

# **The Death Stone**

A Tragedy

by

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FADE IN:

MARDI GRAS - NEW ORLEANS - FAT TUESDAY

Paper dragons drift above the shoulder-to-shoulder crowd. Women flash for beads from the balconies above. A dancer in an evil jester costume with red eyes startles unsuspecting revelers.

EXT. RUE BOURBON

A young woman JILL is jostled by the throng until she loses her direction. She is dressed sexy like a teenager despite being in her early twenties-- proudly displaying her belly button ring above hip-hugger jeans.

Jill glances around and finally spots her boyfriend SEAN pushing through the crowd with the rest of their group. At thirty-three Sean is ten years her senior. Sean also dresses like a kid-- his jeans are slung low and his baseball cap is old and ratty.

A group of college students notice the many strings of beads around Jill's neck and begin chanting FLASH FOR BEADS! She willingly raises her tiny shirt and shows her boobs.

The other two women in her group are dressed in party costumes and are not sporting any beads. One of them, MARY ANN, cannot hide her displeasure. JOYCE laughs.

MARY ANN  
What's the big deal?

Joyce looks wistful.

JOYCE  
I think they're perfect.

MARY ANN  
Oh, my God, I'm sorry. I wasn't thinking.

Joyce excuses herself through the crowd. Mary Ann follows her to the ladies room. Jill laughs and collects her beads, pushing herself away from the group of boys.

Suddenly a STRING OF FIRECRACKERS pops off and surprises her.

She turns and is startled by the EVIL JESTER. He runs off as if she had scared him. She recovers and notices she has lost her friends.

INT. BEER GARDEN

Sean fights through the crowd to get to his bother-in-law SCOTT, standing in line with KEN. Ken is the dark 'artist' type, Scott the old money type.

Both Scott and Ken are a little older than Sean. They are dressed office casual-- except for the strings of beads around their necks.

KEN  
'Trojan, because what happens in Vegas  
doesn't *always* stay in Vegas.'

Scott laughs.

SCOTT  
That's good. That's what I pay you for.

The drinks arrive.

KEN  
I left my wallet in the room.

SCOTT  
I got it.

Scott looks across the patio and locates his wife outside the toilets.

EXT. LADIES ROOM

Mary Ann waits for Joyce. She fidgets in her flimsy "Miss Mardi Gras" skirt. She tosses the cheap hand-held feather mask in a nearby trash can. She gets impatient and steps back into the ladies room.

INT. LADIES ROOM

Joyce is standing at the mirror. She removes her mesh-draped headpiece and examines her bald head-- looking for any sign of hair. She is wearing a "Venetian Sorceress" costume. She guzzles her drink.

Mary Ann stands in the doorway watching Joyce; she is already a little tipsy.

MARY ANN  
You had better watch your drinking.

JOYCE  
Whatever for?

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MARY ANN  
Are you just giving up?

Joyce stops and looks right into Mary Ann's eyes.

MARY ANN (cont'd)  
You stopped going to Chemo?

JOYCE  
Who told you?

MARY ANN  
(beat)  
Ken told Scott and...

JOYCE  
Look, I'm not going to wither away under  
some toxic radiation bath like my mother.

MARY ANN  
How long have you been skipping the  
sessions?

JOYCE  
I never went to any.

They exit.

EXT. BEER GARDEN

Ken and Scott cross to meet the girls coming out of the  
ladies room.

KEN  
Her aunt supposedly has some miracle  
cancer cure.

SCOTT  
The crazy one?

KEN  
They're all crazy.

EXT. LADIES ROOM

Joyce smiles mischievously. The men cross to join them.

MARY ANN  
Don't mention it to Ken... I promised  
Scott I wouldn't mention it.

Joyce is greeted with a beer from Ken, which she gladly  
takes.

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KEN

Are you sure it's this end of the quarter?

JOYCE

Positive.

They all turn toward Jill, holding beers-- Sean with two. Jill is laughing and more than a little tipsy. She has to be rescued by Sean from yet another gang of boys.

JILL

Enough, enough!

Scott watches Jill and Sean embrace and laugh, clearly not pleased that they are enjoying themselves. Mary Ann notices that Scott is preoccupied with Sean and Jill.

SEAN.

Your aunt's a magician?

Joyce smiles.

JOYCE

She would call herself a sorceress.

Ken slips a hand into Joyce's.

KEN

Are you OK?

JOYCE

Fine.

(beat)

It's down here.

Joyce lets go of Ken's hand and leads them into a cobblestone alley lined with tiny shops.

EXT. NARROW ALLEY

Scott, Mary Ann, Ken, Joyce and Sean walk on past a *Fortune Teller* and a *Palm Reader*. Jill lags behind. She finds herself staring through a small doorway at an old woman in a tiny storefront shop. The woman motions for Jill to join her.

At the end of the alley is a small sign that reads simply, *Magic*. Joyce opens the door to BELL SOUNDS from a string of cowbells hung around the inside doorknob. Everyone enters except Sean, who turns back to locate Jill.

INT. PALM READER'S SHOP

Jill practically trips into sitting on a tiny stool.

JILL  
Thank you. I...

PALM READER  
I know.

She takes Jill's hand.

JILL  
You know what?

PALM READER  
You fear your death is near...

JILL  
Yes.

PALM READER  
Did someone close to you die?

JILL  
Yes. How did you know?

EXT. PALM READER'S SHOP

Sean finds Jill and ducks into the shop to rescue her.

INT. PALM READER'S SHOP

Jill stands and goes to Sean, dazed. He puts an arm around her and leads her out.

PALM READER  
That'll be twenty dollars.

Sean pulls out a clump of bills and counts out twenty, it is about all the cash he has.

INT. MAGIC SHOP - SAME

Joyce's aunt STREGA, an eccentric woman, smiles and comes around from behind the counter. She is dressed like a Gypsy. She and Joyce hug.

JOYCE  
It's so good to see you.

STREGA  
You made the right decision to come.

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CONTINUED:

Mary Ann, Scott, and Ken nod and say the appropriate pleasantries.

STREGA (cont'd)  
And you are Mary Ann.

Strega looks right through Mary Ann. It shakes her. Everyone quickly becomes enthralled by things in the shop. Strega has a long look at Joyce. What she sees concerns her.

STREGA (cont'd)  
You look so much like your mother.

She produces a small beaker of cloudy liquid.

JOYCE  
What is it?

STREGA  
An old family remedy. It has worked for me.

JOYCE  
Did my mom use it?

Joyce reaches for it and Strega pulls the bottle back.

STREGA  
It only works if you want it to work.  
(beat)  
Your mother...

Joyce smiles and reaches for it again, and again Strega pulls it away.

STREGA (cont'd)  
Your mother quit as well.

JOYCE  
I'm not quitting.

Joyce becomes defensive. Strega is undaunted.

STREGA  
What happened to your *will*? You were so strong when you were younger.

JOYCE  
I still have it.  
(beat)  
With *your* help-

(CONTINUED)

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STREGA

You have to find it within yourself.

Strega wraps the potion in tissue and puts it in a small brown bag. She hands it to Joyce.

STREGA (cont'd)

You have to *want* to live. It's up to you.

JOYCE

(weakly)

I do.

The others become fascinated by the assortment of magic items.

SCOTT

Look at all this junk.

Scott pulls open a large telescoping horn.

JOYCE

That's a trumpet.

She speaks into it; her voice sounds as though it is coming from across the room.

JOYCE (cont'd)

*Although I walk through the valley of death...*

She starts laughing. Scott lifts out what looks like a magic wand with a hinge in the middle.

JOYCE (cont'd)

Lazy tongs.

Joyce takes a few scarves and lays them flat on the table. With a little hidden flick from her wrist she makes them appear to levitate on their own.

SCOTT

How do you know about this stuff?

MARY ANN

We used to stage séances.

Mary Ann looks around and finds a can of paint.

MARY ANN (cont'd)

You coat something with this and it glows.

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Ken looks at the can, it says, sulphur-based. He picks up a stack of Tarot cards. Scott drifts over and checks out the book section.

KEN  
You knew her mom?

MARY ANN  
Yes.

KEN  
Did she really dress like Stevie Nicks?

MARY ANN  
With pointed shoes.

Mary Ann thinks about their childhood.

MARY ANN (cont'd)  
We spent the whole first grade dressed  
like "*I Dream of Jeannie.*"

Joyce crosses back to join them. Ken finds a crystal ball.

STREGA  
If you can see, it will show you things.

Ken smiles, he looks into it and sees the distorted reflection of everyone else. For an instant they are hideous and appear to be screaming. He sets it down abruptly and notices several tiny billows.

KEN  
What are these?

JOYCE  
Tiny billows, for making drafts.

Ken pulls out a thin black cloak and black gloves.

JOYCE (cont'd)  
My mom took all this kind of stuff away  
from me.  
(thoughtfully)  
She thought she could run away from it.

SCOTT  
From what?

MARY ANN  
From the occult.

(CONTINUED)

CONTINUED: (4)

JOYCE  
From Death.

STREGA  
From life.

Joyce surveys the assortment of props and is suddenly emotional. Ken hugs her.

Mary Ann notes that Sean and Jill are still in some deep conversation outside. Everyone looks.

While they are distracted Strega pulls a leather box out of a dusty velvet sack. Inside are six indentations marked WHO, WHAT, WHEN, WHERE, WHY AND HOW. Only one stone remains; the HOW stone, black and shinny.

She places it near Joyce and closes it. Burnt into the lid are the words, DEATH STONES.

Jill and Sean enter and join everyone. Mary Ann gets an idea to cheer-up Joyce.

MARY ANN (cont'd)  
You want to have a séance?

She smiles, devilishly. Jill perks up.

JILL  
Can you really raise the dead and ask them questions and all?

MARY ANN  
Sure, can't you Joyce?

JOYCE  
I once could. Who do you want to reach?

JILL  
My mother committed suicide on Christmas day.

JOYCE  
(beat)  
Sure we can try to reach her.

Joyce smiles and nods approvingly. Jill crosses to Sean all smiles.

MARY ANN  
No wonder she's a little emotional. Poor thing. New Orleans is the last place she should be.

JOYCE  
She'll be *perfect*.

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MARY ANN

What do I have to do?

JOYCE

Find out all you can-- things that she thinks no one else knows. Maybe Sean can help.

Mary Ann shakes her head, no.

MARY ANN

He'll never be able to keep his mouth shut.

JOYCE

Then get something material, a keepsake is great-- a piece of jewelry...

Joyce begins to collect the items she will need for a séance.

MARY ANN

Oh, I know the perfect thing.

They glance up at Jill across the shop and notice that she is preoccupied with the DEATH STONES box Strega left out for Joyce.

Strega watches Jill as she reaches into the box. The HOW stone seems to move into her hand. Strega crosses to her, anxiously. She takes the stone from Jill and puts it in Joyce's palm.

Joyce stares down at the stone while Strega watches for her response. She slowly closes her hand around it.

IMAGE - JOYCE FLASHES A WHITE HOSPITAL ROOM, WITH KEN AT HER SIDE. SHE WAKES WHEN MARY ANN ENTERS-- WEARING A HOT RED SKIRT. IN THE VISION MARY ANN AND KEN EMBRACE THEN SEPARATE, SENSING HER WATCHING.

Joyce recoils and Strega takes the stone and returns it to the box. Ken looks up to Strega whose focus remains on Joyce. Joyce staggers a bit and has to be held up.

KEN

What's wrong?

JOYCE

Nothing, I'm fine, just a little tired is all.

Jill can't keep her eyes off the box.

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JILL  
What is that?

Joyce avoids Strega's inquisitive eyes.

STREGA  
A game.

Ken looks down at the box of *Death Stones*. Scott stands over his shoulder, suddenly interested.

KEN  
A game?

STREGA  
Six games actually. Who, what, when, where, how, and why.

SCOTT  
Seriously?

JOYCE  
What have you done?

STREGA  
In the right hands they are each very powerful. Together...

EXT. PALM READER'S SHOP

Jill waits outside while they all say their good-byes to Strega. She finds herself staring through the next doorway at the old woman Palm Reader.

INT. MAGIC SHOP

Strega and Joyce hold a long hug.

STREGA  
What you saw does not have to be.

Strega stares at Joyce who avoids her eyes.

STREGA (cont'd)  
You do not have to die that way.

Ken glances at the box on his way out. He opens it, reaches down, and the HOW stone seems to jump into his palm. He looks up at Strega, who is preoccupied with Joyce, and slips it into his pocket.

EXT. MAGIC SHOP

They all stumble out.

INT. MAGIC SHOP

Strega watches Ken leave last. He closes the door without turning. Suddenly she feels a chill and immediately realizes why. She crosses to the DEATH STONES box, opens it, and confirms that the HOW stone is gone.

EXT. PALM READER'S SHOP

Sean guides Jill gingerly through the crowd of revelers, who begin to bother her. Jill is lost, looks at her palm.

They all watch Sean lead her away.

SCOTT

How long have they been together?

MARY ANN

(sarcastically)

About a week.

INT. MAGIC SHOP - SAME

Strega stands in the latticed window and watches the crowd envelop them.

EXT. FRENCH QUARTER

Sean walks Jill toward the hotel.

JILL

I have no life line.

SEAN

You looked a little gullible and she just ran with it is all.

JILL

I am not gullible.

SEAN

You are not going to die young.

JILL

How do you know?

SEAN

You are not your mother.

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She looks him in the eyes. He smiles and gives her a kiss.

INT. KEN AND JOYCE'S HALLWAY - SUNDAY NIGHT

Ken follows Joyce up the stairs. At the landing he puts down the luggage in order to find his keys. Joyce continues walking down the dark hallway.

KEN  
Here let me help you.

JOYCE  
I can open a door.

Joyce flips on the hall light it and illuminates the long hallway, and the large window at the end.

INT. KEN AND JOYCE'S APARTMENT

Ken and Joyce enter their modest two bedroom apartment. Joyce is weak, she puts a hand on the wall to steady herself. Ken sets the suitcases in the entranceway and walks her down the hall to the bedroom.

EXT. WOODMAN HOME - SAME

A BMW pulls into the drive and parks. The electronic gates close. Mary Ann and Scott get out. Mary Ann walks toward the garage.

MARY ANN  
I'll be right in.

Scott nods and enters through the kitchen door. Mary Ann climbs the stairs to the apartment above the garage.

INT. SEAN'S APARTMENT

Mary Ann enters. Pizza boxes and clothes litter everything. The coffee table is a field of beer bottles and cans. The couch is still folded out into a bed.

Mary Ann looks around on the night stand. She immediately finds what she is looking for; a girl has left her necklace and earrings. She opens the locket. It has an inscription addressed to Jill signed, *Love Mom*.

INT. WOODMAN STUDY

Old books decorate the walls. Awards and photos of Scott and Mary Ann with famous people fill the shelves and line the bookcase.

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The furniture is a mixture of dark wood and dark leather. Scott's prized possession is a collection of shotguns, locked in an elegant glass front cabinet.

Scott stands in the window with a scotch and his thoughts. Mary Ann enters from the hall.

MARY ANN

Coming up?

The maid NENET steps in the side door. She is cute, like a doll is cute, with shiny black hair and deep blue eyes.

SCOTT

We're fine.

NENET

Thank you.

Nenet sees Mary Ann and ducks out. Mary Ann crosses after her toward the kitchen.

SCOTT

I put your wine upstairs.

(beat)

I have some work to do.

He turns to her. They share an unspoken moment. Mary Ann nods, turns, and exits into the foyer.

Scott makes another Scotch at his little bar. Headlights flash across the window. He crosses and watches Sean get out of his old Cadillac convertible.

INT. SEAN'S STUDIO APARTMENT - ABOVE THE GARAGE

Sean enters, turns on the TV, and trudges over to get a beer. On the refrigerator door is a picture strip of him and Jill taken in a photo booth. She makes a different funny face in each frame.

Scott KNOCKS at the door then enters.

SEAN

Beer?

SCOTT

No thanks.

Scott crosses and turns off the TV.

SEAN

What are you doing?

(CONTINUED)

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SCOTT  
Who's Jill?

SEAN  
Doesn't change a thing.

Scott looks at him.

SEAN (cont'd)  
Who's Nenet?

Sean grins.

SCOTT  
What is that supposed to mean?  
(beat)  
She's the daughter of an old friend.

Sean is still skeptical.

SCOTT (cont'd)  
Maria, my family's maid.  
(beat)  
Are you going to marry her or not? I  
mean, I can find someone else.

SEAN  
Who?  
(can you find)

SCOTT  
(beat)  
Here.

Scott writes a check and sets it on the counter near the door.

SCOTT (cont'd)  
Do we have a deal?

He exits without another word. Sean looks at the check; it is written out to him for ten thousand dollars.

SEAN  
Hey.

Scott stops at the top of the steps.

SEAN (cont'd)  
You get my Trojan idea?  
(pause)  
'What happens in Vegas doesn't *always*  
stay in Vegas.'

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Scott smiles a knowing smile.

SCOTT  
Yeah. It's good.

SEAN  
What's it worth?

Scott turns to go down.

SEAN (cont'd)  
An idea like that?

SCOTT  
We'll talk about it if we get the  
account.

INT. WOODMAN ENTRANCE HALL

Scott returns and pauses before entering his study. He looks up the winding staircase and sees the light go off in the master bedroom.

He walks around behind the stairs to the maid's quarters and KNOCKS, softly.

EXT. NENET'S ROOM

The door opens on Nenet in a robe. Scott hands her back her hairbrush.

SCOTT  
You must have dropped this.

Scott smiles, uncomfortably.

SCOTT (cont'd)  
Congratulations, you are engaged.

Nenet does not understand. Scott slips into her room and stands in the open doorway.

SCOTT (cont'd)  
You understand? Sean marry you. You get  
your papers.

He smiles and suddenly she understands.

NENET  
Thank you.

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He looks into her eyes. She takes his cocktail from him and slowly kneels at his feet-- and REACHES UP TO UNZIP HIS TROUSERS. When he realizes what she intends to do he stops her.

SCOTT

You don't have to do that.

The study door CLICKS shut. Scott turns at the sound, down the hall the study door is just in view. He helps Nenet to her feet.

INT. STUDY

Scott enters, expecting a confrontation. Mary Ann is not there.

INT. MASTER BEDROOM

Scott peeks in on Mary Ann. She is feigning sleep. He slips in and empties his pockets on the dresser. He turns, Mary Ann is lying on her side, facing away.

CUT TO:

INT. KEN AND JOYCE'S APARTMENT - FRIDAY EVENING

Ken climbs the final flight of stairs loosening his tie and unbuttoning his collar. He fumbles with a bag of groceries to get to his keys and pulls the DEATH STONE out of his pocket.

He stares at it for a second then slips it back in his pocket and pulls out the keys.

INT. KEN AND JOYCE'S APARTMENT

Ken enters; not hearing Joyce, he calls up the stairs.

KEN

Joyce?!

JOYCE

(O.S.)

I'm in here.

INT. KEN AND JOYCE'S KITCHEN

On the refrigerator is a watercolor picture of Joyce painted by a child. It depicts her seated in front of the class with a big red apple on her desk.

Ken enters and gets a beer.

INT. BATHROOM - SAME

Joyce stands at the mirror noting that her hair has begun to grow back.

KEN  
(O.S.)  
Are you OK?

Ken JIGGLES with the door knob.

JOYCE  
Don't come in!

She quickly ties a scarf around her head. Even with short hairs, and still looking a little thin, she is a beautiful woman.

INT. KEN AND JOYCE'S HALLWAY

Ken navigates several cardboard boxes that are in various stages of packing. He glances into one and notices some of Joyce's old books. In another is a jewelry box from her childhood.

He lifts the lid and the SONG plays. Along with the mostly costume jewelry is a necklace with a stone the same shape as the *Death Stone* hanging from it, only it is painted with bright flowers.

Ken reaches in his pocket and pulls out the HOW STONE. It begins drawing him in. This time, he squeezes it.

IMAGE - KEN SEES A LARGE HOUSE. THE FRONT DOOR IS AJAR. IT OPENS AND A YOUNG MAID LOOKS UP AT HIM; IT IS NENET. HER EYES ARE GOUGED OUT. SHE IS AIMING A SHOTGUN AT HIM. AT THE LAST INSTANT SHE TURNS TO SOMEONE COMING UP BEHIND HER.

He shakes it off and puts the stone away. Joyce opens the door and immediately sees that he is shaken.

JOYCE  
What are you doing?

KEN  
What's all this?

JOYCE  
It's all for the salvation army.

KEN  
Joyce, you can't give up.

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JOYCE

I am not giving up. I've been meaning to get this stuff out of the attic is all.

Ken reaches in his pocket and pulls out the STONE.

JOYCE (cont'd)

How did you get that?

KEN

I don't know. I must have picked it up by accident.

He smiles, Joyce does not.

JOYCE

Give it to me.

Suddenly Ken is no longer smiling.

JOYCE (cont'd)

Ken, what did you see? Ken?!

(beat)

Was I there?

Joyce snatches it from him.

KEN

What did you see?

The doorbell DONGS.

JOYCE

Answer the door.

Ken opens the door and Sean and Jill enter.

INT. BATHROOM

Joyce steps in and quickly puts the stone in her make-up kit.

INT. KEN AND JOYCE'S HALLWAY

Joyce puts on a happy face and greets them.

JOYCE

Are you ready for a visitation?

Jill smiles wanly.

JILL

Can I use your bathroom?

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Joyce leads her into the bathroom, and Sean goes to the kitchen.

SEAN  
(O.S.)  
Beer?

KEN  
I'm good.

Joyce turns to Ken.

JOYCE  
What did you see?

KEN  
A shotgun.

JOYCE  
You were shot? When? Why? How old were you? Was I there?

KEN  
No.  
(beat)  
I don't know.

JOYCE  
Who shot you?

KEN  
I don't know Joyce, I didn't recognize them. It was fast.

JOYCE  
Them?

KEN  
What did you do with the stone?

She turns to the bathroom.

JOYCE  
I put it away.

INT. BATHROOM

Jill opens the make-up kit and chooses a lipstick. She notices the STONE. She reaches for it, looks at it. Slowly she closes her hand around it.

IMAGE - JILL SEES THE EXTERIOR FACADE OF A GOTHIC STYLE HOSPITAL, AGAINST A BLUE SKY. A CROWD OF ANONYMOUS PEOPLE STARES DOWN AT HER, HORRIFIED. A CLOUD DRIFTS BY. AT THE LAST INSTANT SEAN JOINS THE GROUP OF ONLOOKERS.

It all seems very real. Jill realizes that she is seeing her own suicide. The door opens and Joyce steps in, anxiously. She takes the stone from Jill and puts it in her cardigan pocket.

INT. KEN AND JOYCE'S LIVING ROOM

Joyce has the room set-up for a séance; muslin is hung like curtains to make the space more intimate. A round table is covered with a red velvet cloth. In the center is the crystal ball. Candles are all around the room.

Sean sees that the look on Jill's face has changed. Joyce can now see that Jill is shaken.

JOYCE

Would you like to lie down, honey?

Jill nods her head, Joyce leads her down the hall to a guest room.

INT. GUEST BEDROOM

Jill sits on the bed and Joyce sits next to her.

JOYCE

I lost my mother when I was your age.

Joyce stares at herself in the mirror. Jill glances up at Joyce's reflection and she looks away.

JOYCE (cont'd)

Jill, honey. What was in your vision?

(beat)

When you held the stone?

They make eye contact in the mirror.

JILL

I saw myself lying on the ground next to a tall building, with people looking down on me.

JOYCE

You had just fallen?

Jill returns to the image in her mind.

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JILL

Jumped.

Jill can immediately see the concern on Joyce's face.

JILL (cont'd)

It's going to happen isn't it?

JOYCE

It's only real if you make it real.

(beat)

Think of it as a challenge. Perhaps if you remain on this current course it will happen, but if you let go of your mom... stop blaming yourself...

JILL

What did *you* see?

JOYCE

I saw myself at the hospital with you all around, no big surprise. It was just the power of suggestion. You're depressed about your mother so you saw your suicide, see?

JILL

It was so real.

JOYCE

The *power* of suggestion.

Sean enters and Jill turns to him. Joyce remains facing the mirror. She can see right through herself.

SEAN

Are we alright?

JOYCE

She's fine.

Sean lead Jill out.

JILL

I want to go home.

Joyce takes out the stone and closes her hands around it.

IMAGE - JOYCE FLASHES A WHITE HOSPITAL ROOM, WITH KEN AT HER SIDE. SHE WAKES WHEN MARY ANN ENTERS, SHE IS WEARING A HOT RED DRESS. JOYCE IS WATCHING HERSELF SEEING MARY ANN AND KEN EMBRACE THEN SEPARATE, SENSING HER WATCHING.

She quickly puts it back in her pocket when the doorbell again DONGS.

EXT. KEN AND JOYCE'S FRONT DOOR

Ken opens the door for Mary Ann and Scott. They enter just as Joyce is coming up the hall.

Joyce looks at Mary Ann; she realizes that *Mary Ann is wearing her red dress and Ken the same jeans and old blue oxford shirt that they were wearing in her vision.*

Joyce faints. Ken catches her. Scott is the only one who notices the STONE falling out of Joyce's cardigan pocket and tumbling across the carpet.

Sean and Jill rush in from the living room. Ken and Scott lie Joyce on the couch. Mary Ann is fanning her face with one of the billows. Ken picks up the phone and dials 911.

KEN

Hello, yes, I need an ambulance...

EXT. HOSPITAL - LATER

Scott, Mary Ann, Sean and Jill rush across the parking lot toward the hospital.

Jill suddenly freezes. She looks up at the facade of the hospital-- *IT IS THE HOSPITAL IN HER DEATH SCENE.*

SEAN

Jill? What's wrong, honey?

JILL

I saw my death, in the stone.

SEAN

Stone?

Scott holds the door for them. Mary Ann enters. Jill won't take her eyes off the roof's ledge.

INT. HOSPITAL ROOM

Joyce is sitting up in bed. Ken is by her side. She appears to be gathering her faculties. The room is identical to the room in her vision.

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The door opens. Scott and Mary Ann file in. Mary Ann stands next to Ken in her red dress. Joyce looks at them and suddenly becomes hysterical; starts hyperventilating.

Ken doesn't know what to do. He looks around for the doctor, anyone. Mary Ann rushes to her, but that seems to make her worse.

Joyce looks around, frantically. All the machinery is exactly how it was in her vision, the curtains the same dull grey-- the light fixture just off-center.

MARY ANN

Joyce?

The hospital room door opens and Jill enters with Sean. Joyce again begins to panic.

KEN

What is it, Joyce?

JOYCE

The death stone... I saw this scene.

JILL

The power of suggestion.

(beat)

Joyce? You said...

Joyce looks up at Jill; she is in shock. She is trying to say something. Jill freaks and bangs out the door.

KEN

Easy, honey, easy.

Joyce's eyes roll back into her head and her breathing weakens. She harnesses all her will and focuses on Ken.

JOYCE

What was your scene?

Ken kneels at her side and holds her hand.

KEN

You weren't in it sweetheart. I'm sorry.  
It's the truth.

Joyce finally smiles, wanly, and her eyes close.

KEN (cont'd)

Sweetie, don't go!

(CONTINUED)

CONTINUED: (2)

MARY ANN  
NURSE!!!

Joyce's vital signs begin to dim. The doctors and nurses burst through the door.

INT. HOSPITAL LOUNGE

They all tumble into the waiting room in a daze. Ken sits hard.

JILL  
Did she die?

SCOTT  
What happened?

JILL  
The stone. It works. Don't you see?

Ken searches in his pocket but he does not have the stone. Scott looks away.

MARY ANN  
Nonsense.

SEAN  
Jill, honey, she has cancer...

They all turn; the doctors and nurses are shuffling out, Ken crosses and has a word with the LEAD DOCTOR. They all watch as he speaks to Ken, shaking his head from side to side.

JILL  
(to Sean)  
She told me what she saw.

Ken, stunned, crosses back to the others.

KEN  
She fell into a coma. It's all they can do. It's up to her now.

MARY ANN  
Would you like someone to stay with you?

KEN  
No, he said to go home. He'll call if anything changes.

Jill begins to lose it. Suddenly the building closes in on her. She sees the sign to the ROOF.

(CONTINUED)

CONTINUED:

JILL

It works.

She suddenly runs off down the hall.

SEAN

Jill!

Sean races out after her.

EXT. HOSPITAL - NIGHT

Sean catches up with Jill out front. She again looks up at the building. Sean follows her gaze; looks at the full moon.

JILL

Take me home.

Sean tries to calm her down.

SEAN

Wait.

JILL

I jump off that building.

SEAN

Why?

JILL

My death. I saw my death scene. It's here.

SEAN

How, Jill, how could it know that? Why would you kill yourself?

When she realizes she is standing on the very spot, she breaks free and runs off across the drive-- right in front of an oncoming ambulance.

INT. HOSPITAL LOBBY

They hear a SCREECH; Mary Ann, Scott, and Ken run to the window and see that Jill was *not* hit.

EXT. HOSPITAL PARKING LOT

Sean catches up with Jill.

SEAN

You are not going to commit suicide.

(CONTINUED)

CONTINUED:

JILL  
How do you know?

SEAN  
Because I won't let you.

Scott and Ken run out, dazed, followed by an upset Mary Ann. Sean crosses back to meet them. Scott looks at Jill, severely.

SCOTT  
Did you tell her about Nenet?

Jill glances at Sean, having heard Scott's question.

SEAN  
No. What difference does it make?

Jill turns to Sean.

JILL  
Who's Nenet?

SEAN  
Scott's maid. He wants me to marry her so she can get her citizenship.

Jill pulls away from him.

JILL  
And you're considering it?

SEAN  
It's worth ten thousand a year.

Jill walks away.

SEAN (cont'd)  
It's just an arranged marriage, Jill.  
Jill?

He goes after her.

SEAN (cont'd)  
I still want to see you.

She scowls at him and walks off.

SEAN (cont'd)  
(calling to Jill)  
Come on, honey.

(CONTINUED)

CONTINUED: (2)

MARY ANN  
What happened?

Across the lot, Jill leans against Scott's BMW sedan.

SEAN  
She um... She doesn't like hospitals. Can we drop her off?

MARY ANN  
(condescendingly)  
What do you mean she doesn't like hospitals?

Mary Ann has a tendency to ride Sean.

SEAN  
Not now.

Scott puts an arm around Mary Ann and leads her toward the car.

MARY ANN  
What? What did I say?

Sean turns to a distraught Ken; he can't find the words so he merely puts an arm around him and walks him away.

KEN  
She had months...

Ken can't get the sentence finished before choking up.

SEAN  
Don't. Don't try to talk about it. You'll just end up blabbering like an idiot.

INT. KEN AND JOYCE'S LIVING ROOM - LATER

Ken enters and turns on all the lights. He gets down on his hands and knees and searches around on the floor for the stone. Failing that he takes apart the couch cushions-- no stone.

INT. WOODMAN KITCHEN - SAME

Mary Ann sits at the kitchenette while Scott goes to the refrigerator and pours her a glass of Chardonnay. When he exits she gulps the wine and crosses to pour another glass.

INT. KEN AND JOYCE'S KITCHEN - SAME

Ken flips on all the lights. The kitchen has a woman's touch - Joyce's touch - cover over the toaster, little flour and sugar canisters with daisies on them. He gives the kitchen and hall floor a search. Still he finds no stone.

On the bulletin board is the watercolor picture of Joyce. The red eyes now appear to be gouged out. Ken remembers the image of Nenet with the bloody eyes. He shakes it off, rips the painting off the wall, and stuffs it in the garbage.

INT. WOODMAN STUDY - NIGHT

Mary Ann enters, dressed for bed. Scott has his back to her. He pours himself another large splash of Scotch. She stands looking at him. He is oblivious.

MARY ANN  
I'm going to bed.

She does not move. He does not turn.

SCOTT  
I'll be up in a little bit.

When she has gone he reaches into his pocket and removes the STONE. He stares at it. Nothing happens right away.

SCOTT (cont'd)  
Show me my *death!*

One by one his fingers close around the stone.

IMAGE - SCOTT SEES MARY ANN HOLDING A SHOTGUN ON HIM. SHE PULLS THE TRIGGER.

He recoils at the vision and tosses the stone on the bar top. Then, as if possessed, he reaches down and holds the stone again.

IMAGE - THE SHOTGUN SHOOTS. THE IMAGE ENDS IN A MUZZLE FLASH.

Scott tries to shut out the vision. He thinks about Nenet kneeling and the sound of the door closing on Mary Ann.

He crosses to the gun cabinet. Three shotguns and a few rifles are all in their slots. He checks-- they are locked with a cable.

He gets the keys to the gun cabinet out of one of the slots in the top desk drawer and hides them in a potted plant.

(CONTINUED)

CONTINUED:

Mindful of the hall door, he pays no attention to the kitchen door; it is ajar. Nenet looks in and inadvertently sees him burying the gun cabinet key.

He crosses back to the desk and pulls the drawer all the way out. In the back, behind the pencil tray is a REVOLVER. He gets it out and shoves it down his trousers.

The phone RINGS and nearly scares him out of his wits. He answers it.

KEN

It's me.

SCOTT

Is everything alright?

KEN

I can't find the stone?

SCOTT

(pause)

Ken, it's alright to take some time off.

KEN

Thanks.

The phone CLICKS off and Scott hears the DIAL TONE. He sets down the phone and opens his other hand and drops the stone before the vision comes again.

INT. KEN AND JOYCE'S APARTMENT - MORNING

Ken wakes on the sofa bed. The cushions are strewn all over the living room. He rolls off and searches under the mattress. He finds only a few coins.

INT. WOODMAN STUDY - SAME

Scott is dressed for work. He slips behind his desk, quietly opens the top desk drawer, and puts the REVOLVER away.

MARY ANN

(V.O.)

Scott?

Mary Ann looks in and notices the safe is open. Scott slips the hand with the stone in it behind his back, rather conspicuously.

MARY ANN (cont'd)

What are you doing?

(CONTINUED)

CONTINUED:

Mary Ann notices his behavior is suspicious. He shrugs. She saves him having to make something up.

MARY ANN (cont'd)  
I'm going up to see Sean.

He looks over at the gun cabinet. The shotgun is still there. Mary Ann follows his glance. He waits for her to exit out the kitchen door before opening his hand and staring at the stone. He closes his hands around it.

IMAGE - MARY ANN SLOWLY RAISES THE SHOTGUN. SHE PULLS THE TRIGGER AND FOR AN INSTANT SCOTT SEES A FLASH, THEN IT ENDS. HE NOTICES THAT SHE IS BEHIND THE DESK AND HE IS FACING IT.

Scott sets the stone down abruptly and looks over at the gun cabinet. The gun in his vision is the first one in the cabinet. He glances over at the planter.

When he looks back down at the desk the stone is gone. He has the thought to look for it then opens his hand realizing he has already picked it up.

He gets out a photo loop and aims the desk lamp so he can get a good magnified look at the stone. He inspects it close up; it is a rock.

He opens his humidor and takes out his Colibri torch cigar lighter. He holds the blue hot flame on the stone. Nothing happens to it.

The desk blotter, on the other hand, gets scorched.

INT. SEAN'S APARTMENT - SAME

A KNOCK is heard and after a second Sean trudges out of the bathroom. He is wearing only a pair of ratty boxers. He opens the door for Mary Ann.

SEAN  
Hey, sweetie.

He offers a cheek.

MARY ANN  
I've been calling you.

She brushes past him and searches around for his cell phone. When she finds it she turns it on.

MARY ANN (cont'd)  
How's your friend Jill?

(CONTINUED)

CONTINUED:

SEAN

My *friend* Jill is fine. Look I knew if I brought her around, you would be... critical.

MARY ANN

She's a stripper, Sean.

SEAN

Dancer, she's a dancer.

(beat)

Look it's not working anyway.

MARY ANN

Isn't she a little bipolar?

SEAN

Mary Ann.

MARY ANN

What did you tell her?

SEAN

I didn't tell her anything.

MARY ANN

At least be enough of a man to tell her you don't want to see her anymore.

SEAN

Well...

MARY ANN

Well what?

SEAN

Well, if I do that, I *will* never see her again.

MARY ANN

You are a piece of work.

SEAN

It's fine like this.

MARY ANN

I see that now.

She shakes her head, unsympathetically.

MARY ANN (cont'd)

Are you going to be like this all day?

(CONTINUED)

CONTINUED: (2)

SEAN

I'm assimilating your culture.

MARY ANN

I don't want to have to listen to Scott...

SEAN

You won't have to worry about Scott anymore.

MARY ANN

What is that supposed to mean?

SEAN

Nothing. We made an arrangement.

MARY ANN

You're going to work for him?

SEAN

Sort of.

He flips on daytime TV. She crosses to exit.

MARY ANN

At least take a shower. You're a little gamy.

As soon as she is gone Sean rummages through the ashtray and finds a fat roach.

EXT. WOODMAN DRIVEWAY

Scott exits the front door and walks around toward his BMW. He stops before the corner when he hears Sean's DOOR CLOSE and Mary Ann CLUMPING down the stairs.

He hides from her until she crosses to the kitchen door. He then tosses his briefcase in the car and sneaks up the stairs.

INT. SEAN'S APARTMENT

Sean opens the door. Scott slips in.

SCOTT

What did she want?

Sean returns to the couch.

(CONTINUED)

CONTINUED:

SEAN

What did she really want or what did she say?

Scott stands inside the door.

SEAN (cont'd)

She wants me to dump Jill.

SCOTT

What did you say?

SEAN

What's it to you?

SCOTT

I was just thinking, maybe it is better that you have a girl friend...

SEAN

Thanks to you, I don't think Jill wants to see me anymore.

(beat)

Satisfied?

The intercom buzzes, Scott jumps.

SEAN (cont'd)

Easy there big guy. It's just the pizza guy.

Sean gets up to buzz someone in. Scott shudders at the thought of Mary Ann shooting him.

SEAN (cont'd)

What's wrong?

SCOTT

Nothing.

Scott exits.

EXT. WOODMAN HOME

A pizza delivery guy walks up the drive and heads right up the stairs to Sean's.

PIZZA DELIVERY

Good morning.

Scott crosses to his BMW without paying any attention to him.

INT. WOODMAN STUDY - SAME

Mary Ann enters. She watches Scott out the window, driving away. She opens the desk and sees the REVOLVER. She lifts it out and checks that it is loaded.

INT. SEAN'S APARTMENT

Sean has returned to his usual horizontal position on the couch. The DELIVERY GUY tosses aside a few discarded boxes and sets a large pizza down on a bar stool.

SEAN

Do you guys recycle those?

DELIVERY GUY

No.

The delivery guy hands Sean the charge slip and pen. Sean takes both without sitting up.

SEAN

Could you get me a beer out of the fridge?

He gives Sean a *you must be kidding* look. Sean holds the pen over the gratuity line. The delivery guy smiles and trudges into the kitchen.

SEAN (cont'd)

Take one for yourself.

INT. HOSPITAL HALL WAY

Ken gets out of the elevators carrying a large plant.

INT. HOSPITAL ROOM

Ken enters and sets the plant near the window. Joyce lies peacefully. He kisses her forehead and sits next to her. He looks out the window. He flips through the magazines. He sits some more.

INT. KEN AND JOYCE'S APARTMENT - NIGHT

Ken returns late. He enters the kitchen, turns on the light, and pours a glass of beer. Everywhere he looks he sees signs of Joyce, the flower magnets on the fridge, notes to herself on the cork board, one reads, *Get Ken's Beer*.

CUT TO:

INT. SCOTT'S OFFICE - DAY

Similar to his home study, the walls are covered with framed photos of Scott and important people, industry awards including a CLIO, and several ADDY's.

Scott sorts through the days mail looking for something in particular. When he does not find it he sits and stares at the stone. His secretary BUZZES him several times before he returns from his trance and answers her call.

CUT TO:

INT. HOSPITAL ROOM - MORNING

Ken is sitting in the chair next to Joyce's bed. He tries to read. He is unshaven for a week or so and is wearing the same clothes. Troubled, he puts the book down.

CUT TO:

INT. SEAN'S APARTMENT - DAY

The assortment of pizza boxes has been stacked near the hall; it towers nearly six feet high. Sean lies on the couch in the glow of the TV.

On the nightstand Jill's earrings remain where the necklace was. He reaches over and picks one up. He reaches for the phone to call her and it rings.

SEAN

Yeah, above the garage.

Sean buzzes in the pizza delivery guy and hangs up the phone. He then searches for Jill's number and dials. The delivery guy gets Sean a beer and one for himself.

INT. JILL'S BEDROOM - DAY

Jill sits at her desk staring at her laptop. She still sleeps in her childhood bed with Winnie the Pooh motif. She rises and peers out the window. Her cell phone chimes. She sees that the caller is Sean and chooses not to answer it.

She sits back down and continues reading about Death Stones. *"The stones will not sleep until they sleep as a whole and are once again contained in the same challace..."*

(CONTINUED)

CONTINUED:

She flips through a few more web pages and finds: *"They have many names but are known mainly by their ability to show the holder of the individual stones the following information regarding the events surrounding their death: Who, What, Why, When, Where, and How. Do you have one of these stones in your yard. Pray not!"*

CUT TO:

INT. WOODMAN BEDROOM - NIGHT

Scott wakes and flinches when Mary Ann rises to use the toilet. He stares at the light beaming through the crack in the door and closes his eyes when Mary Ann's shadow crosses it.

CUT TO:

INT. WOODMAN STUDY - MORNING

Mary Ann enters Scott's study from the hall. She is all dressed-up, wearing her sexy red dress. The kitchen door swings closed on Nenet leaving.

She crosses to Scott's little bar. She lifts each of three bottles of scotch; 25, 18 and 12 year old, all are nearly empty.

MARY ANN

Nenet?

After a moment Nenet re-enters from the kitchen.

NENET

Yes, Ma'am?

She is wearing dish-washing rubber gloves and an apron.

MARY ANN

Nothing.

Nenet hesitates and exits. Mary Ann crosses to the desk and dials the phone.

INT. HOSPITAL ROOM - SAME

Ken enters. He has finally shaved and done his laundry, but is still wearing his favorite blue oxford shirt. Now he just looks pale and miserable. On the end table is his cell phone. It seems to ring magically.

KEN

Hello.

(CONTINUED)

CONTINUED:

Ken looks down at Joyce breathing slowly.

KEN (cont'd)

Yeah.

(pause)

OK.

He hangs up, gets up, and leaves.

INT. KEN AND JOYCE'S APARTMENT - AFTERNOON

SOUNDS OF KISSING AND GROPING are interrupted by the PHONE RINGING.

The sofa bed is pulled out; the sheets all akimbo. The cushions are stacked all around along with an accumulation of dirty glasses and old dishes that now covers all the tables.

A man and woman's clothes are strewn everywhere. Ken throws back the sheets and fumbles around for his cell phone. He looks back at the woman in his bed.

KEN

Speaking.

(pause)

I'll be right there.

Ken gets up and climbs into his jeans and slips on his shirt. On the carpet is Mary Ann's red dress; he tosses it back to her.

INT. HOSPITAL HALL WAY

Ken slips out of the elevator before the doors have fully opened. He jogs down the hall to where the Lead Doctor is standing with a nurse.

KEN

How is she?

LEAD DOCTOR

In and out. She has been calling for you.

INT. HOSPITAL ROOM

Ken enters and the nurse leaves them alone.

KEN

Hi. I am sorry I wasn't here when you woke up.

JOYCE

It's OK. You're here now.

(CONTINUED)

CONTINUED:

He sits and holds her hand. She pulls his hand to her nose and smells it-- pulls her hand away. She speaks slowly, weakly.

JOYCE (cont'd)  
Do you love her?

KEN  
Who?

She looks in his eyes; he glances down, and then back. Her piercing stare disarms him. Joyce turns away and tries to hold back her emotions.

JOYCE  
Be honest with me, Ken.

KEN  
I am... I have been.

Her eyes close. Ken turns when the door opens. Mary Ann enters. She crosses to Ken. He stands to greet her. They look down and Joyce is staring up at them; *they are just as they were in her vision.*

JOYCE  
At least be honest with yourself.

Ken sits next to her and grabs her hand. She does not pull it away, because she is dead. Ken does not realize it yet.

KEN  
I will, you'll see.

She closes her eyes. The ECG flatlines and Ken then realizes that she is gone. He looks up at Mary Ann, who stands, dazed.

INT. JILL'S BEDROOM

Jill is in bed. The curtains are pulled closed against the sun. Her brother DERRICK KNOCKS at the door.

DERRICK  
(O.S.)  
Jill? Are you taking calls?

Jill pulls the covers over her head. Derrick SHUFFLES away. Jill slowly lowers the covers.

She climbs out of bed and parts the curtains to peek outside. She looks up at the sky. It is a clear blue day-- not a cloud anywhere. She sits at the computer and resumes her research.

INT. SEAN'S APARTMENT

Sean sits on the side of the sofa bed holding the phone to his face.

DERRICK

(V.O.)

She's not taking any calls.

Sean sets down his cell phone and hunts around for his jeans.

INT. WOODMAN ADVERTISING LOBBY - AFTERNOON

The elevators open. Ken steps into the car. A woman steps off and places her red sunglasses on. Ken flashes the maid's gouged out eyes. He shudders and slips past her.

INT. SCOTT'S OFFICE

Scott finds a letter from BioLab on his desk and rushes to open it. It shows a strip of DNA labeled Scott Woodman. Next to it is Nenetl Olin. The two strips are a match; she is his daughter.

He sees Ken coming in, shoves the paperwork in the desk drawer, and returns to his computer screen.

SCOTT

You OK?

KEN

She's gone.

SCOTT

Go home, Ken.

He shrugs.

KEN

Too many ghosts.

SCOTT

I'm sorry.

KEN

If I hear one more *I'm sorry* I am going to check into the hospital.

SCOTT

I'm sorry.

They share a subdued laugh.

(CONTINUED)

CONTINUED:

KEN

Where's the stone?

Scott is caught unawares by the question and can't manage a convincing lie.

SCOTT

Safe... at home. In my safe.

Scott looks away, evasive. Ken doesn't move.

SCOTT (cont'd)

Why don't you come over tonight? We can talk about it.

KEN

What's there to talk about!?

SCOTT

It's safe, Ken, relax. You haven't seen the new house.

KEN

I'm just a little out-of-sorts.

SCOTT

I understand.

(beat)

Well if you want some company.

Ken remains in the doorway.

KEN

Seven alright?

SCOTT

Perfect. Yeah, sure.

As soon as he leaves Scott opens his hand, in it is the stone. He squeezes it in his fist.

IMAGE - SCOTT SEES THE SHOTGUN BLAST IN HIS FACE

Scott quickly shoves the stone back in the briefcase.

EXT. JILL'S URBAN NIEGHBORHOOD - AFTERNOON

Sean cruises for a parking spot in his huge Cadillac. Large apartment buildings tower over the narrow street. The tiny patches of grass are dried brown or just dirt. Kids play in the streets.

INT. JILL'S HALLWAY

Derrick stands at Jill's door. Sean stands over his shoulder.

DERRICK

Jill?

Derrick KNOCKS.

DERRICK (cont'd)

Did you really count turtles in New Mexico?

SEAN

Tortoises. Gopherus Agassizi.

DERRICK

How many were there?

Derrick is trying to be funny.

SEAN

Not enough.

Derrick KNOCKS again.

DERRICK

Jill...

SEAN

Jill, it's me, Sean.

INT. JILL'S BEDROOM

Jill is in bed with iPod headphones turned up loud. Some old gothic British invasion music blares out.

INT. JILL'S HALLWAY

Sean talks through the door.

SEAN

You don't understand. She's not going to live with me.

Sean starts to force the door.

DERRICK

No, you don't understand, buddy.

He grabs Sean. Sean easily shrugs him off.

(CONTINUED)

CONTINUED:

SEAN

Jill...

INT. JILL'S BEDROOM

Jill turns aside oblivious to Sean's pleas.

SEAN

Listen...

Derrick contemplates his next move from the floor.  
Fortunately he doesn't have to implement it; Sean bolts.

INT. WOODMAN STUDY - EVENING

Mary Ann enters. Scott is in his desk chair, facing away,  
staring at the STONE in his hand.

MARY ANN

Scott?

SCOTT

Yeah?

MARY ANN

I didn't hear you come in.

SCOTT

I had some work to do.

Mary Ann has been crying; her eyes are all red and puffy. She  
has tissues in her hands.

MARY ANN

I will miss Joyce. I can't believe she's  
gone even though...

Scott stands and crosses to her; they embrace.

SCOTT

I know, I'll miss her too.

Finally Mary Ann composes herself and they separate.

SCOTT (cont'd)

Oh, I invited Ken over for dinner.

There is an awkward silent moment.

MARY ANN

Would you mind telling Nenet there will  
be two more joining us?

(CONTINUED)

CONTINUED:

SCOTT

Oh, sure.

MARY ANN

I'll tell Sean; he could use some human interaction.

SCOTT

I thought you said he was OK.

MARY ANN

He is not going to disappear again if that's what you mean.

(beat)

Since when do you care?

SCOTT

I don't hate your brother.

MARY ANN

I never said you did. Until recently you never paid him any attention at all.

SCOTT

Until he moved into the garage I never had to.

She ducks back out.

MARY ANN

(O.S.)

Thanks for finding him some work.

Scott opens his hand and gazes down at the stone. He holds it and thinks.

MARY ANN (cont'd)

Scott!?

Scott drops the stone on the blotter. Mary Ann reenters and crosses to him.

MARY ANN (cont'd)

Give me that cursed thing.

Mary Ann reaches past him and takes it from the desk blotter. She turns and crosses to go.

SCOTT

Nooo.

Scott runs around the desk, comes up behind her, and holds her arms down. He peels back her fingers and grabs the stone.

(CONTINUED)

CONTINUED: (2)

MARY ANN

Let go of me.

The words act as a slap in the face and Scott meekly steps away.

MARY ANN (cont'd)

Don't ever touch me like that again!

Nenet enters from the kitchen doorway, Mary Ann glares at her and she quickly retreats.

EXT. WOODMAN HOME - EVENING

Ken drives up and stops at the intercom. The gate is open so he drives in.

EXT. WOODMAN FRONT STOOP

Ken walks up the front steps. Only after he knocks on the door does he flash the door opening and the maid's bloody face.

INT. WOODMAN HOME

Before he can react, the door opens on Nenet in her maids outfit. She is a little disheveled, but still has both her eyes.

NENET

Hello?

Ken stumbles back down the shallow step and catches himself.

NENET (cont'd)

Is everything all right?

Ken recovers and enters the house.

INT. WOODMAN BEDROOM - SAME

Mary Ann is seated at her make-up table. Scott appears in the doorway.

SCOTT

I lost myself.

MARY ANN

Yes you did.

SCOTT

I saw my death...

(CONTINUED)

CONTINUED:

MARY ANN

Hush up; I don't want another word about it.

She brushes past him.

INT. WOODMAN ENTRANCE HALL

Mary Ann hurries down the stairs to answer the door dismissing Nenet with a wave of her hand. She and Ken have a long hug.

MARY ANN

How are you doing?

Ken nods, his focus is not on Mary Ann it is on Nenet. Mary Ann follows his glance; she whispers in his ear.

MARY ANN (cont'd)

He's banging her.

KEN

What?

MARY ANN

Scott is screwing our maid.

Scott comes down behind her.

SCOTT

How are you holding up?

They shake hands.

KEN

I'm OK... I guess...

Ken turns and refers to Nenet.

KEN (cont'd)

I... saw her.

MARY ANN

Did you make the funeral arrangements?

KEN

I made the appointment.

Scott leads Ken to the dining room.

MARY ANN

I'll be right down.

(CONTINUED)

CONTINUED:

Mary Ann goes back up to finish putting on her make-up.

INT. DINNING ROOM

Ken and Scott enter. Nenet places a pitcher of Mojitos on the bureau and ducks out. Ken stares after her.

KEN  
Where did she come from?

SCOTT  
She's new. She's from that place in the Chandler novel... *The Last Goodbye*...?

KEN  
Huh?

Scott turns back to Ken who is clearly distracted.

KEN (cont'd)  
Oaxaca?

SCOTT  
That's it.

Ken is frozen, staring at the door Nenet just exited through.

SCOTT (cont'd)  
What's wrong with you? Where's Mary Ann?  
MARY ANN!

Mary Ann enters from the hall.

MARY ANN  
You don't have to yell.

He pours her a drink.

MARY ANN (cont'd)  
I was listening at the door.

SCOTT  
I don't doubt you were.

Ken turns to Mary Ann; behind her Nenet opens the door and peers in. Ken again flashes the bloody eyes. He turns away.

MARY ANN  
Ken?

SCOTT  
Are you all right there, bud? You look a little peaked.

(CONTINUED)

CONTINUED:

KEN

Your maid was in my death scene.

MARY ANN

Oh, for heaven's sake, I am not going to talk about that damn stone.

KNOCKING is heard coming from the kitchen door.

SCOTT

(referring to the door)

Now what?

MARY ANN

I told you, I invited Sean over.

KEN

I would like to know where he dies.

SCOTT

Yeah, so I could be as far away as possible.

KEN

You probably won't have to worry about it.

They laugh. She gives them a stare.

KEN (cont'd)

Knowing might do him some good.

MARY ANN

How is some supernatural mumbo jumbo going to do him some good? He'll just end up stark raving mad like that Albright girl.

SEAN

(O.S.)

Jones.

Sean enters from the kitchen.

SEAN (cont'd)

Jillian Jones.

(beat)

You talk about her as if you never met her.

SCOTT

She was just pretending.

(CONTINUED)

CONTINUED: (2)

SEAN  
More like wishful thinking.

MARY ANN  
Hush.

SEAN  
She has depression. I met her on-line.

KEN  
Is there a web site for that?

SEAN  
What?

SCOTT  
Psycho-date dot com.

MARY ANN  
Hush up, both of you.

KEN  
No wait, that's a good idea. *Are you  
depressed? Suicidal? Find someone in your  
area...*

SCOTT  
*Marching to a different drum? Come join  
the parade...*

They laugh. Scott gestures to Nenet and sees she's already setting Sean up with utensils. She and Sean smile at each other, conspiratorially.

She looks up at Ken as if his stare pulled her-- her eyes begin bleeding.

She serves Sean without looking away from Ken. They are silent until she has served everyone. She exits. Mary Ann has been watching all this.

MARY ANN  
Did you call, *Jill*?

SEAN  
She didn't answer the phone.  
(beat)  
So I went over to her house.

Scott pours Sean a Mojito.

SEAN (cont'd)  
Isn't this a chick drink?

(CONTINUED)

CONTINUED: (3)

MARY ANN

And?

SEAN

And, what?

MARY ANN

Will you stop it, what happened?

SEAN

What do you think happened? It was like in one of your romance novels, very dramatic. Her little brother tried to tackle me.

MARY ANN

Very funny.

SEAN

She thought I was too old for her anyway.

MARY ANN

You are.

SCOTT

Why would you want to date someone who is crazier than you are?

KEN

It makes perfect sense, actually.

SEAN

Oh, Jesus, can we please change the subject?

Mary Ann turns to Ken as if to say, *OK, I am going to lie now.*

MARY ANN

Were you at the hospital when she died?

Ken nods, yes.

MARY ANN (cont'd)

So you got to say a goodbye?

KEN

Sort of.

SCOTT

Did the stone work?

(CONTINUED)

CONTINUED: (4)

MARY ANN

Scott!

SCOTT

Was it the scene she saw?

SEAN

Jill said we were *all* there... Not just Ken.

Mary Ann gives Sean a glare as well.

KEN

Maybe you can change it somehow.

MARY ANN

Jesus, forget about the damn stone!

They all eat in silence for a while. Mary Ann makes a show of not liking the food, having shredded chicken fall out of the soft tortilla and all.

KEN

I don't see how we can just sit here and not talk about it.

MARY ANN

Fine. Talk about it.

Mary Ann gets up, tosses her napkin on the plate, and leaves. Nenet peeks in and retreats when they all stare at her.

KEN

My *death* had that girl in it, and I've never seen her before tonight.

SCOTT

What was she doing?

KEN

She opened the front door, with her eyes gouged out, and blood running from the sockets, holding a shotgun.

SEAN

Give me a break.

Scott is suddenly deathly serious.

SCOTT

A shotgun?

(CONTINUED)

CONTINUED: (5)

KEN

Yeah, a bird gun, and her eyes were gouged out.

Nenet enters, oblivious; they pause as she clears the salad plates. She notices that Mary Ann has not eaten.

NENET

Is she finish?

KEN

Yes.

She exits with a little wiggle, misconstruing their gazes as amorous.

SCOTT

That's ridiculous.

KEN

So, what was yours?

He hesitates.

SCOTT

I was in the study.

KEN

And?

SCOTT

Mary Ann was crazy, possessed even, she was... She had a shotgun and she shot me with it.

He flashes Mary Ann holding a shotgun, only she is not crazed in the vision she is bloody, but calm and calculating.

SEAN

You saw this?

SCOTT

Yeah, plain as day.

KEN

The same shotgun I was shot with?

SCOTT

How am I supposed to know?

SEAN

Do you have a shotgun?

(CONTINUED)

CONTINUED:

SCOTT  
You know I do.

Scott and Ken get up to go see it. Sean follows.

INT. STUDY

Scott closes the door, then realizes where he's stashed the key. Sean and Ken watch him dig it out of the potted plant.

SEAN  
Paranoid?

SCOTT  
Fuck off.

KEN  
Easy guys, it's important that we keep a level head here.

SEAN  
Keep a level head?

KEN  
That's the gun.

SCOTT  
Well of course it's the gun.

SEAN  
Joyce had cancer and was soon to die. She had a predisposition.

KEN  
A PREDISPOSITION?! She had months, a year maybe.

Scott goes to the safe and gets out the STONE. He hands it to Ken. Ken picks up the stone and holds it.

IMAGE - THE DOOR IS AJAR. IT OPENS SLOWLY AND NENET, WITH EYES GOUGED OUT RAISES THE SHOTGUN.

Ken recoils and Scott catches the stone.

SCOTT  
Well.

Ken tries to cover, recover his wits.

KEN  
Still that gun.

(CONTINUED)

CONTINUED:

Scott stares at the stone and closes his hand into a fist.

IMAGE - MARY ANN RAISES THE SHOTGUN AND SHOOTS SCOTT. IT HAS CHANGED; SHE IS NOW DRESSED IN THE SAME RED DRESS SHE HAS ON THIS EVENING.

Scott drops the stone.

KEN  
Has it changed?  
(beat)  
Scott?

He nods.

SCOTT  
She's wearing that red dress.

KEN  
She always wears that dress.

Scott is suddenly distracted, glancing over at the door, twitching at every sound.

KEN (cont'd)  
So, what if we just leave town?

SCOTT  
She could be coming down the stairs to shoot me right now.

SEAN  
Bull shit. She would have to have a motive.

KEN  
Maybe that's how it works, you don't believe it, so you don't do anything about it.

SCOTT  
(to Sean)  
What are you implying?

SEAN  
All I am saying is, it would take a lot to get Mary Ann to shoot you.

KEN  
What have you done?

Nenet enters.

(CONTINUED)

CONTINUED:

SCOTT

Not now.

She retreats.

KEN

Besides screwing the maid.

SCOTT

I'm not screwing the maid.

KEN

Oh, please.

SEAN

You *are* sleeping with her.

SCOTT

No, of course not.

(to Ken)

See what you started?

KEN

Is it true Brazilian women can cum from having the back of their neck's licked?

SCOTT

She's not Brazilian.

SEAN

It's a *tantric* zone.

(pause)

Places on a woman that arouse her.

SCOTT

Yeah, like where else?

SEAN

Oh, between the fingers. The nape of the neck. The tip of the nose. Toes.

KEN

The tip of the nose?

SEAN

And the eyelids too.

SCOTT

Have you ever heard about this?

KEN

I've read about it.

(CONTINUED)

CONTINUED: (2)

SCOTT

Is that how you get laid all the time?

SEAN

I get laid all the time because I have a big dick.

SCOTT

Oh, here we go again with the big dick. How do they know you have a big dick?

KEN

He wears tight pants to strip clubs.

SEAN

I tell them.

SCOTT

You walk right up to a woman and say, 'I have a big dick?'

SEAN

Sometimes.

KEN

Incredible.

SCOTT

You never get slapped?

SEAN

Never. I'm not doing it in churches.

KEN

Oaxaca? Where is Oaxaca?

SCOTT

I'm not sure.

KEN

She could be from some war-ravaged tribe. I mean, maybe she's...

SEAN

A mass murderer?

KEN

It's easy for you to be flip.

SEAN

Why because I'm not part of your group nightmare?

(CONTINUED)

CONTINUED: (3)

SCOTT

You think we're making it up?

SEAN

I believe you can convince yourself of anything. That's all.

KEN

What? It's all some self-fulfilling prophecy?

SEAN

Exactly. Isn't that what Joyce called it?

Ken and Scott look at each other. Scott puts the stone on the desk in front of Sean, who is now sitting and leaning back in Scott's leather desk chair.

SEAN (cont'd)

What do you want me to do with that?

SCOTT

Pick it up.

SEAN

No way.

SCOTT

Pick it up, man. It's calling to you.

SEAN

Easy, Scott.

SCOTT

Tell us how you die, big dick.

SEAN

I have no need.

SCOTT

Hold the damn thing!

He tosses it at Sean who lets it bounce off his chest onto the floor.

SEAN

Back off, asshole.

KEN

I think I should return it.

Ken picks up the stone and quickly slips it in his pocket.

(CONTINUED)

CONTINUED: (4)

SCOTT

Return it? How the hell are you going to return it?

SEAN

Yeah, maybe you can reverse the curse.

KEN

It's not a curse.

SCOTT

It could be worth a fortune.

KEN

To who?

SCOTT

I'll buy it from you.

SEAN

Perfect.

SCOTT

Fuck off, Sean.

KEN

It's not for sale.

SCOTT

You are not taking that with you...

They both look at him. He tries to reason with them.

SCOTT (cont'd)

You don't have a safe.

SEAN

Who's going to steal it? It's a rock for God's sake.

KEN

I'll make sure it's safe.

Scott pulls the REVOLVER out of the desk.

KEN (cont'd)

Easy, Scott.

SEAN

Are you insane? That better not be loaded.

(CONTINUED)

CONTINUED: (5)

SCOTT

Give me the stone, Ken.

KEN

Or what? You'll shoot me?

Ken looks at the stone as if it were radioactive.

SEAN

See, it's already happening.

Ken throws it at Scott; it flies right into his free hand.

KEN

Keep the damn thing.

Scott shakes it off his palm and it ricochets around on the floor.

SEAN

You upset my sister, and the deal is off.  
You got it? You can keep your dirty  
money.

KEN

Sean, get out of here.

Ken shoves Sean from behind, and follows him out. Scott stands.

SCOTT

Maybe if you had a job! Fucking deadbeat.

Sean runs back in. Ken restrains him one more time. Finally Sean stumbles out the door.

KEN

Don't ever pull a gun on me again.

He exits. Scott immediately drops to his hands and knees and searches around on the carpet. He finds the stone on the chair mat.

EXT. WOODMAN HOME

Sean walks out, briskly. Ken jogs to catch up.

KEN

It's beginning. Don't you see? First he  
shoots me. Next he goes to confront Mary  
Ann...

Ken stops that train of thought.

(CONTINUED)

CONTINUED:

SEAN

He is not going to shoot us, he hasn't got the guts.

SEAN (cont'd)

About what?

KEN

No, no, he shoots you and they have a fight and she is waiting for him when he gets home. Yeah, she came down and found out you were dead.

SEAN

What are you talking about?

Ken is lost in thought, trying to reconcile the events in the visions without giving up that he is sleeping with Mary Ann.

KEN

The maid confronted Mary Ann and she gouged her eyes out...

SEAN

In no way shape or form did Mary Ann ever gouge out anyone's eyes.

KEN

What if Scott had shot... you?

SEAN

Still no way.

They stop at the foot of the garage stairs.

SEAN (cont'd)

Maybe Nenet just goes nuts and gouges her own eyes out. I mean, don't people usually gouge their own eyes out?

Ken is still on his own explanation.

KEN

Yeah, after Mary Ann kills Scott she *would* feel responsible, and gouge her own eyes out.

SEAN

I still say, no way Mary Ann kills Scott.

INT. STUDY - SAME

Scott stands in the window watching them. He opens his hand. He has been squeezing the stone so hard it has left an indentation. He stuffs the stone back in the safe.

Then with a thought toward Mary Ann he decides to put it in his briefcase.

INT. MASTER BEDROOM - SAME

Mary Ann stands at the upstairs window watching Ken and Sean converse.

EXT. WOODMAN HOME

Ken and Sean are leaning on Sean's Cadillac. Ken looks up at Mary Ann, whom he now sees in the second floor window.

SEAN

What are you going to do?

KEN

(mumbles)

Go in the side door from now on.

Ken looks at the front door and up at the window at Mary Ann.

KEN (cont'd)

I don't know. Leave here and never come back.

SEAN

Get in. I'll drive.

Ken looks over at Sean's beat-up Cadillac Eldorado convertible. Sean smiles.

INT. ENTRANCE HALL - SAME

Scott exits the study and looks up the staircase at the master bedroom doorway.

INT. MASTER BEDROOM

Mary Ann is in bed, her head turned away. She closes her eyes when Scott enters. He sits on the bed and, with his back to her, slips the revolver in the nightstand.

She opens her eyes again when he crosses to the bathroom. As soon as the door closes and the light goes on she sits up, leans over, and opens the drawer. She sees the revolver.

INT. CADILLAC - LATE

Sean drives. Ken reaches over and thumbs the glove compartment button; it is locked.

KEN  
You got any drugs?

Sean gives him a *drugs you* look?

KEN (cont'd)  
Code of the road.

They touch knuckles, ceremoniously.

SEAN  
Code of the road.

Sean unhooks a small key from the chain in the ignition and opens the glove box.

SEAN (cont'd)  
There's a pipe in there.

The compartment is full of drug paraphernalia. Ken pulls out a small glass pipe and goes about loading and lighting it.

SEAN (cont'd)  
Where are we going?

The green freeway sign towers above them.

KEN  
New Orleans.

He pulls over on the shoulder and stops.

SEAN  
I am not driving to New Orleans.

KEN  
I'll pay for gas.

SEAN  
No, you don't understand. I just took a Vicodin.

They get out and switch places.

KEN  
Last time I took a Vicodin I passed out.

(CONTINUED)

CONTINUED:

SEAN

Me too.

KEN

So why do you do them?

SEAN

I think that's the point.

Ken drives on.

KEN

Thanks for coming.

SEAN

What are friends for?

KEN

We haven't seen each other since high school, and we weren't even friends then.

SEAN

We smoked a joint once, in the old gym...

KEN

I remember.

SEAN

You were a "Jock".

KEN

You were a "Freak".

SEAN

Yeah, I guess.

KEN

You were unclassifiable.

SEAN

I was a loner. How come you and Mary Ann never got together?

Ken gives Sean a double-take.

KEN

Uh, she was in love with Scott?

SEAN

She thought you were hot.

KEN

Yeah, but so was he, and he was rich.

(CONTINUED)

CONTINUED: (2)

SEAN

She is not that shallow.

They drive on for a while, lost in their own thoughts.

SEAN (cont'd)

What did you see, exactly? When you held the stone.

KEN

I saw myself knocking on their door. When no one answered, I let myself in. No wait, the door was open a bit, and the maid appeared. She had a shotgun and she didn't know it was me.

SEAN

Why not?

KEN

Because her eyes were gouged out.

SEAN

What was she doing with a shotgun?

KEN

I don't know.

SEAN

Maybe you were right, she had just killed Mary Ann after killing Scott and then gouged her own eyes out.

Ken has his own idea.

KEN

I know what happened. Mary catches Scott with Nenet and gouges her eyes out. Then Nenet gets a gun, and shoots her with the gun she shoots Scott with.

SEAN

Blind?

KEN

Oh, yeah.

SEAN

(thinking)

Why would you just stand there and let a blind person shoot you? Were you talking? How did she know where to aim?

(CONTINUED)

CONTINUED: (3)

KEN

She must have thought I was someone else.

SEAN

What the hell are you talking about? Why would Mary Ann want to shoot Nenet?

KEN

Scott *is* having an affair with her.

As soon as Ken has said it he wishes he hadn't.

SEAN

Whoa. Seriously? How do you know?

KEN

No, I was just kidding.

SEAN

It's alright man, I won't tell him you told me.

(thinks)

That makes it different.

KEN

(flummoxed)

What? No way Mary Ann ever shoots Scott.

SEAN

I don't know man hell hath no fury.

KEN

No way, you don't know her like I do.

SEAN

What?

KEN

What were you going to say?

SEAN

Are you sure her eyes were gouged out?

KEN

Yes. It's imprinted on my mind. Like a nightmare.

SEAN

I never remember my nightmares.

KEN

That's because you're stoned every day.

(CONTINUED)

CONTINUED: (4)

SEAN

I am not stoned every day.

KEN

What were you doing in New Mexico?

SEAN

Counting turtles.

KEN

Why?

SEAN

Someone has to.

KEN

I mean why did they need to be counted?

SEAN

They were a candidate for the endangered species list.

KEN

So the government paid you to count them?

SEAN

Yeah. I won a government grant.

KEN

How much?

SEAN

Thirty thousand.

KEN

And how long did it take you?

SEAN

Three years.

INT. WOODMAN MASTER BEDROOM - LATE

Scott lies face up. His eyes are wide open. Mary Ann wakes. He closes his eyes and feigns sleep until she has crossed and closed the bathroom door.

He slips his hand out from under the pillow; he is sleeping with the revolver. He rolls over and switches the gun to his left hand.

INT. CADILLAC - NIGHT

Ken drives on. Sean has his head back on the headrest.

(CONTINUED)

CONTINUED:

SEAN

When did you discover that Joyce had a high cancer risk?

KEN

On our first date. I was young. Forty was a long way away. I thought we'd have a cure by now.

SEAN

Did you know her mom?

KEN

No, Joyce and I met right after she died.

SEAN

Right after she started wearing black lipstick.

KEN

That had nothing to do with it.

SEAN

Right after Scott started dating Mary Ann.

Ken thinks. Sean leans his head back and closes his eyes.

KEN

Joyce was ahead of the other girls.

SEAN

You mean she had breasts.

KEN

And she let you touch them.

They both smile. Ken looks over at Sean who has his head back and eyes closed.

KEN (cont'd)

Let's face it she was Serena to Mary Ann's Samantha. She showed me a side of myself I never knew I had. I started painting and drawing.

(beat)

And for what? Advertising?

Ken has another thought. Sean is passed out.

(CONTINUED)

CONTINUED: (2)

KEN (cont'd)

You're right; people gouge their own eyes out. Sean? Sean! You cannot pass out that fast.

Ken looks at his watch then the long line of taillights ahead. The red lights of the car in front of him morph into the bloody eyes and he has to shake off the hallucination.

INT. WOODMAN BEDROOM - MORNING

Scott lies on his side, eyes wide open. He looks like he has barely slept. Mary Ann is asleep next to him. The alarm RINGS. He shuts it off and remains in bed.

MARY ANN

Are you going in?

SCOTT

Yeah. You go ahead.

Mary Ann slips on a robe and slippers and trudges into the bathroom.

Scott lays back down until the door clicks closed then pulls the revolver from under the pillow and places it in the nightstand.

EXT. SMALL MOTEL

Ken drives into the French Quarter. He pulls up to the curb in front of a small motel. Sean awakens slowly. He looks around.

SEAN

Wholly suspended animation, Batman.

INT. WOODMAN STUDY - LATE MORNING

Mary Ann opens the safe and searches through the papers. She finds nothing out of the ordinary. She notices the briefcase on the floor next to the desk. It is locked.

She opens the desk drawer; the revolver is not in it.

Nenet enters. She has made herself up and is carrying a little present wrapped at the store. They turn to each other. Nenet attempts to duck out.

MARY ANN

No, come in.

(CONTINUED)

CONTINUED:

Nenet slips inside the door and lets it swing until it has come to a stop.

MARY ANN (cont'd)  
A present?

NENET  
Yes.

Mary Ann reaches out a hand.

NENET (cont'd)  
It's for... Mr. Scott.

MARY ANN  
I'll be sure to give it to him.

Mary Ann waits with her hand out. Nenet reluctantly crosses and gives it to her. She turns to go.

MARY ANN (cont'd)  
Pack your things.

Nenet turns back.

MARY ANN (cont'd)  
I want you out of here by tomorrow.

Nenet stands stunned.

MARY ANN (cont'd)  
You're fired. You understand *fired*? Next time try not blowing the master of the house.

With a parting sob Nenet turns and exits. Mary Ann watches her go. She then rattles the package and decides to leave it on the blotter for Scott to find.

INT. NENET'S ROOM

Nenet enters, tears running down her face. She immediately kneels and begins praying. But the alter she is praying at is not Christian.

Instead of a man on a cross there is a hideous prehistoric bird wrestling with a serpent, along with various other Aztec icons.

INT. BEDROOM - LATER

Scott wakes to find Mary Ann standing in the doorway, holding the shotgun, blood running down her blouse. She raises the stock to her shoulder, aims.

Scott smirks, he pulls the revolver out from under the pillow and shoots her, once, twice, three times, finally emptying a cylinder full of bullets into her.

They do little to stop her advance. She smiles and pulls the trigger.

Scott awakens from his nightmare. He glances over at the clock; it is 10:00 AM. He jumps up and opens the nightstand. The revolver is there where he put it.

INT. WOODMAN STUDY

Scott rushes into his study, dressed for work; he is surprised to find Mary Ann sitting behind his desk. He also notices the package on the blotter.

SCOTT

Where's... Nenet?

MARY ANN

I fired her. Then I called the agency and told them to send someone who won't blow my husband...

SCOTT

What are you talking about?

MARY ANN

If you had said anything else I would have forgiven you.

SCOTT

How did she take it?

MARY ANN

I'm sure I couldn't care less.

Mary Ann notices that Scott has the REVOLVER shoved down the front of his trousers.

MARY ANN (cont'd)

What are you going to do, shoot me?

He looks over at the gun cabinet; it remains locked.

(CONTINUED)

CONTINUED:

MARY ANN (cont'd)

Scott, you have to get yourself together.  
You're spinning out of control. I hardly  
recognize you.

He goes to the bar.

MARY ANN (cont'd)

You can start by stopping drinking; it's  
ten AM for heaven sakes. What has gotten  
into you?

SCOTT

I saw how I die.

MARY ANN

Scott, are you cracking-up? It's a parlor  
game for God sakes!

SCOTT

No. You don't know... you haven't held  
the stone!

MARY ANN

I never intend to.

SCOTT

Joyce saw her death.

MARY ANN

She had cancer, Scott.

SCOTT

Oh, never mind.

MARY ANN

What do you think you saw?

SCOTT

(agitated)  
Nothing.

MARY ANN

Did it have to do with me?

Scott looks at Mary Ann, confused, mistrusting, scared,  
angry. The phone rings. Mary Ann answers it.

MARY ANN (cont'd)

Hello?

(CONTINUED)

CONTINUED: (2)

VOICE

(V.O.)

Mary Ann Woodman?

MARY ANN

Yes, hi, this is Mrs. Woodman. I'd like to complain about one of your promiscuous little tarts.

(pause)

Nenet...

SCOTT

Olin.

VOICE

(V.O.)

Your account is not active.

MARY ANN

What do you mean not active?

VOICE

(V.O.)

You don't have a current placement from us, ma'am.

She keeps her eyes on Scott. He shrugs.

MARY ANN

Thank you.

She looks at Scott, severely.

MARY ANN (cont'd)

Where did she come from?

SCOTT

From a friend's, I told you. You didn't much care...

MARY ANN

What friend? Where did you meet her Scott? You just picked her up somewhere, didn't you?

SCOTT

She needed citizenship.

MARY ANN

You were doing a good turn, huh; we need more maids and nannies in this country?

(CONTINUED)

CONTINUED: (3)

SCOTT

We do. You said so yourself.

MARY ANN

Yeah, well, that was before we discovered that you couldn't have children.

SCOTT

(beat)

I thought I could work something out, and we both would win.

MARY ANN

Who wins? Oh, Scott. How naive can you be?

Mary Ann rips open the package. Inside is a gold key ring, with an Aztec sun charm dangling from it. She reads.

SCOTT

Look, she stays! You are not throwing her out on the street!

MARY ANN

Fine!

Mary Ann dangles the medallion. She crosses and hands it to him, slamming the door on her way out. Scott looks at the inscription, it reads: *Thank you. Love, Nenet.*

INT. CADILLAC - DAY

Ken drives down a side street.

KEN

I thought it was here. There.

SEAN

Wow, how did you find this place?

KEN

We weren't looking.

INT. MAGIC SHOP

Incense wafts through the air. Strega stands just as before. She already can sense that Joyce is dead.

STREGA

You failed her.

KEN

What?

(CONTINUED)

CONTINUED:

STREGA

She trusted you. Why didn't you commit to her?

KEN

You have no idea what you're talking about.

Strega looks right through him.

STREGA

Was there something else?

Ken and Sean exchange glances.

KEN

The stone.

STREGA

Do you have it?

KEN

No. I don't have it.

SEAN

How does it work?

STREGA

I think you already know how it works.

KEN

I saw someone shooting me. Is that going to happen?

STREGA

What you saw is your future now.

KEN

Meaning?

STREGA

Your future may be different tomorrow.

SEAN

Yeah, like if Mary Ann kills her before you get there.

KEN

Or I don't get there at all.

Sean picks up the wooden *Death Stones* box.

(CONTINUED)

CONTINUED: (2)

SEAN

And the When stone tells you *when* you die?

Sean smiles. Strega ignores his little jibe.

STREGA

In relationship to the other players.

KEN

As in who dies first?

She nods. Ken and Sean give that some thought.

STREGA

In the right hands they can be very useful.

SEAN

In the right hands?

STREGA

To some, knowing when you die is a gift.

SEAN

I think the *Why* is probably more valuable.

KEN

Maybe you should have a little sign on it, you know, "Death Stone-- Unless you want to know where you die don't touch this rock!"

STREGA

Maybe, you should not take things that are not your own.

SEAN

Ouch!

KEN

Oh, is that what this is all about?

Sean can see that Ken is venting his emotions and crosses to intercept him.

STREGA

By taking the stone, you began the game. Now you must finish it.

KEN

Would returning it change anything?

(CONTINUED)

CONTINUED: (3)

STREGA

Would that change you?

KEN

You know, I've had enough riddles.

Ken turns and leaves. Sean looks at Strega, waiting for the COW BELLS to settle.

SEAN

What happened to the other stones?

STREGA

They are in play.

SEAN

In play?  
(skeptically)  
Right.

Sean backs out.

EXT. MAGIC SHOP - DAY

Sean comes out of the shop into the sunlight. Ken is waiting. Sean looks back, dumfounded.

SEAN

If there is a place where sorceresses can get their toys, then there must therefore be sorceresses.

KEN

I don't have time for an existential discussion.

(beat)

If you thought we were full of shit why didn't you touch the stone?

SEAN

I didn't say I thought you were full of shit. If I thought you were full of shit I would have touched the stone, Mr. Logic.

INT. WOODMAN MASTER BEDROOM - DAY

Mary Ann comes out of the bathroom and tosses her overnight kit in a large Gucci duffle bag. She grabs her purse and coat on the way out.

INT. WOODMAN ENTRANCE HALL

Mary Ann comes down the steps and slips out the door with her bags.

INT. NENET'S ROOM - SAME

Nenet sits in front of her alter, prostrate. The candles have burnt down or out. She rises up out of her trance.

She lifts a long needle out of a candle, pokes another hole through her tongue, and lets a drop of blood at the tiny icon's feet.

Hearing Mary Ann's CAR START she crosses and peaks out into the entrance hall. Mary Ann has left the front door ajar.

INT. WOODMAN ENTRANCE HALL

Nenet crosses to close the front door.

EXT. MOTEL HALLWAY - DAY

Ken gets to the room. The door is ajar. He opens it. Nenet is standing with the shotgun, eyes gouged out. She sticks out her tongue-- blood drips from a fresh puncture wound.

Ken lets out an audible YELP at the hallucination. Sean is oblivious. He brushes past Ken into the room.

KEN

Did you lock the door?

SEAN

I wasn't the last one out.

Ken thinks. He feels his tongue, he has bitten it-- THERE IS BLOOD IN HIS MOUTH.

INT. WOODMAN ENTRANCE HALL - DAY

Scott comes out of the kitchen and pauses before deciding to cross to Nenet's door. He KNOCKS quietly.

SCOTT

Nenet?

Under the door he can see the flicker of candle light reflecting off of the marble floor. A shadow passes. He walks away.

INT. NENET'S ROOM - SAME

The shades are all drawn. Nenet paces back and forth in the small room. She has packed most of her things into shopping bags.

INT. KEN AND JOYCE'S FRONT DOOR - DAY

JANGLING KEYS are heard in the lock. The door opens. Mary Ann enters.

INT. KEN AND JOYCE'S APARTMENT

Mary Ann steps in and turns on the lights. The blinds are all pulled tight against the sun. Muslin still hangs from the curtain rods.

MARY ANN

Ken?

Mary Ann does a quick look around the house. Realizing that Ken is gone she returns to the living room, plops on the couch, and dials his cell number.

On the end table, next to a picture of Joyce, Ken has put his wedding band. Mary Ann picks up Ken's wedding ring and inspects it while the phone rings.

INT. MOTEL ROOM - SAME

Ken is lying on the bed. His phone is on the nightstand, charging. He looks down at the caller ID and sees his own name. He gives that some thought.

KEN

Hello?

MARY ANN

I've been trying to reach you.

She waits for an explanation. He chooses not to give her one.

MARY ANN (cont'd)

We had a fight.

KEN

What? Why?

MARY ANN

I fired little Miss Olin.

KEN

Olin?

(CONTINUED)

CONTINUED:

MARY ANN  
The maid.

KEN  
Is that a good idea?

MARY ANN  
Why should I care? Don't you start.

KEN  
I mean, what if she retaliates?

MARY ANN  
You're not making sense. Where are you?

KEN  
New Orleans.

Sean enters from the street, carrying a gift bag. He is all smiles.

MARY ANN  
What are you doing *there*?

KEN  
Chasing demons.  
(to Sean)  
Hey.

SEAN  
Hey.

MARY ANN  
I could meet you.

Sean crosses to the bathroom and closes the door.

KEN  
Yeah, well.  
(beat)  
Sean is with me.

MARY ANN  
Does he know it's me?

KEN  
No, he's in the bathroom.

MARY ANN  
When are you coming back?

KEN  
I don't know... that I am.

(CONTINUED)

CONTINUED: (2)

MARY ANN

*What?*

KEN

I saw where I die. It's at your house.

MARY ANN

You think running away will change it?

Ken thinks.

KEN

No.

MARY ANN

Ken, come home. I need you.

KEN

I'm sorry, M.A. I need time.

(pause)

With Joyce dying and... I just need some time.

(pause)

It's too soon.

MARY ANN

What about me?

Ken doesn't want to talk about it.

KEN

Sean's here.

MARY ANN

Scott is carrying a gun around the house.

KEN

He pulled it on me and Sean last night. He thinks you're going to kill him.

MARY ANN

What?

KEN

That's his death scene.

MARY ANN

And you think Nenet shoots you?

KEN

Something like that.

(CONTINUED)

CONTINUED: (3)

MARY ANN

You're serious? Listen to how absurd you sound. You're running away from some phantom.

KEN

I don't know... that I can, run away from it I mean.

MARY ANN

Run away from what? Ken, you are not making any sense.

The TOILET FLUSHES.

MARY ANN (cont'd)

Where are you? I'll come to you.

KEN

I've got to go. Sean is here.

MARY ANN

Fine. Call me when you figure it out.

KEN

Mary Ann!?

The LINE GOES DEAD.

INT. KEN AND JOYCE'S LIVING ROOM

Mary Ann clicks off the phone.

MARY ANN

Nooo!? Ken. Can't you see what's happening?

She tosses the receiver and thrashes about in frustration, pulling down the muslin. On the desk another picture of Joyce seems to be looking at her. She turns it face down.

INT. MOTEL ROOM

Sean comes out of the bathroom. Ken hangs up. Sean is all grins.

SEAN

Are you OK?

KEN

Fine.

He sets the phone down.

(CONTINUED)

CONTINUED:

KEN (cont'd)  
What did you buy?

Sean shows him a diamond ring. The engraving reads, *Jill, my love, Sean.*

KEN (cont'd)  
Where did you get the money?

SEAN  
Call it a down payment.

He opens the drapes.

SEAN (cont'd)  
You should get out.

Sean grabs the phone and dials. He waits.

KEN  
Who are you calling?

SEAN  
Mary Ann. They haven't answered the phone all morning.

KEN  
Mary Ann left Scott.

SEAN  
What? When?

Sean starts packing.

KEN  
Where are you going?

SEAN  
Home.

KEN  
Maybe you should give her some time.

SEAN  
Ken, she's my sister.

KEN  
You haven't been around... lately.

SEAN  
What is that supposed to mean?

Sean becomes agitated.

(CONTINUED)

CONTINUED: (2)

KEN

I think there is something I should tell you first.

SEAN

I'm going. You and your rock are not going to stop me.

KEN

Fine, suit yourself.

Sean grabs his bags.

SEAN

You're not coming?

KEN

No.

SEAN

How are you going to get home?

KEN

I'm free to move about the country.

Sean is not amused.

KEN (cont'd)

Are you going to be all right?

SEAN

I don't know, but I wouldn't let some stupid rock stop me when my friends need help.

KEN

Sean, you haven't held the stone.

SEAN

I told you I have no intention of holding it. Even if it does work, I have no need to see when I die. It would paralyze me, like it's doing you. Are you coming home or not?

KEN

No.

SEAN

See.

(pause)

Suit yourself.

(CONTINUED)

CONTINUED: (3)

KEN

I will.

SEAN

I know you will.

Sean slams the door on his way out.

INT. KEN AND JOYCE'S KITCHEN - NIGHT

Mary Ann is at the sink washing all the dishes, some that are still left from the séance. She opens the fridge. All she finds is beer.

INT. WOODMAN KITCHEN - SAME

Scott opens the fridge and looks around. All he sees is Mary Ann's bottle of wine and a bag of snack carrots. He grabs the bag of snack carrots.

INT. WOODMAN ENTRANCE HALL

Scott comes out of the kitchen and hesitates before crossing to Nenet's door. He KNOCKS.

SCOTT

Nenet?

INT. NENET'S ROOM

Nenet stands and hurriedly fixes herself in the mirror. She opens the door and invites Scott in. He smiles and begins to say something. Then he notices a dark blood stain on her smock.

Nenet glances down, and becomes agitated.

SCOTT

It's OK, we'll get you a new one.

She smiles. He hesitates, looks around at all her things. Nenet misconstrues his reticence to tell her she is his daughter as disapproval.

NENET

You want me to go?

SCOTT

No, of course not.

(pause)

I uh...

Nenet smiles, then frowns, concerned for his feelings.

(CONTINUED)

CONTINUED:

SCOTT (cont'd)  
Tomorrow we'll get you new clothes.

She smiles and gives him a big hug. When he stiffens she recoils again.

SCOTT (cont'd)  
It's OK...

Scott begins, but every time he tries to tell her what is really on his mind her alarmed look disarms him. Finally all he can come up with is.

SCOTT (cont'd)  
Tomorrow we go shopping.

She smiles and he hurriedly excuses himself.

INT. CADILLAC - NIGHT

Sean speeds home in the dead of night, the intermittent windshield wipers keeping time with the radio's FADING SIGNAL. The occasional semi trailer his only other company.

INT. KEN AND JOYCE'S LIVING ROOM - DAWN

Mary Ann sleeps on the sofa bed. The dawn creeps in through the pulled blinds. Her eyes spring open and there is resolve in them. She tosses aside the sheets and rises.

INT. JILL'S BEDROOM - MORNING

Jill is lying in bed staring at the ceiling. Sun seeps in around the pulled curtains. A cloud momentarily passes the sun and dims the room.

JILL FLASHES THE VISION SHE HAD OF THE SKY AND THE CLOUDS, THE CROWD AROUND, AND SEAN APPEARING AT THE LAST INSTANT.

She gets up and looks out the window and sees the same blue sky and cloud formation as the one in her vision-- *IT WILL HAPPEN THIS DAY.*

She sits at her computer and writes. *Sean, I need you.*

EXT. HIGHWAY - MORNING

Sean's Cadillac cruises up the interstate, in the late morning sun.

EXT. OFFICE TOWERS - MORNING

Mary Ann parks her sporty BMW right in front of a glass office building. It is the kind of skyscraper that leases space to lawyers. She gets out and bounds up the steps.

INT. MOTEL BATHROOM - MORNING

Ken sits on the toilet in deep contemplation. He glances over at the phone on the wall.

INT. CADILLAC - MORNING

Sean sets a cup of coffee between his legs and fumbles around for his cell phone. He dials Jill.

SEAN  
Is Jill there?

DERRICK  
Uh, yeah.

SEAN  
Can I speak to her?

DERRICK  
We'll see.

Suddenly with a loud POW his right rear tire blows. He manages to drift to a stop on the shoulder.

SEAN  
Hello? Hello?

He looks down and sees that the reception bars are gone.

INT. JILL'S BEDROOM - SAME

Jill is frozen, covers pulled up to her chin, staring at the ceiling. She hears a knock.

DERRICK  
(O.S.)  
It's for you.

She reaches over and picks up the phone.

JILL  
Sean?

The line is dead. She stares at the phone waiting for Sean to call back.

EXT. FRENCH QUARTER - MORNING

The late morning sun creates harsh shadows. Ken walks aimlessly, hands in pockets, taking in the circus. He remembers Joyce's last plea.

JOYCE

(V.O.)

Be honest with yourself, Ken.

EXT. MAGIC SHOP

Ken stops at the shop. He decides to enter.

INT. MAGIC SHOP

Ken enters. Strega is standing behind the counter. He crosses to the DEATH STONES box.

KEN

Pardon my behavior yesterday. I'm still a little raw.

Strega just stands staring at Ken, as if she would like him to leave. He opens the box. It is still empty. He closes it and crosses back to Strega.

KEN (cont'd)

The funeral is next weekend.

He writes down the information on the back of his card and hands it to her. She takes it without a word. Ken tries to gather his thoughts.

KEN (cont'd)

What happens if I return it?

STREGA

There is nothing more I can tell you.

KEN

I understand. I just wanted to let you know that *I* will change.

Ken crosses to go. Strega comes around to see him out. He looks down at her pointed shoes.

KEN (cont'd)

I loved Joyce very much.

STREGA

Not enough to be faithful to her.

(CONTINUED)

CONTINUED:

She looks him in the eye and Ken cowers under the scrutiny begins to cry.

KEN  
I didn't have the courage.

If he wants any sympathy he is not getting it from Strega.

EXT. PALM READER'S SHOP

Ken exits the magic shop and stands in the narrow alley. He is drawn to the psychic eye painted on the palmist's sign swaying in the breeze.

The sign on the door reads, *Cash Only!* Inside he sees the old palm reader. She beckons him to come in.

INT. PALM READER'S SHOP

Ken enters and sits on the small stool across from the old Palm Reader. She is the same woman Jill stumbled into earlier.

KEN  
I need to know...

PALM READER  
I know.

KEN  
You know what?

PALM READER  
You fear your death is near...

KEN  
Yes.

She looks at his palm.

PALM READER  
Hmm.

KEN  
Hmm?

PALM READER  
Your lifeline is broken, see.

KEN  
Is that bad?

(CONTINUED)

CONTINUED:

PALM READER

It may be bad. It may be good. You have two lifelines.

KEN

Two lines?

PALM READER

Perhaps you have a terminal illness and survive, or lose your family. Big change. Two lives.

She looks again at his palm.

PALM READER (cont'd)

Did someone die?

KEN

Yes, how did you know?

PALM READER

Was it your wife?

He pulls his hand away and feels for his wedding band, it is gone, but the narrow tan line remains.

KEN

Yes.

Ken sits hard and breaks down emotionally.

KEN (cont'd)

I killed her! I've had a life long affair with her best friend.

(reflectively)

My best friend's wife. How could I have lied to her. For so long I lied to her. Every time I looked in her eyes it was a lie. And she knew it. She knew all along.

Ken looks across at the palm reader.

KEN (cont'd)

I told myself she wouldn't be around forever. I justified it. It's just so fucked up!

The palm reader is completely taken aback. She vacillates between getting up and giving him some space and reaching out and consoling him. Finally Ken gathers himself and turns to go.

(CONTINUED)

CONTINUED: (2)

PALM READER

That'll be twenty dollars.

Ken pulls out his wallet and hands her a credit card. She gestures toward the *Cash Only!* sign.

KEN

I don't have any cash; I'll have to find an ATM.

Ken stands for a second before exiting.

EXT. NARROW ALLEY

Ken walks up the alley and stops abruptly. He turns on his heels and returns to the Palm Reader's shop.

INT. PALM READER'S SHOP

Ken enters. The Palm Reader magically comes out from the back. Ken opens his wallet. He has had cash all along. He presents her with a twenty.

KEN

I will change.

He turns to go.

PALM READER

You will love again.

He turns back.

KEN

How can you tell?

PALM READER

You have beautiful blue eyes. Girls like that.

She smiles.

EXT. HIGHWAY - DAY

Sean finishes changing the tire and lowers the jack. Cotton fields surround him on all sides. He looks up at the big billowy clouds drifting across a deep blue sky.

A semi-trailer blows by, jolting him out of his reverie. He dials Jill's home phone. Derrick answers.

SEAN

Is Jill there?

(CONTINUED)

CONTINUED:

DERRICK  
(V.O.)  
No she just left.

SEAN  
Did she say where she was going?

DERRICK  
(V.O.)  
No. She didn't say anything.

Sean starts up the car and speeds into traffic.

EXT. HOSPITAL - DAY

Jill walks across the circle drive and enters through the revolving doors. She is in enough of a trance to get curious looks from several orderlies.

INT. HOSPITAL LOBBY

Jill waits for the elevator.

EXT. OFFICE TOWERS - DAY

Mary Ann comes out with a giddy-up in her gate. Even the big fat ticket for parking in the fire lane does nothing to dampen her spirit. She simply tosses it in the nearby trash receptacle.

INT. HOSPITAL LOBBY

Jill comes off the elevator and walks past the waiting area toward the *ROOF* sign. A YOUNG DOCTOR smiles at her and she smiles back.

INT. SCOTT'S BMW - SAME

Scott stops the BMW in front of the mall entrance. Nenet is seated next to him. She is all smiles and gives him a hug. He stiffens and peels her arms from around his neck.

Scott's cell phone rings. He retrieves it from his briefcase, checks the number, and sees that it is Ken.

SCOTT  
Where are you?

KEN  
New Orleans. I talked to Joyce's aunt about the stone.

(CONTINUED)

CONTINUED:

SCOTT

And?

KEN

It is what it is.

SCOTT

What does that mean?

KEN

I think you can change your future; all you have to do is change yourself.

SCOTT

You called to tell me that? That's ridiculous.

KEN

Then I think you should pack up and leave, before Mary Ann returns, because sure as hell you're going to get shot.

SCOTT

Why do you say that?  
(beat)  
How did you know she left?

KEN

She came to my apartment.

SCOTT

(beat)  
Why would she shoot me?

KEN

She told me about Miss Olin.

SCOTT

Hold on a second.

He turns to Nenet.

SCOTT (cont'd)

Could you give me a minute?

She looks at him curiously, not sure what he wants her to do. He leans across her and opens her door.

SCOTT (cont'd)

Excuse me.

Nenet climbs out. Scott gestures for her to close the car door.

(CONTINUED)

CONTINUED: (2)

KEN

I know about Nenet.

SCOTT

Huh?

KEN

Nenet *Olin*?

(pause)

Scott, she even looks like you.

(pause)

You should have told M.A.

SCOTT

You don't understand. She thinks I'm  
infertile.

KEN

And why did you tell her that?

SCOTT

Because I loved her, and she was beating  
herself up about not having any children.  
You remember.

(pause)

How long have you been sleeping with Mary  
Ann?

KEN

(beat)

Since before you were married.

SCOTT

When was the last time? New Orleans?

KEN

No. Scott...

SCOTT

What about the Senior Prom? When I...

KEN

Yes...

Silence.

KEN (cont'd)

What are you going to do?

SCOTT

File for divorce.

(CONTINUED)

CONTINUED: (3)

KEN

Why?

SCOTT

Irreconcilable differences.

KEN

Don't be a prick.

SCOTT

That's rich.

KEN

I'm sorry. I'm just saying...

Scott hangs up, tosses the phone on the seat, frantically opens his briefcase, and grabs the stone.

IMAGE - SCOTT SEES MARY ANN STANDING BEHIND THE DESK, BUT THE VISION HAS CHANGED-- SHE IS HOLDING THE REVOLVER, NOT THE SHOTGUN, AND SHE IS WEARING THE RED DRESS.

Scott gives a cursory look around for the revolver-- briefcase, belt, glove box, but he knows he has left it at home. He sits stunned for a moment then remembers Nenet and leans over to open the door.

SCOTT

I'm sorry. Something has come up.

Scott pulls out his wallet and counts out five twenties and then decides to give her his whole wad.

SCOTT (cont'd)

Just take a cab back to the house, you know the address.

Nenet looks in and gives him a *What, do I look stupid* look? He burns rubber racing out of the lot.

INT. MOTEL ROOM

Ken paces back and forth. He hangs up his cell phone. He stares at the room phone on the nightstand, and then picks it up and dials the hotel operator.

KEN

Yes. I need to book a flight.

INT. SCOTT'S BMW

Scott suddenly gets an idea. He fumbles for his cell phone while racing through traffic.

INT. CADILLAC - SAME

Sean flies up the interstate, hair blowing in the wind. His phone buzzes. He sees it is Scott and picks up.

SCOTT  
The deal's off.

SEAN  
The deal is off.

SEAN  
I'm keeping the ten grand.

SCOTT  
Did you spend any of the money?

INT. SCOTT'S BMW

Scott swerves to avoid rear-ending a truck.

SCOTT  
Fine, keep the money. Just don't say anything.

SEAN  
(V.O.)  
So what now it's hush money?

SCOTT  
Just don't say anything, OK!

INT. CADILLAC

Sean presses Scott off and speed-dials Jill. After two RINGS he gets the machine and he hangs up.

EXT. WOODMAN DRIVEWAY - DAY

Mary Ann pulls in and pushes the code on the gate. Nothing happens. She tries it again.

MARY ANN  
You didn't.

She tries it again. It no longer recognizes her number.

MARY ANN (cont'd)  
You did. You asshole.

She pulls out and drives around the block.

EXT. HOSPITAL ROOF - DAY

Jill crosses the rooftop around a fan and casually climbs up on the ledge. She looks up at the cloud and seems reassured when she finds it just where it should be.

EXT. WOODMAN SIDE PATIO

Mary Ann crosses the back yard and enters the house through the side door.

INT. WOODMAN STUDY - LATER

Mary Ann enters from the kitchen, showered and made-up and wearing her red dress. She opens the safe and sorts through the important documents, stock certificates, bonds, and finds a prenuptial agreement. She reads it over, briefly.

She shuts the safe and sits behind the desk. In the top desk drawer she discovers an INS envelope. Inside is a petition to marry an illegal alien.

She pulls the drawer open further and finds the REVOLVER.

EXT. WOODMAN HOME - DAY

The gate swings open and Scott returns. There are no cars in the drive, no sign of anyone.

EXT. HOSPITAL PARKING LOT - DAY

A large crowd of hospital and emergency personnel has gathered. They are all looking up the facade at Jill standing on the ledge.

EXT. HOSPITAL ROOF

The young doctor stands at the roof access doorway along with several interns and a security guard. None dares go near Jill, nor does she respond to them.

INT. JILL'S BEDROOM

Sean runs in ahead of Derrick. He searches around and finds what he is looking for; on her vanity is a hand written suicide note. He leaves it for Derrick and runs out.

INT. WOODMAN ENTRANCE HALL

Scott enters and runs into the study, anxiously.

INT. WOODMAN STUDY

Mary Ann is on the phone on hold. She looks up when Scott enters. He cannot hide his surprise to see her. Nor does he miss that she is wearing her red dress.

MARY ANN  
Where are you going?

(CONTINUED)

CONTINUED:

Mary Ann looks down at the revolver in the drawer, Scott follows her glance.

MARY ANN (cont'd)

Did you know you can't report an illegal alien to the INS? You can register, get information about immigration, *marriage petitions*, but you can't report illegal immigration.

(into phone)

Hello. No. I would like to report an illegal alien.

(pause)

Well, whom do I talk to?

She hangs up.

MARY ANN (cont'd)

The police won't even do anything.

Scott stands dumbfounded. She opens the folder. On top is the *PETITION TO MARRY AN ILLEGAL ALIEN*. Scott tries to snatch it away.

SCOTT

That is none of your business.

MARY ANN

Marrying the maid is none of my business?

SCOTT

It's not what you think.

MARY ANN

What do I think?

Scott stares at the gun in the drawer. Mary Ann reaches for the phone and Scott flinches thinking she is reaching for the revolver. She notices.

MARY ANN (cont'd)

I suppose all her paperwork is illegal.

SCOTT

Her work visa expired is all.

(beat)

Look, I have no intention of marrying Nenet...

(beat)

That form is for Sean.

(CONTINUED)

CONTINUED: (2)

MARY ANN

What?

(beat)

What were you thinking?

SCOTT

I was thinking he could use the...

MARY ANN

Companionship?

SCOTT

I was going to say money.

The front door CHIMES.

MARY ANN

Did you leave the gate open?

Scott scurries out of the study to answer it.

INT. WOODMAN ENTRANCE HALL

Scott opens the door on Nenet, who is wearing a smile and a new dress, and is loaded down with shopping bags.

NENET

Do you like it?

A cabby comes up behind her with the luggage.

CABBIE

Twenty-six.

Scott reaches for his wallet to pay the driver but he has no more cash. He looks over to Mary Ann standing in the doorway; if he thinks he's getting cab fare out of her he's crazy.

MARY ANN

If you know what's good for you you'll put her right back in that cab.

The driver looks up and shrugs.

CABBIE

I have another fare.

SCOTT

She has nowhere to go.

MARY ANN

Scott, put her in a hotel, I don't give a damn; she is not staying in my house.

(CONTINUED)

CONTINUED:

Scott stands, trapped. He turns to the cabby.

SCOTT  
Can you, a...

He leads the cabby out and closes the door. Nenet follows him out.

NENET  
(O.S.)  
What is *she* doing here?

Mary Ann wanders past the packages and glances in to see what Nenet has bought, then climbs the long winding staircase to her room, smug.

INT. CADILLAC - DAY

Sean flies down the off-ramp. In the distance he can see the hospital. He hears a SIREN. A hook-and-ladder races him to the parking lot.

INT. WOODMAN ENTRANCE HALL

Scott returns. He listens for Mary Ann's whereabouts and hears nothing.

INT. WOODMAN STUDY

Scott peeks in. When he sees that Mary Ann is not in the study he slips around behind the desk, opens the top drawer, and grabs the revolver.

INT. MASTER BEDROOM

Scott enters. Mary Ann is sitting on her side of the bed.

MARY ANN  
Is she gone?

SCOTT  
I had to call another cab.

MARY ANN  
In the front door, for heaven sakes. What are you thinking? This isn't just *any* neighborhood.

SCOTT  
We have to talk.

(CONTINUED)

CONTINUED:

MARY ANN

It didn't take you long to move her in.  
How long have you been planning that?  
Sneaking around, doing all sorts of  
prurient things...

Scott begins to explain but Mary Ann cuts him off.

MARY ANN (cont'd)

I talked to a lawyer.

SCOTT

And?

MARY ANN

This is my house.

SCOTT

What else did he say?

MARY ANN

I'll take you for everything you've got.

SCOTT

No you won't.

MARY ANN

You pulled a gun on me.

SCOTT

Says you.

MARY ANN

You pulled a gun on Ken.

Silence.

MARY ANN (cont'd)

Scott, you're sleeping with the maid.

SCOTT

No, I'm not.

MARY ANN

Oh, I see.

(beat)

What are you so smug about?

SCOTT

I know about Ken.

(pause)

That got your attention.

(CONTINUED)

CONTINUED: (2)

MARY ANN

I have no idea what you're talking about.

SCOTT

If you had said anything else I wouldn't have believed it.

MARY ANN

We...

SCOTT

Go ahead, lie, I love it. Tell me you were just friends, how it wasn't about the sex.

MARY ANN

It wasn't. It's over now.

SCOTT

Oh, I know it is. Ken told me everything.

MARY ANN

It wasn't what you think.

SCOTT

What do I think?

MARY ANN

You know, all behind your back. We had our time. As you and I drifted apart...

SCOTT

Mary Ann, you had sex with him at our Senior Prom.

MARY ANN

He told you that?

(beat)

He never said that.

SCOTT

What makes you so sure? He's a changed man. He's seen his death.

She hears a CREAKING noise on the stairs. Nenet appears at the door.

NENET

The taxi is here.

Scott turns to Mary Ann.

(CONTINUED)

CONTINUED: (3)

SCOTT

I think you should go.

MARY ANN

Me?

SCOTT

Let me put it this way: she is staying.

MARY ANN

Fine, I'll be at the Ritz.

Mary Ann glares at Nenet.

SCOTT

She has done nothing wrong.

MARY ANN

Blowing my husband is wrong.

SCOTT

You always believe what you want to believe.

Mary Ann intentionally squeezes Nenet against the door jam and immediately the two women attack each other.

NENET

*Conas de merda!*

MARY ANN

Bitch!

NENET

*Sua busseta cheira peixe.*

SCOTT

Stop it, both of you.

He manages to separate them.

SCOTT (cont'd)

(to Nenet)

Go to your room.

She acquiesces. He addresses Mary Ann.

SCOTT (cont'd)

You can send for your things.

She storms out. Scott pulls the revolver out from the back of his trousers. He first opens the dresser drawer, then the nightstand before deciding to slip it under the pillow.

EXT. HOSPITAL PARKING LOT - DAY

Sean pulls in, sees the crowd, and runs across the parking lot.

SEAN

JILL!

EXT. HOSPITAL ROOF

Uniformed police have now joined the hospital employees in the roof access doorway.

Jill is still standing on the ledge. Just before the moment she sees him running toward her she tips and falls forward.

EXT. HOSPITAL

With an audible GASP the crowd backs away. Jill tumbles slowly, head over heels. Sean stops dead in his tracks. SMACK, Jill's body hits the pavement.

She looks up at the sky and the clouds and then the gawkers peering down and finally Sean joins them just before it all goes black. Jill dies exactly as she envisioned.

EXT. WOODMAN SIDE PATIO - DAY

Mary Ann slams the kitchen door and marches out toward the back gate. Her phone rings.

MARY ANN

Sean?

She listens. She closes the phone and stands stunned in the middle of the backyard.

INT. KEN AND JOYCE'S APARTMENT - AFTERNOON

Ken enters. He hasn't shaven or changed clothes since he left.

MARY ANN

(O.S.)

I'm sorry.

Ken flinches. Mary Ann is seated on the couch in the shadows, teary-eyed and trembling.

KEN

Mary Ann!?

(CONTINUED)

CONTINUED:

MARY ANN

I'm sorry. I. Scott. You told Scott about us?

KEN

I couldn't live with myself. It's what killed Joyce, don't you see?

MARY ANN

Cancer killed Joyce.

KEN

Most women survive breast cancer nowadays Mary Ann; Joyce didn't care. We killed her will.

MARY ANN

Joyce knew about us?

He nods.

MARY ANN (cont'd)

How?

KEN

Women know. You know.

MARY ANN

We still have each other.

KEN

All I feel is loss.

She is frozen with a dazed look on her face.

MARY ANN

Loss?

KEN

I need to change my life.

MARY ANN

Why did you return then?

KEN

The only way to change the future is to change yourself.

MARY ANN

I'm looking for a rope here and you give me platitudes?

She shakes her head and the tears flow.

(CONTINUED)

CONTINUED: (2)

MARY ANN (cont'd)  
Jill killed herself.

KEN  
Where's Sean?

MARY ANN  
He's at the hospital.  
(beat)  
Scott had this silly idea that he was  
going to have Sean marry the maid.

Ken paces, his anger building.

KEN  
Sean? What about Jill?

She just shakes her head.

MARY ANN  
She wasn't much of an obstacle.  
(beat)  
Oh, Ken.

KEN  
Don't go home.

MARY ANN  
Don't start with that damn stone!

KEN  
Just for me. Don't go near Scott. Not  
until you both have a chance to...  
change.

MARY ANN  
Don't you see? Ken?! It's just the power  
of suggestion. Jill saw her own suicide,  
right?

He nods.

MARY ANN (cont'd)  
So she was weak enough to let it... get  
to her.

KEN  
Weak enough?

MARY ANN  
You know what I mean.

(CONTINUED)

CONTINUED: (3)

KEN  
Am I weak enough?

MARY ANN  
Don't do this.

KEN  
Is Scott weak enough?

Ken stops himself, tries to control his anger.

KEN (cont'd)  
Just don't go home.

MARY ANN  
We can go away together, Ken. This is our chance. Our time.

KEN  
I don't know.

MARY ANN  
Look at you. You don't know what you want.

KEN  
I know I don't love you.

MARY ANN  
You don't know what you're saying. It's too soon. I understand.

KEN  
No you don't. I can never love you. Not now.

MARY ANN  
What about children?

KEN  
What children Mary Ann? How can we have children?

He stops himself.

MARY ANN  
What? What, Ken? Tell me!

KEN  
Nenet is Scott's daughter. Her mother is Maria Olin, his parent's maid.

Mary Ann is stunned.

(CONTINUED)

CONTINUED: (4)

MARY ANN  
But he's... infertile.

KEN  
No Mary Ann... you are.

He watches her reaction closely.

MARY ANN  
No.

KEN  
Why do you think you never got pregnant?

MARY ANN  
We took precautions.

KEN  
Not really, and not until after high school.

She tries to keep up her composure but deep down she knows he's telling the truth. Slowly she breaks down and sobs, turning away.

KEN (cont'd)  
Mary Ann, I'm sorry... I'm through with the lies.

He reaches out to her. She shakes him off, violently.

MARY ANN  
Don't touch me! Don't you dare touch me.

She gets all choked up and can't face him. Again he reaches out. She knocks his hand away, turns, and walks away.

KEN  
Mary Ann!? Where are you going?

The minute she slams the door he dials his cell phone.

INT. SCOTT'S OFFICE - SAME

Scott enters and unlocks his desk.

RECEPTIONIST  
Trojan, on one.  
(laughs)  
I've been dying to say that.

Scott picks up.

(CONTINUED)

CONTINUED:

SCOTT

Scott Woodman.

(beat)

No, I've been out of...

(beat)

Sure, we'll have art on the "Vegas" idea by...

Scott looks at his calendar.

SCOTT (cont'd)

...Tuesday.

(laughs)

Yeah? Thanks.

He hangs up. His cell phone RINGS. He checks the caller. It is Ken. He does not answer it. He opens his desk drawer, removes the letter from BioLabs, and slips it in his briefcase.

INT. KEN AND JOYCE'S LIVING ROOM

Ken sits and waits for the outgoing message to end.

SCOTT

(V.O.)

...Leave a message and I will return your call, promptly.

KEN

Hello!? Scott it's Ken... I had to tell Mary Ann about Nenet. I think it's for the best. You two can work this out if you try.

EXT. WOODMAN HOME - EVENING

Mary Ann drives past the house and parks around back.

INT. KITCHEN

Mary Ann enters and crosses to the study.

INT. SCOTT'S STUDY

Mary Ann opens the top desk drawer-- the revolver is gone. She searches through the pencil tray for the key to the gun cabinet, but does not find it.

She dials the combination and opens the safe. Inside is the STONE, not the revolver. She reaches to pick up the stone then recoils.

(CONTINUED)

CONTINUED:

Unbeknownst to Mary Ann, Nenet is peeking through the kitchen door. She watches Mary Ann rattle the gun cabinet, unable to get at the shotguns.

INT. WOODMAN MASTER BATHROOM

Mary Ann enters. She crosses to Scott's side of the bed and opens the nightstand. The REVOLVER is not in the drawer. She glances down at the bed, checks under the pillow, and discovers the gun there.

INT. STUDY

Mary Ann reenters carrying the revolver. She crosses to the bar and makes herself a drink. She then sits behind the desk and sets the REVOLVER on the blotter. She picks up the phone and dials Ken.

MARY ANN

I love you so much. We were so close to finally being together. I think back to Senior Prom, watching you dance with Joyce; you watching me dance with Scott. You were too young to realize how devastated you looked. You are right; Joyce knew. She always knew you loved me.

INT. KEN AND JOYCE'S LIVING ROOM

Ken is about to pick up the phone then decides to listen.

MARY ANN

(V.O.)

I never loved you more than that night, and I was in his arms. I am sorry. I am sorry for Joyce and Scott and everyone we hurt. But mostly I'm sorry for us. Without us there is nothing. It was always for us. It was always for you. Now there is nothing. Now I know what nothing feels like.

He picks it up.

KEN

Mary Ann?

All he hears is DIAL TONE. He dials her number.

INT. WOODMAN STUDY - SAME

The desk lamp is the only light on in the room. Mary Ann is still seated at the desk holding the gun. The STONE is on the blotter in front of her. She is drawn to it, frozen by it.

The phone RINGS. She barely notices it-- keeping her gaze fixed on the stone. Finally, she has a large gulp of her cocktail. The phone continues to RING.

She pulls her gaze away and stares at the pistol in her hand. She spins the cylinder and looks at the bullets, then she puts it to her temple, decides against that, and finally puts the barrel in her mouth.

The oily taste makes her abandon that idea. She has another gulp of her drink to wash it away. She pulls up her sleeve and rubs the faint scar on the inside of her wrist, a constant reminder that she once before attempted suicide.

She looks down at the REVOLVER in her hand. She glances at the blotter and discovers that the stone has vanished. She opens her left hand and finds that she has it.

IMAGE - MARY ANN LOOKS DOWN AT HER HAND AND SUDDENLY IT IS AN OLD WOMAN'S HAND.

Startled, she drops the stone and looks again. Her hands have returned to normal. She bends and retrieves the stone, holds it.

IMAGE - HER HAND AGAIN IS OLD. SHE LOOKS AROUND AT WHERE SHE IS. SHE IS CONVALESCING IN THE MASTER BEDROOM. IN THE MIRROR ON THE WALL SHE SEES HER SENESCENT FACE, AND AN ELDERLY KEN STANDING NEXT TO HER BED, SMILING.

EXT. WOODMAN HOME - SAME

Scott pulls his BMW into the drive. The house is dark except for the faint glow of the desk lamp in the study window. The gate closes and he enters through the front.

INT. WOODMAN ENTRANCE HALL

Scott slips in and gently closes the front door. He listens and hears nothing.

INSERT -

The door fails to latch. The escaping draft pulls it ajar.

INT. MASTER BEDROOM

Scott enters and opens the nightstand. He is a little surprised when the revolver is not there, then remembers he hid it under the pillow.

When he turns he sees that the pillow is tossed aside, the sheets are turned back, and that the REVOLVER is gone.

INT. WOODMAN ENTRANCE HALL

Scott creeps out to the landing and listens. He hears nothing.

SCOTT  
(meekly)  
Mary Ann?

Light seeps under the door of the study.

INT. WOODMAN STUDY

Scott enters quietly. He is startled, not expecting Mary Ann to be seated behind his desk. He pauses for a second; she hasn't noticed him. He attempts to slip back out.

She looks up. Her attitude has clearly changed, like a weight having been lifted. She looks down at the stone in her left hand.

SCOTT  
I didn't see your car.

MARY ANN  
You changed the code.

He notices the REVOLVER in her hand and looks over at the GUN CABINET; the DOOR IS OPEN. There are assorted shotgun shells and boxes on the floor.

*THE SHOTGUN IS MISSING.*

SCOTT  
Mary Ann, think what you're doing.

She points the REVOLVER at him.

MARY ANN  
If I think about it any longer I won't do it.

SCOTT  
It was a long time ago.

(CONTINUED)

CONTINUED:

MARY ANN

I don't care about her. You lied to me.

Scott can see the depths of his betrayal in the emptiness of her eyes-- when he isn't staring down the barrel of the gun.

SCOTT

I wanted to tell you...

MARY ANN

But you thought I couldn't handle it.

(beat)

Thought I'd try and kill myself... again.

SCOTT

Yes.

(beat)

I did it because I love you.

MARY ANN

I should shoot you just for that.

INT. KITCHEN

Nenet watches through the crack in the door.

INT. SCOTT'S STUDY

Mary Ann sights down the barrel; it is pointed at his heart.

SCOTT

What do you want from me?

Mary Ann gives it some thought.

MARY ANN

The truth.

SCOTT

That *was* the truth.

MARY ANN

Why didn't you tell me about Nenet?

SCOTT

I didn't know. I mean, until recently.

MARY ANN

She doesn't know she's your daughter?

SCOTT

No. It would destroy her.

(CONTINUED)

CONTINUED:

MARY ANN  
Why is that, Scott?

Scott hesitates. Mary Ann cocks the trigger.

SCOTT  
Because she's pregnant with my child.

INT. KITCHEN

Nenet's gaze suddenly shifts from Mary Ann to Scott. The look on her face goes from confusion to anger rather quickly.

INT. SCOTT'S STUDY

It takes Mary Ann a moment to wrap her mind around that.

MARY ANN  
Oh Jesus, Scott, how could you?

SCOTT  
I... I have no excuse.

MARY ANN  
No, you don't.

She pulls the trigger and CLICK nothing happens, except that Scott flinches.

SCOTT  
It's not loaded?!

That makes her smile.

MARY ANN  
Of course it's not loaded. You think I would ruin my life shooting you?

INT. KITCHEN

Mary Ann opens the desk. The bullets are in the tray.

SCOTT  
Mary Ann, put down the gun.

MARY ANN  
I know how to handle a gun.

She flips open the cylinder and begins inserting bullets.

MARY ANN (cont'd)  
You taught me.

INT. KITCHEN

Nenet enters from the hall with the shotgun. She PUMPS a shell into the barrel; clearly she has used a shotgun before.

INT. STUDY - SAME

Scott and Mary Ann stand as they were. They both turn, hearing the shotgun CHA-GHUG.

SCOTT  
You could have given me a heart attack.

MARY ANN  
I should be so lucky.

Nenet pushes open the door with the long barrel.

MARY ANN (cont'd)  
And you!

Mary Ann turns toward her. Nenet has conjured up all her passion and gumption and is standing firm, aiming the bird gun, at Scott.

SCOTT  
Nenet?!?

NENET  
Is this true?  
(beat)  
Is it?

Mary Ann raises the REVOLVER at Nenet.

MARY ANN  
Put down the gun.

Nenet turns her aim on Mary Ann.

EXT. WOODMAN DRIVEWAY - SAME

Ken pulls into the drive and jumps out of his car.

INT. STUDY

Mary Ann cocks the pistol.

MARY ANN  
You are not going to kill *me*.

SCOTT  
Nooo!

(CONTINUED)

CONTINUED:

Nenet sights.

MARY ANN  
I die of old age.

EXT. WOODMAN HOME

Ken first runs toward the front then changes direction only to discover the side door locked.

Ken runs back around to the front door then stops dead in his tracks when he sees that it is ajar-- just like in his vision. He reaches out and pushes the door open a few more inches.

KEN  
Mary Ann!?

He flashes the image of NENET JUST AS SHE WAS IN HIS ORIGINAL VISION-- EYES GOUGED OUT. He stands frozen, unable to enter.

BLAM, he hears a GUN SHOT inside the house. That does it; he pushes open the door, and flinches, but Nenet is not standing there.

INT. WOODMAN STUDY

Nenet is now aiming the shotgun at Scott. Scott shakes his head from side to side, raises his hands to the shotgun.

SCOTT  
No.

Nenet aims.

SCOTT (cont'd)  
I'm so sorry.

Ken runs in. Nenet turns the barrel toward him. Scott relaxes. Ken freezes. When she slowly turns her aim back to Scott Ken grabs the barrel and jerks the gun out of her hands.

Nenet drops to her knees and sits back on her haunches heaving with sobs. Scott looks over at her.

SCOTT (cont'd)  
It's not loaded...

KEN  
Mary Ann!?

(CONTINUED)

CONTINUED:

Ken kneels at Mary Ann's side and puts his hands on the wound in a futile attempt to stop the bleeding. She turns her head toward him.

MARY ANN  
It's OK...

KEN  
Hold on, M.A.

MARY ANN  
Don't worry.

KEN  
Shhh. Don't...

MARY ANN  
I love you.

Ken can see it is hopeless.

KEN  
I have always loved you. I was just...  
trying to do the right thing. I was just  
trying to do the right thing...

MARY ANN  
(beat)  
Shhh... I don't die now... I die of old  
age.

KEN  
I love you.

Mary Ann dies, her hand falls open and the stone tumbles out.

KEN (cont'd)  
No. Noo. No! No!

EXT. WOODMAN DRIVEWAY - SAME

Sean pulls into the drive and jumps out of the Cadillac. He crosses to the kitchen door and finds it locked.

EXT. WOODMAN FRONT STOOP

Sean comes around to the front door. It is wide open.

INT. WOODMAN ENTRANCE HALL

Sean enters.

(CONTINUED)

CONTINUED:

SEAN

Mary Ann?

He dashes to the study doorway.

INT. STUDY

Scott is seated behind the desk in the chair, against the wall, frozen. Ken is kneeling at Mary Ann's body. Both look up when Sean enters.

SEAN

Oh, no...

Sean drops to his knees beside Mary Ann's body. Scott notices the stone on the floor, grabs it.

IMAGE - SCOTT SEES HIMSELF BACKED AGAINST THE WINDOW. THE SHOTGUN IS AGAIN AIMED AT HIM, *ONLY IT IS SEAN WHO IS HOLDING IT.*

Sean's pain turns to anger and then builds slowly to rage. He looks up and notices the shotgun.

Scott glances down at the stone in his hand and slowly closes his fingers around it.

IMAGE - SCOTT SEES SEAN PRESSING THE SHOTGUN AGAINST HIS CHEST.

CHA-CHUG, Scott looks up. Sean pumps a shell into the chamber and slowly raises the shotgun. Scott grabs the barrel and tries to wrestle it from Sean.

SCOTT

No, Sean... I didn't kill her. Ken, tell him.

Ken is in a trance, sat back on his haunches rocking from side to side, holding Mary Ann's hand. Sean and Scott fight over the shotgun, Scott for his very life.

SCOTT (cont'd)

Ken?!

Ken is afraid to do anything, not knowing what his actions might cause.

SCOTT (cont'd)

Ken, please tell him I didn't kill her.

(CONTINUED)

CONTINUED:

Scott looks over at Ken. Ken is nearly comatose. In that instant Scott relaxes and Sean pulls the shotgun free. Scott backs against the window.

SCOTT (cont'd)  
Come on Sean, please don't kid around.  
(beat)  
Ken...

Sean can see that Ken is paralyzed.

SEAN  
What did it say?

SCOTT  
What?

SEAN  
The death stone, what did it say?

SCOTT  
Oh. I don't die here.

Scott does not even look like *he* believes what he just said.

SEAN  
How do you die then?

SCOTT  
Come on you're not going to shoot me. I didn't kill your sister.

Sean looks over at Ken. Ken gives him nothing.

SEAN  
You didn't pull the trigger...

Scott stumbles for a convincing lie, looks at the phone.

SCOTT  
I called the police... they're on the way.

SEAN  
You'll never change.

Scott reaches up and grabs for the barrel and in the struggle Sean pulls the trigger. The blast knocks Scott into the window which pulls the curtains down on top of him.

The stone falls out of Scott's hand and rolls right to Ken. Ken picks it up. Sean wipes the prints off the shotgun with his T-shirt and leans it against the desk.

(CONTINUED)

CONTINUED: (2)

SEAN (cont'd)

You'll have some explaining to do.

Ken is oblivious, holds the stone. Sean dashes out leaving him rocking back and forth. He brushes past Nenet on his way out, knocking her aside.

Nenet swoons over Scott. She kneels next to his body and sobs. Something pokes her. She reaches into her apron and discovers SCISSORS. She holds the twin prongs raised.

Outside, Sean's Cadillac STARTS-UP and Sean drives away. Nothing distracts Ken from the stone.

IMAGE - KENT'S HANDS ARE WRINKLED AND LEATHERY FROM YEARS OF SUN. HE LOOKS SLOWLY DOWN AND THEN AROUND AT HIS NEW DEATH SCENE. HE IS A BUM IN A NARROW ALLEY, OLD AND CRUSTY.

CUT TO:

EXT. BOURBON STREET - YEARS LATER

Ken is that old man in his vision. He mumbles something then pulls his hand out of his pocket; in it is what is left of the *How* stone, a grain of sand.

He calls out to no one in particular.

KEN

It's OK, I don't die now.

Suddenly he has a massive heart attack. He slides down the wall and dies, alone in an alley.

KEN (cont'd)

I die of old age.

His hand opens, palm up; the stone has finally been worn to dust. The last of it blows into the wind.

FADE IN:

INT. EMPTY TENEMENT APARTMENT - NEAR FUTURE

A man sits on the floor facing a wall of photos in an otherwise totally empty room. Close inspection reveals that each face is that of a young woman. Closer inspection reveals that they are all nearly identical in type.

Over the man's shoulder he holds another photo, and a WHO stone, it is painted over with flowers. He slowly closes his hand around it.

(CONTINUED)

CONTINUED:

IMAGE - A YOUNG WOMAN CLOSES A DOOR IN A NONDESCRIPT HOUSE IN A NONDESCRIPT SUBURB. SHE WALKS TO THE MAILBOX AND FINDS THE LETTER SHE IS WAITING FOR. INSIDE IS A PLANE TICKET. SHE JUMPS FOR JOY.

The man with the stone is Sean. He is a wreck, scraggly beard, beady blood-shot eyes. Around him are empty beer cans and around the corner in the kitchen is stack of spent pizza boxes.

END