There's a dog barking miserably somewhere in the distance.

JOHN

You said the police already came here.

WHITE

They would have knocked on the door and then filed a report.

(something bugging him)

...Do you hear that?

He means the dog. He's already walking around toward the side of the house. John follows.

EXT. BEHIND MIKE AND ANNA'S HOUSE

It's Mike's dog that was barking. He's still got his chain attached to his collar -- not tied to anything. The dog is dirty, skinny -- no one's been taking care of him.

Right now, the dog is focused on a small vent at the base of the house. White leans down, presses open the basement window that's next to it.

The dog starts barking like crazy. Both John and White turn their heads at the sudden, strong odor.

WHITE

Goddamn...

INT. MIKE AND ANNA'S BASEMENT STEPS - MOMENTS LATER

The light comes on as the door swings open. John steps inside. As his eyes adjust, he sees:

MIKE'S BODY - at the end of the stairs. It's really ugly.

INT. JOHN AND LAURA'S NURSERY

Laura can be seen through the doorway. She probably knows she should run. But in the moment, she's also drawn by all of her maternal instincts to one room...

She slowly steps into the nursery, and sees:

The room has been completely torn apart. It's like the inside of Anna's car, everything's been destroyed.

Laura's mouth opens in shock. And there's the tune:

"...When the wind blows, the cradle will rock..."

And then she sees the worst part of all. Laura screams at:

THE LIFELESS FACE OF HER CAT

The fury of a frozen hiss. The cat's corpse is in the middle of what once was the baby's crib. Her neck is twisted and broken.

"...When the bough breaks, the cradle will fall..."

Laura's gaze shifts. It's the old music-box teddy bear underneath the rocking chair producing the song. Laura shifts to see better, revealing:

ANNA WALSH -- behind Laura, carrying a heavy crystal lamp from the bedroom.

"...And down will come baby, cradle and all..."

EXT. BEHIND MIKE AND ANNA'S HOUSE - NIGHT

John already has his phone out -- calling his wife. His heart is speeding up...

INT. JOHN AND LAURA'S NURSERY - NIGHT

Laura still doesn't know that Anna is right behind her. Her head shifts, though, when her cell phone rings. At the last second, she sees Anna swing the heavy lamp!

CRASH! The heavy lamp grazes Laura's head, IMPACTS against the wall. Laura goes down to the floor, landing hard. Anna LOOMS over her. Laura manages to roll over and KICK BACK at Anna, sending her flying back. Anna HITS the wall hard, drops the lamp and falls the ground. Laura stands, grabs the lamp and raises it up in self-preservation and rage...

ANNA

Owwwwwwwwwwww!!!!

Anna's CRY stops Laura. There's something about the sound of it. Not anger... deep animal pain.

Anna stares up at her like a wounded animal, breathing hard, one hand on her pregnant belly.

Laura's eyes track: Watery fluid running down Anna's legs. Her water has broken.

LAURA

Oh my god... You're having the baby.

Another CONTRACTION. Anna howls, holding her belly. Laura drops the lamp, moves forward, taking one of Anna's hands, cradling her into her.

LAURA (CONT'D)

Breath. Just breath... You're okay.

Anna is BREATHING HARD. Eyes screwed shut, hyperventilating against the contraction. Her muscles balled...

LAURA (CONT'D)

You're okay. Just breath...

Her breathing slows. Muscles relax a little. Laura leans over her.

LAURA (CONT'D)

Anna. I'm just going to call...

Laura gets her phone out, dials 911. It rings...

OPERATOR'S VOICE

911 Emergency...

Anna's eyes shoot open: straight at Laura. And what's there hasn't changed. Pure malevolent hate.

Anna's other arm comes around, she's found the lamp. IMPACTS Laura's skull. And this time Laura goes down, the phone bouncing away.

Anna drags herself up, over Laura. She is relentless. She hits Laura again and again with the broken lamp. She's hammering the back of Laura's skull -

Laura stops moving. She's unconscious, defenseless against the continued blows from the pregnant girl who SCREAMS AGAIN as another contraction hits her. Anna is killing her.

BLACK

SERIES OF SHOTS, IMAGES:

Images play out before us. CLOSE, saturated, hard to piece together. Two stories, two women. One fighting for her life, one bringing a new life into the world.

-- The lights on top of an ambulance. Inside, PARAMEDICS jam a needle, grab a defibrillator --

-- hospital doors. Green light. A woman's bare feet enter, blood on her legs...

-- Operating room. Gauze, sutures. Blood on tiles. Anna's face, super-close, SCREAMING. Laura's eyes... blank, nothing there.

-- Heartbeats. One, slow. Faltering. Another, fast, POUNDING. A third, small... faltering...

Hands, blood, flesh, doctors, lights, machines, syringes, the images fading away, the sounds fading away... To finally...

Just the steady small heart beat in the dark.

INT. HUNTINGTON MEMORIAL HOSPITAL - A DAY LATER

You can almost hear the echo of all the noise from the previous shot, but the old corridors is whisper quiet.

INT. LAURA'S HOSPITAL ROOM - EVENING

John has been at Laura's side the whole time. A doctor makes adjustments to her I.V. and oxygen as she opens her eyes and regains consciousness. She's disoriented at first.

JOHN

Can you hear me?

Laura makes eye contact with him and nods. Her memory is coming back. She pulls tubes out of her way, croaks:

LAURA

The baby...

JOHN

You're going to be all right. The doctor says -

LAURA

John...

JOHN

(a beat)

We don't know where Anna is.

Roland White appears in the doorway with an envelope. He sees that Laura has come to.

LAURA

Where's my baby?

White checks with John, who nods.

WHITE

Anna walked into the emergency room of San Bernardino General after she attacked you. She was already in labor. She delivered a male baby -- he was healthy, according to the hospital records.

(a beat)

She didn't have any identification when she came in. She gave what the hospital now believes was a false name -- last name 'Taylor.'

(MORE)

WHITE (CONT'D)

(then, the bad news:)

She walked out of the place later the same evening. She took the baby with her. No one there had any reason to suspect she'd do that.

(finally:)

She's disappeared.

White opens the envelope and hands John and Laura some black & white enlargements from a security camera: It's Anna, with a baby in her arms.

LAURA

Oh my god...

(then, looking up)

Where did she go?

WHITE

I have the police checking her parents' house in San Diego -- also the military base down in San Pedro.

(explaining:)

With a baby, she's going to want to go somewhere she'll feel is safe...

A beat. John fixes on the last part of what White says.

JOHN

The cabin -

Laura's breathing is getting faster. This is it. She looks into her husband's eyes:

LAURA

Get our child, John. Please. Go.

EXT. NEAR THE LAKE ARROWHEAD CABIN - LATE THAT NIGHT

John gets out of his car. He's parked a long distance from the cabin, behind a stand of trees. It's dark and quiet here. John can hear crickets, the sound of the wind up in the trees...

Under the cover of darkness, John walks over the damp grass. Wisps of fog drift through the trees.

JOHN'S POV -- THE CABIN. There's Anna's car, parked around back.

John reaches the cabin, moves silently to a window.

POV -- THROUGH THE WINDOW. The interior looks cozy, safe. Anna is asleep in the bed. Next to her, between the bed and the wall, there's a baby carrier. Sleeping inside it is:

JOHN AND LAURA'S CHILD.

The emotions play out on John's face: a father seeing his son for the first time.

EXT. OUTSIDE THE CABIN

John moves quietly around to the back of the cabin. He walks up a set of steps to the back door. It's a wooden door, but its got nine panes of glass.

John wraps his jacket around a cast iron door-stop.

Tap. Tap. Clink. A crack spiders across the pane of glass. John reaches in with his hand and carefully loosens three pieces, one at a time.

Then he reaches in and carefully turns the doorknob...

INT. CABIN

John steps in and slowly closes the door behind him. He moves quietly through the kitchen, then into the hallway that opens to the living room. There's a big stone fireplace -- the old shotgun mounted above it.

On the left is the bedroom where Anna is still sleeping. She's so close to him -- she could wake up at any moment.

INT. BEDROOM

John steps in. Moves closer. Anna is inches away from him. He leans down, OVER HER... reaching... It's agonizing.

His hand closes on the carrier's handle. John lifts up the infant carrier. The baby stays asleep.

John turns carefully, moves back along the same path. We see Anna behind him as he moves across the room -- A floorboard creaks. John FREEZES. He looks back:

ANNA IS STILL ASLEEP. Her chest rising and falling, steady.

INT. LIVING ROOM - A MOMENT LATER

John turns and sees the shotgun on the rack above the fireplace. There's no time to get it. He starts walking again, and almost steps on:

THE MUSIC-BOX TEDDY BEAR. His foot just grazed against it. John slowly crouches down, lifts the old toy up slowly... careful that it doesn't start playing its tune.

It doesn't. John makes it to the front door. He turns the dead bolt, slowly turns the doorknob, pulls...

And the security chain stops it -- John forgot to unfasten it. It's the loudest sound John's made so far. We can hear his breathing as he strains to hear whether Anna woke up.

A moment passes. Then another. It's still dark and quiet...

In the child carrier, the little boy opens his eyes. John looks down, looks into his son's eyes for the first time...

WHAM!

Anna hits John with the iron poker from the fireplace. John goes down, dazed. The child carrier and baby land hard next to him.

Anna is screaming, swinging the poker, filled with rage. Blood trickles down John's face. His vision BLURS. He's losing consciousness...

THE BABY CRIES.

John hears his son's voice for the first time. It's motivation. Anna RAISES the poker high...

John rears up, catches her around the middle and together they CRASH into a large breakfront cabinet that's filled with display dishes. Glass and porcelain fly everywhere.

He staggers back and she comes at him again with the poker which he CATCHES, swings her whole body by it. She goes flying backward across the living room. Her eyes meet with John's just before her head hits the stone fireplace mantel with a sickening thud.

The shotgun falls to the floor, knocked from its rack by Anna's impact. But John won't need a gun.

Anna's down on the floor. Not moving.

INT. JOHN'S CAR - MOMENTS LATER

John is bleeding, bruised, still carrying the child as he slides into the car. He sets the carrier down on the floorboard in front of the passenger seat.

He puts the teddy bear on the seat next to him and searches through his pockets for his keys.

For an agonizing beat, he can't find them. Then he does.

EXT. OUTSIDE THE ARROWHEAD CABIN

The Lexus rolls over the thick layer of pine needles and toward the gravel driveway through patches of fog in the moonlight. Boughs from the big pine trees brush against the sides of the car.

INT. JOHN'S CAR - CONTINUOUS

JOHN'S POV: THROUGH THE WINDSHIELD

Speeding up, the headlights illuminate the winding gravel drive. He looks down at his son in the carrier. The boy's wrapped in a blanket, bright eyes looking up at his father. John tears his eyes away, back to the road...

ANNA WALSH is standing 20 yards in front of him. She's got the shotgun raised at her shoulder.

BOOM! The windshield of the Lexus **IMPLODES** in a shower of glass, the seat back where John's head was a moment before **SHREDDING**.

John hits the gas -- trying to keep the car on the road. The baby **SCREAMING**. The figure of Anna **LOOMING** in front, aiming again...

BOOM!

The gun never shoots. The sound we hear is the car colliding with Anna's body. She **SLAMS** onto the hood, tumbles toward John and impacts against the windshield. Coming to rest right in front of John:

Her face is pressed against the glass. Her neck is broken.

Just the sound of the engine ticking cool. Then...

"Rock-a-bye baby, in the treetop..."

The impact threw the little bear against the dash. It landed down in the baby carrier. Now it's playing its lullaby. John's son has his arms wrapped around the bear.

EXT. NEAR THE ARROWHEAD CABIN

"...When the wind blows, the cradle will rock..."

John starts the car, pulls away, Anna's body rolling off to the side. The car accelerates down the drive, around the bend and out onto the road that leads back to Pasadena.

INT. JOHN'S CAR

John's driving. Fast enough that there's a lot of wind inside the car, now. He looks down at his son and the kid smiles as he holds onto the little bear tightly.

INT. LAURA'S ROOM AT THE HOSPITAL - LATER

It's been all Laura's doctors could do to keep her from leaving the hospital to go find John and the baby.

INT. HALLWAYS OF THE HOSPITAL

John carries his son back to his wife. White came out to meet him at the door. Other people watch from the sides.

INT. LAURA'S ROOM AT THE HOSPITAL

When John comes in, Laura gets up and out of the hospital bed. Her arms reach for:

THEIR BABY BOY

Who reaches his little hands and little fingers out in the direction of his mother. She holds him for the first time.

Laura is crying without realizing it. John's arms are around her, holding his family together. The police wait in the hallway at a respectful distance.

Laura looks down at their son, feels his warmth against her skin.

LAURA
(to John:)
He's got your eyes.

And with that the camera pulls back, and up -

EXT. PASADENA CALIFORNIA - AT THE BREAK OF DAWN

- and glides up over Huntington Memorial, and the jigsaw-shaped neighborhood of Madison Heights, and the city of Pasadena and then all of Southern California... As we finally -

FADE TO BLACK.