

DEADLY INTENTIONS

BY

STEVE SHERMAN

FADE IN:

EXT. BELLEVUE HOSPITAL STEPS NYC-DAY

A low hum builds as REPORTERS wait for the HEALTH COMMISSIONER and the MAYOR to finish their muffled exchange.

The Health Commissioner finally descends the steps to the sound booms and microphones around the podium. The din of the crowd quiets.

HEALTH COMMISSIONER

Good morning. As of yesterday we've identified a new virulent strain of AIDS that is nearly impossible to combat.

EXT. MODERN TUDOR STYLE BRICK COLONIAL-DAY

As if cut from the pages of Modern Living Magazine. The pool and patio over look the Long Island Sound. This is North Shore living at it's finest.

INT. MODERN TUDOR KITCHEN-SAME

The kitchen is fit for a queen. The oversized window beyond the range provides jaw dropping views.

At the range top, Carol Gold (28) flips a pancake. On the island behind her, Carol's two boys, RANDY(8) and JOEY(6) let the family cat lick drops of maple syrup from their fingers.

CAROL

Please tell me Snickers is not on  
The counter top.

Randy rolls his eyes.

RANDY

She's not mom.

Randy gently drops the cat on the floor behind the counter.

Carol turns around. A mid length Bob frames perfect skin tone and beautiful bone structure.

HEALTH COMMISSIONER (FILTERED O.S.)

This strain of the AIDS virus appears to progress rapidly to HIV. We consider this a major potential problem.

Carol shoots a concerned look at the TV above the island as she slides a pancake onto Joey's plate.

HEALTH COMMISSIONER (FILTERED O.S.)  
(CONT'D)

This is a recombinant version of the virus, which can occur from unprotected sex with multiple infected partners.

MATTHEW GOLD (36) impeccably groomed and dressed in a suit and tie, hurries into the kitchen. The cat hisses and skitters away.

JOEY  
Snickers doesn't like you dad.

MATTHEW  
I'm good with that, as long as she stays off the granite.

Matthew puts his brief case on the counter.

RANDY  
You said you'd take us to the game today?

Carol looks at Matthew.

MATTHEW  
I will, Sport, just not today.  
(to Carol)  
Roger just called. I've got to go over the buyout. Both parties are getting antsy.

CAROL  
I'm going to the range then lunch with my sister.

MATTHEW  
Drop the boys at your mother's.

Matthew takes a sip of Joey's orange juice.

JOEY  
But dad you promised!

Carol slides a pancake on Randy's plate.

CAROL  
I can't keep dropping the boys off on mom last minute.

MATTHEW

Once we close this deal things will  
quite down.

Matthew stands between his sons. He puts an arm on each of  
them.

MATTHEW (CONT'D)

Then we'll all do something really  
fun.  
(He looks at Carol)  
I promise.

RANDY

Like what?

MATTHEW

You guys decide.

JOEY

Cool! I know. Let's go camping.

RANDY

No way! I want to go back to Disney  
World.

CAROL

(Mimicking her boys)  
No way! I just want to spend time  
with Daddy!

Matthew throws his arms around Carol they smooch.

RANDY

Really Dad?

JOEY

Right in front of us?

CAROL

You have time for breakfast?

MATTHEW

I wish.

Matthew pats himself down.

MATTHEW (CONT'D)

Have you seen my phone?

He grabs his car keys off the rack.

CAROL

No. I'll call, hold on.

Carol presses buttons on her cell phone.

CAROL (CONT'D)  
It's ringing.

Matthew listens.

INT. UPSCALE HOTEL ROOM-DAY

A maid finishes making the bed and moves to the bathroom. Caught in the pocket fold of the bed skirt, we see a cell phone flash on and off as it silently rings.

INTERCUT WITH KITCHEN

MATTHEW  
I don't hear it. I probably left it  
at the office.

INT. PISTOL RANGE-DAY

Carol wears ear protection as she sights a target forty feet down range. She expertly squeezes the trigger of a Glock 9 and consecutively fires off six rounds. She places the Glock on the counter and slides the ear muffs down around her neck.

JOHN HOFFMAN (55) Military crew cut and muscular build presses the target call button. The target arrives with six holes through the black center. John lays the target on the counter.

JOHN  
Nice grouping, you want me to make  
a call?

Carol smiles as she breaks down the Glock.

CAROL  
I already have a full time job  
raising the boys, Uncle John.

JOHN  
Let me know if you change your  
mind.

CAROL  
I appreciate it but I know I won't.

Carol packs the Glock into a case and kisses John on the cheek.

CAROL (CONT'D)  
I'll see you in couple weeks.

EXT. WEST VILLAGE GROCERY/LIQUOR STORE-DAY

In between the two businesses is a door with a number 37 above it.

INT. # 37 WEST VILLAGE APARTMENT BEDROOM-SAME

KELLY HOFFMAN(28) lies in bed with outstretched arm, she gazes at the diamond ring on her finger and smiles. If it wasn't for Kelly's shoulder length tresses you'd swear you wear looking at her identical twin sister Carol.

Kelly pulls the covers back and springs out of bed wearing panties. She throws on a man's pajama top and heads out into the

BRICK AND BEAM LOFT

Two couches face each other defining a small living room, not even shabby chic, just shabby. Sensual artwork covers every inch of wall space.

BRYAN KIRKLAND (32) shirtless on the couch, leans his athletic body over the laptop on the coffee table. He sips from a mug and checks e-mails. Kelly bounces across the room. She hugs Bryan across his chest from behind.

BRYAN  
Good morning.

KELLY  
You're up early.

Kelly extends her arm over Bryan's shoulder and admires the ring.

KELLY (CONT'D)  
I love it!

BRYAN  
I love that you love it.

KELLY  
Coffee smells good.

He passes the coffee over his shoulder. Kelly peeks at the screen.

KELLY (CONT'D)  
Who's that?

BRYAN  
They're going to the party tonight.  
They want to have drinks.

KELLY  
Let me see the pictures.

Bryan keys the mouse and the screen changes. Kelly takes a closer look.

KELLY (CONT'D)  
Sexy couple.

BRYAN  
What do you want me to tell them?

KELLY  
Tell them we'll buy the first  
round.

The keyboard clatters as Kelly heads off to the

KITCHEN

A pristine 1967 Harley Davidson, more work of art than motorcycle, leans by a wall.

BRYAN (O.S.)  
What are you up to today?

KELLY  
Lunch with Carol then work. What  
about you?

BRYAN  
I have a meeting with Chris.  
Hopefully he has a gallery lined  
up.

KELLY  
I'll keep my fingers crossed.

EXT. WEST VILLAGE CAFE-SIDEWALK TABLE-DAY

Carol is dressed conservatively to the collar and sits with perfect posture. Kelly's attire is sexy and revealing, her posture is carefree.

Passerby's gawk at the twin sisters, Kelly is oblivious, Carol tries her best to ignore their stares. Kelly slides a key across the table.

KELLY

Next time, come up to the apartment. I want you to see Bryan's work.

Kelly sees Carol's eyes are fixed on her ring.

KELLY (CONT'D)

And stop worrying.

CAROL

I'm not worrying, I just think you're being impulsive as usual.

KELLY

You sound just like Dad.

Kelly takes a sip of her cosmopolitan.

CAROL

You make that sound like a bad thing.

Kelly rolls her eyes.

KELLY

God, Carol, what happened to you?

CAROL

I grew up.

KELLY

No. You gave up.

Kelly puts down her drink and leans back.

CAROL

What is that supposed to mean?

KELLY

It means, I love Bryan.

CAROL

You think I don't love Matthew?

KELLY

I think you made the easy choice.



CAROL

There is nothing easy about raising children and balancing a marriage.

KELLY

You dreamed of being a lawyer, not a mother.

CAROL

Well I'm sorry to inform you but children come first.

KELLY

Bullshit.

Off Carol's stunned expression Kelly reaches for her drink.

KELLY (CONT'D)

Your relationship comes first otherwise you have nothing.

CAROL

So you're the expert now?

Carol and Kelly's eyes lock. Carol casually picks up her white wine.

CAROL (CONT'D)

Come on Kelly, what makes this relationship any different than your last ten?

Kelly studies her sister for a few more seconds.

CAROL (CONT'D)

You can't even answer the question, can you?

KELLY

We have a lifestyle relationship.

CAROL

What does that mean?

Kelly pushes back from the table and throws her napkin on her plate.

KELLY

You're the one who knows it all. Look it up.

Kelly leaves the table and heads up the sidewalk.

INT.COMMUNITY HOSPITAL-NURSES STATION-MORNING

Kelly wears nurse scrubs, she has a phone pressed to her ear. Her smile tightens, she is fourteen year old Kelly when she hears her father's voice.

KELLY (CONT'D)  
Hi Daddy it's me.

INT. SLOAN KETTERING HOSPITAL OFFICE -DAY

The door is open, on the glass, Chief of Surgery Frank P. Hoffman. The walls are adorned with medical degrees and pictures of family.

DOCTOR FRANK HOFFMAN (57) silver hair, larger than life demeanor, sits behind his desk with the phone to his ear.

DR.HOFFMAN  
Kelly, is everything all right?

A tap on the door gets Frank's attention. A WOMAN in a business suit and rimmed glasses holds a clip board.

He motions her in with a wave of his hand.

DR.HOFFMAN (CONT'D)  
No, I'm just surprised that's all,  
you don't call very often.

The WOMAN places the clip board in front of Hoffman. He scans it quickly and signs the bottom. The woman retrieves it and exits.

DR.HOFFMAN (CONT'D)  
To who?  
(a beat)  
You can't expect me to remember  
every boyfriend you bring around.  
(a beat)  
Yes, he was the painter?

INTERCUT WITH. NURSES STATION

Kelly's upbeat air deflates.

KELLY  
He's an artist Dad.  
(a beat)  
(MORE)

KELLY (CONT'D)

Well there's a big difference. I  
have to get back on the floor now.  
Okay, yes. I have to go.

Kelly hangs up and turns to face. CARLA (26) junk in her trunk with a South Bronx accent and attitude to match.

CARLA

My father hates every boy I date.  
Now show me that rock.

Kelly raises her hand. Carla eyes pop.

CARLA (CONT'D)

Jenny from the block my ass.

Carla looks at Kelly.

CARLA (CONT'D)

You must be doing some amazing shit  
to that boy.

Kelly smiles.

CARLA (CONT'D)

Do you even have a gag reflex girl?

They both burst out laughing.

INT. RESTAURANT-NIGHT

Carol and Matthew at a table. A WAITER pours red wine for Matthew. Matthew takes a sip and rolls the wine over his tongue, nods to the Waiter.

As the Waiter fills their glasses.

CAROL

How was your day?

MATTHEW

Not worth discussing, trust me.

CAROL

That doesn't sound good.

MATTHEW

It's not.

The Waiter leaves. Matthew snatches his wine glass and takes a long sip.

CAROL  
Kelly got engaged.

Matthew looks at her, eye brows raised.

CAROL (CONT'D)  
The artist. Dad's 4th of July  
barbecue?

MATTHEW  
Right! That's good news.

CAROL  
I'm not so sure.

She holds onto a thought.

CAROL (CONT'D)  
Do you ever think about ... Forget  
it.

MATTHEW  
Wow! What happened today?

CAROL  
Nothing. Just my sister, that's  
all.

Carol lifts her wine glass.

CAROL (CONT'D)  
Do you know what a lifestyle  
relationship is?

Matthew waits as she sips.

CAROL (CONT'D)  
I looked it up. It's an open  
relationship, couple swapping.  
Apparently Bryan and Kelly are in  
one.

MATTHEW  
She told you this?

CAROL  
Yes. Can you believe she's letting  
him take advantage her like that?

MATTHEW  
What do you mean?

CAROL

You know how impulsive she is. She gets all gaga for a few months then the shine wears off and she's on to the next.

MATTHEW

But he asked her to marry him.

CAROL

That's just a great way to start a marriage, screwing other people. How long do you think that will last?

MATTHEW

You make a good point.

She takes a fed up sip of wine.

CAROL

How is that even a relationship?

MATTHEW

It's a different world.

CAROL

It's the world on-line, everything out there floating around waiting to be validated. Whatever happened to family values and making things work? Marriage is about trust and commitment, not couples bed hopping.

MATTHEW

I couldn't agree more.

Off Matthew's look of concern.

CAROL

I'm sorry.

She takes his hand.

CAROL (CONT'D)

You have enough stress at the firm, you don't need me rambling on about my sister.

MATTHEW

That's okay, venting is good.

CAROL  
I don't know what I'd do without  
you.

The Waiter returns and places appetizers.

CAROL (CONT'D)  
So, did you find your phone?

Matthew pulls a dark blue cased cell phone from his pocket.

MATTHEW  
Like I said, left it at the office.

EXT. WEST VILLAGE SIDEWALK-NIGHT

Bryan and Kelly hold hands as they walk, both are dressed to the nines. Kelly's form fitting dress makes her afternoon attire seem conservative.

KELLY  
How did it go with Chris.

BRYAN  
He's got a gallery lined up for May  
and he loaned me five grand.

KELLY  
Of course he did, you're the next  
Andy Warhol, only much better  
looking.

BRYAN  
Warhol or not that'll only carry us  
a few months.

KELLY  
Don't worry. It'll all work out.

Bryan stops and turns Kelly. She looks up at him.

BRYAN  
Don't you worry?

KELLY  
Why should I? You do enough for the  
both of us.

They walk.

KELLY (CONT'D)  
By the way, my Dad thinks you're a  
painter.

BRYAN

Really? That's great he remembered me.

KELLY

Weeelll.

BRYAN

So how' d it go with the queen of Long Island?

KELLY

Her Highness was holding high court as usual.

BRYAN

Huh, no kidding?

KELLY

I told her about us.

BRYAN

You told her "what" about us?

KELLY

I told her about this.

Bryan stops. Kelly turns to face him again.

BRYAN

Jesus Kelly, why? She already thinks I'm a bottom feeder.

KELLY

She climbed up on her high horse and I lost it.

BRYAN

How did it end up?

KELLY

I'm pretty sure she thinks I'm crazy and you're an even bigger bottom feeder.

BRYAN

Oh that's great.

Kelly pulls him close.

KELLY

Your still the top of the bottom feeders to me babe.

A crowd of people wait in line behind a velvet rope. Kelly and Bryan pass by the line and head directly to the thick bodied BOUNCER.

BOUNCER  
Name and e-mail?

BRYAN  
Bryan and Kelly, 2sexy4u@Gmail.

The Bouncer checks the list then unsnaps the rope.

BOUNCER  
Welcome to the party.

INT. FLESH PARTY-NIGHT

The club vibrates to the sound system. The crowd is thirty something. The women bear lots of skin. The men dress in everything from jeans to leather.

Party host JEREMY(33) shaved head and body builder physique, wears tight black pants and red silk shirt, a feather boa over his shoulders.

He greets Kelly and Bryan as they come in. He kisses Kelly on the cheek.

KELLY  
This place is off the hook tonight!

JEREMY  
Tell me about it.

BRYAN  
Good to see you Jeremy. How many couples?

JEREMY  
Not sure. Last I checked over two hundred. The parties just keep getting bigger.

KELLY  
It's the hottest ticket in town.

Jeremy and Bryan shake hands. Jeremy leans toward Bryan's ear.

JEREMY  
See me before you leave. I'll let you know where the after party is.



INT. FLESH PARTY-AROUND THE DANCE FLOOR-SAME

Around the walls of the club translucent curtains define cubicles where semi dressed couples engage in foreplay.

Kelly and Bryan skirt the crowded dance floor. Couples grind, girls kiss, tease and flirt, guys watch.

Kelly and Bryan squeeze past a CHISELLED GIRL with body tattoos. She grinds against a couple at the edge of the dance floor. The CHISELLED GIRL makes salacious eye contact with Kelly. The heat rises as they hold eye contact. The CHISELLED GIRL puts her hand on Kelly's neck and draws her into a sensual kiss.

The CHISELLED GIRL offers an inviting smile to Kelly and Bryan then exits the dance floor with the couple. Bryan and Kelly watch as they disappear behind a velvet curtain.

Bryan and Kelly continue on to the

BAR

Bryan edges in next to a couple and flags the barmaid with a fifty. The barmaid glides down to Bryan.

BRYAN

Jack with a splash and a Vodka  
seven.

Bryan turns to the man on his left. MICHAEL(28) dark features and perfect bone structure, turns and extends his hand to Bryan.

MICHAEL

Hi. We e-mailed this morning.  
Exotic-couple,

BRYAN

Right!

Bryan and Michael shake hands.

BRYAN (CONT'D)

I'm Bryan. This is Kelly.

Kelly extends her hand. Michael cradles her hand as he makes eye contact.

MICHAEL

Michael. Your even more beautiful  
in person.

Michael turns to introduce the statuesque blond next to him.  
SABRINA(25) crystal blue eyes with a model body.

MICHAEL (CONT'D)  
This is Sabrina.

Kelly and Sabrina kiss on the cheek.

KELLY  
You look amazing in that Valentino.

SABRINA  
Thank you. Michael got it for me.

BRYAN  
(to Michael)  
Let me buy you guys that drink.

#### MONTAGE IN THE LOUNGE AREA

-The two couples sit on a couch as they talk, laugh and drink.

-Michael caresses Kelly's arm as he leans in to converse.

-Kelly catches Bryan's eye, Bryan smiles back and winks.

#### BACK TO SCENE

Bryan whispers into Sabrina's ear. Sabrina smiles, nods and takes Bryan by the hand and leads him to the

#### DANCE FLOOR

Bryan and Sabrina share a sexually charged dance/grind. It's as close to sex with clothes on as you can get. Michael and Kelly watch from the lounge.

#### LOUNGE

Bryan and Sabrina re-join Michael and Kelly. Sabrina smiles her approval to Michael as she takes her seat next to him. Kelly greets Bryan with an affirmative kiss.

MICHAEL  
So, what are you guys into?

Bryan and Kelly sit together.

BRYAN  
We're soft swap.

MICHAEL  
Have you ever done full swap?

KELLY  
Not yet.

Kelly casts a quick glance at Bryan and squeezes his hand.

KELLY (CONT'D)  
I just don't think we're ready?

MICHAEL  
That's a shame. It's such a task to  
find couples we like.

BRYAN  
We're content with our rules.

Michael winks at Kelly.

MICHAEL  
But rules are made to be broken.

Kelly looks at Bryan.

KELLY  
As long as we are both ready to  
break them.

Sabrina places her hand on Bryan's leg and slowly slides it  
up.

SABRINA  
It's just recreational sex.

Sabrina stands up. She turns to face Bryan then leans in  
again and whispers.

SABRINA (CONT'D)  
I'd love to break some rules with  
you.

Sabrina takes Bryan by both hands. Bryan looks at Kelly.  
Kelly smiles. Sabrina begins to move backwards urging Bryan  
to his feet.

SABRINA (CONT'D)  
Don't worry, baby, we'll take it  
slow.

The four of them disappear behind the velvet curtain.

## INT. FLESH PARTY-PLAY ROOM-NIGHT

A sheet covered mattress lies on the floor of a dimly lit room. A tray table stands in the corner, on it is a bowl full of condoms.

Both couples stand beside the bed. Bryan and Sabrina on one side, Michael and Kelly the other. The two couples begin to kiss.

## MONTAGE

Both couples as they slowly undress each other.

Sabrina on her knees looks up at Bryan with hunger. She holds a condom. She hands it to Bryan. Bryan looks over at Kelly. She smiles and nods to Bryan.

Sabrina helps Bryan slip on the condom. She guides Bryan onto his back on the bed and straddles him.

Bryan watches as Kelly unwraps a condom and places it on Michael. Michael urges Kelly to her feet and enters her in a standing position from behind. Bryan watches Michael as he thrusts into Kelly.

Kelly pleased moans become louder and more heated. Bryan's respiration heightens as he watches.

Sabrina urges him with soft murmurs as she rides and grinds her hips.

Bryan's stomach muscles contract. He digs his fingers into Sabrina's buttocks as his whole body becomes one long contraction.

Sabrina leans over Bryan. They kiss passionately for a few seconds. Sabrina whispers into Bryan's ear.

SABRINA

Let's get a drink.

Sabrina unseats herself and dresses. Bryan gets to his feet and does the same.

He looks over at Kelly and Michael. Kelly makes eye contact. She gives Bryan a reassuring smile. Bryan and Sabrina leave the room.

Michael stops his thrusting and pulls back from Kelly.

KELLY

Are you all right?

MICHAEL

Yes. I'm just checking the protection.

Michael secretly slips the condom off and re-enters Kelly.

INT. LIMOUSINE-NIGHT

Michael gazes out the window. Beads of sweat form on his forehead. Michael tries to focus on the city as it passes by.

The limo comes to a stop. The passenger door opens. Michael steps out. Sabrina slides across the seat to follow. Michael turns.

MICHAEL

No. Stay here. My driver will take you home.

SABRINA

But I thought...

MICHAEL

There's been a change of plans. I have other business.

SABRINA

At this hour?

Michael's eyes widen, his expression changes. Dr. Jekyll to Mr. Hyde.

MICHAEL

At any hour I choose!

SABRINA

Why are you doing this?

MICHAEL

I don't need to give you explanation!

Michael turns to the limo driver holding the door. KADAAR (45) stands six inches taller than Michael. He has a dark beard and wears a business suit and turban.

MICHAEL (CONT'D)

Take her home.

Kadar bows.

SABRINA

You can't treat me like this!

Sabrina tries to slide out of the limo. Michael grabs her arm and slaps her across the face. He shoves her to the sidewalk. She falls on her knees.

MICHAEL

I can do whatever I want!

Sabrina's knee bleeds. She looks up in tears.

SABRINA

You're a lying bastard!

Sabrina coughs.

MICHAEL

And you're a cheap American whore!

He throws several hundred dollar bills into the limo. Sabrina's cough worsens.

MICHAEL (CONT'D)

(to Kadaar)

Get her out of here!

Kadaar shoves her into the back seat and slams the door. Michael turns and walks toward the building. The DOORMAN holds the door open as he enters.

INT. MICHAEL'S PENTHOUSE APARTMENT-NIGHT

MERCEDES (25) mystifying dark eyes and silken black hair, lies in wait on the couch. She gazes out over the spectacular view of the East river.

The apartment door opens. Michael walks to the couch, no hint of Mr. Hyde. He kisses her gently on the cheek,

Michael places numerous hundred dollar bills on the couch next to her. Her eyes fall away from the river view to the money.

Michael takes her by the hand and they move toward the bedroom.

INT. MICHAEL'S APARTMENT BEDROOM-NIGHT

Mercedes sleeps. Michael sits up in bed, sweat covers his body, he breathes heavily. He gets up and goes to the

## BATHROOM

Michael opens the medicine cabinet. At least a dozen prescriptions on the self written in Arabic. He reaches for one, it falls to the counter, pills spill everywhere.

He gathers three, his hands tremble as he throws them back then slurps from the faucet.

## INT. BRYAN AND KELLY'S LIVING ROOM-WEEKS LATER

Kelly stands next to the couch. She has a cellphone to her ear. She hold a Home Access HIV test kit and reads an access number. Bryan paces the floor.

KELLY

Yes, 03757.

Kelly's eyes meet with Bryan's. Bryan stops pacing. Kelly's hopeful expression drops as she listens to the results.

KELLY (CONT'D)

No, thank you, I will.

She ends the connection. Bryan goes to her and holds her. Kelly cries.

## EXT. CAROL'S HOUSE POOL-DAY

Bryan's hands are thrust in the pockets of his jeans. He stands bare foot on the patio and reflects on the water of the sound.

## INT. CAROL'S HOUSE-KITCHEN-DAY

A huge Butterball sits on the counter. Carol has the phone to her ear as she chops vegetables. She sizes up Bryan as he stares pensively at the Long Island Sound.

CAROL

Everyone's here. We're just waiting for you.

## INT. MATTHEW'S OFFICE-SAME

Matthew has his cell phone to his ear. On the couch a JAPANESE WOMAN (30) in panties, her business skirt and blouse on the floor.

MATTHEW

We're just about finished here.  
I'll be there in an hour.

The Japanese Woman takes out a cigarette. Matthew hangs up. Matthew takes the matches from her hand and lights the cigarette.

He puts the matches in his pocket.

INT. CAROL'S HOUSE FAMILY ROOM-DAY

Frank watches football on the huge flat screen. ESTELLE HOFFMAN (52) attractive and youthful, sits next to her husband on the couch. John is kicked back in the lazy boy.

Kelly stares blankly out the bay window. The room is awkwardly silent.

ESTELLE

Honey are you all right?

KELLY

I'm fine Mom.

ESTELLE

You're awfully quite.

JOHN

You should come out to the range  
I'll give you a lesson.

Carol enters the doorway.

JOHN (CONT'D)

Home invasions are up this year.

CAROL

Does anyone need anything?

JOHN

You can't be too careful right  
Carol?

CAROL

That's what home owners insurance  
is for Uncle John.

John pats his side arm.



JOHN

No better insurance than Glock.  
Keep it under my pillow, sleep like  
a baby.

ESTELLE

When is Matthew coming home?

CAROL

Soon, Mother!

ESTELLE

I was just asking. Who works on  
Thanksgiving?

CAROL

Apparently the Japanese do.

FRANK

Can I please watch the game?

CAROL

Kelly, can you give me a hand in  
here?

INT. CAROL'S HOUSE KITCHEN—CONTINUOUS

Kelly chops salad at the island counter, barely present.

CAROL

I just wanted to say I'm sorry.

Kelly looks up at Carol.

KELLY

About what?

CAROL

The way I treated you at lunch that  
day.

Kelly's eyes fill with tears. Carol goes to her sister. They  
embrace.

CAROL (CONT'D)

I love you Kelly, you know that,  
right?

Kelly smiles and nods as her tears run down her cheeks. Carol  
looks at her sister.

CAROL (CONT'D)

What is it?

KELLY

Nothing.

Kelly coughs and covers her mouth. The cough worsens.

EXT. CAROL'S HOUSE-PATIO-SAME

Bryan crosses the patio and opens the french door. He hears Kelly coughing. Carol's fearful voice.

CAROL (O.S.)

Kelly?

INT. CAROL'S HOUSE-KITCHEN-SAME

Kelly coughs wildly. Carol's panicked expression meets Bryan as he rushes to Kelly's side. Bryan takes Kelly into his arms. He eases her into a chair and gently strokes her hair as her fit subsides.

CAROL

What was that?

Bryan looks at Carol with guilt.

KELLY

It's a respiratory infection. It's nothing.

CAROL

That didn't look like nothing.

KELLY

I'll be fine in few days.

INT. BRYAN'S APARTMENT BEDROOM-MORNING

Kelly sits up in bed. The night stand is chock full of prescription bottles. She smiles as Bryan enters with breakfast on a tray.

He sets the tray down in front of her and sits on the side of the bed.

BRYAN

We need to get out of this place. I have an idea.

Kelly smiles.

## MONTAGE

-Autumn leaves fly up off the road as Kelly holds onto Bryan on the back of the Harley Davidson.

-Bryan and Kelly glide along on the Harley between the wood fences of an upstate breeding farm.

-Bryan and Kelly watch mares and foals graze in pastures beneath the cliffs of a mountain ridge.

-Bryan and Kelly walk along the road beside the pasture. A curious foal comes over. Kelly slips her hand through the fence. The foal licks her hand.

-Bryan and Kelly sit under a tree. Bryan holds Kelly in his arms. They watch the foals graze by their mare's side. Kelly cries.

## END MONTAGE

## INT. CAROL'S HOUSE-KITCHEN-DAY

Carol sits at the island counter and sips coffee. She looks around. The house is quiet. She picks her up cell and keys a number.

We hear Kelly's voice mail. Carol looks annoyed.

KELLY (V.O.)

Hey it's Kelly. Leave a message and I'll get back to you.

CAROL

I left you three, call me.

Carol ends the connection. She looks around the house again. She gets up and pours her coffee down the sink. She grabs car keys off the counter and heads out the door.

## INT.COMMUNITY HOSPITAL NURSES STATION-DAY

Carla sits behind the counter and enter patient data into a computer. Carol walks over.

CAROL

Excuse me.

Carla looks up.

CAROL (CONT'D)  
I'm looking for my sister, Kelly Hoffman.

CARLA  
Kelly is out today.

INT. KELLY AND BRYAN'S APARTMENT-DAY

Carol knocks on the apartment door. Bryan opens it. Carol looks at Bryan his eyes fall away.

CAROL  
Where is she?

Bryan turns, Carol follows him into the

BEDROOM

Kelly sits in bed. Her face is pale. Carol sees all the prescription bottles on the bedside table. She is shocked by Kelly's appearance.

CAROL (CONT'D)  
This is not a respiratory infection.

Kelly has a defeated look.

KELLY  
No it's not. I have HIV. I messed up at work.

CAROL  
Kelly! You need to be in a hospital.

Carol pulls out her cell.

CAROL (CONT'D)  
I'm calling Dad.

KELLY  
No! I don't want him to know!

Carol is startled by her sisters anger.

KELLY (CONT'D)  
He'll only make things worse. It's my decision. Please respect it.

Carol puts her phone away.

INT. CAROL'S HOUSE-BEDROOM NIGHT

Matthew gets undressed and place clothes on the clothes horse. Carol comes out of the bathroom wrapped in a towel.

CAROL

She's got HIV for god sake. I have to tell my father.

She sits at her vanity and pulls a brush through her hair.

MATTHEW

They're both adults, if they don't want people to know their business that's up to them, family or not.

CAROL

Why are you defending them? I know they're hiding something. I could see the look on Bryan's face.

MATTHEW

Carol, the last thing you want to do is get involved in something your not a part of. Just let them deal.

Matthew turns to go into the bathroom. Carol sees something in the mirror.

She goes over to the clothes horse. She picks up a book of matches on the floor. She opens the book. One match is missing.

She picks up the shirt on the clothes horse and smells it.

INT. GROCERY STORE-DAY

An ASIAN CLERK totals up groceries.

ASIAN CLERK

Fifty two eighty seven.

Bryan lays out wrinkled bills and a pocket full of change. The clerk counts the money then smiles. Bryan picks up the bags and heads for the door.

ASIAN CLERK (CONT'D)

Thank you, Happy holidays.

Bryan pushes through the door.

INT. BRYAN AND KELLY'S KITCHEN-DAY

Bryan places the bags on the counter next to a stack of bills and late notices. He puts away the groceries.

INT. LIVING ROOM-SAME

Bryan has a cell phone pressed to his ear. He looks at the Harley.

BRYAN

Jeremy, it's Bryan. That 67 pan head you still want it?

(A beat)

I'll take fifteen for it. Just tell me where.

INT. SLOAN KETTERING DR.HOFFMAN OFFICE-DAY

Frank has the phone to his ear. A knock on the door gets his attention. He looks up. Carol stands in the doorway. She appears upset and uncertain.

FRANK

Let me call you back.

Frank hangs up. He moves toward Carol with concern.

FRANK (CONT'D)

What's wrong?

CAROL

I have something I need to tell you.

INT. KELLY AND BRYAN'S APARTMENT-BEDROOM-NIGHT

Kelly is propped up in bed. Her face is thin her eyes dark. She puts on a smile when Bryan enters the room with a tray.

KELLY

Smells good.

BRYAN

Lobster bisque.

He places the tray in front of her and sits down on the bed.

KELLY

My favorite.

Kelly puts the spoon to her lips. She struggles to swallow the soup. She puts the spoon down.

KELLY (CONT'D)  
I thinks it's time to tell my  
parents.

Bryan goes to the dresser and opens the top drawer. A revolver lays next to a velvet ring box. Bryan removes the box and returns to the bed. He sits next to Kelly.

BRYAN  
I know we wanted it to be New Years  
eve but.

Kelly opens the box. A diamond wedding chevron sparkles. Kelly's eyes fill with tears.

Kelly reaches for Bryan. They embrace. Tears roll down both faces.

INT. APARTMENT-BEDROOM-EARLY MORNING

Bryan holds Kelly as they sleep. Knocking sound penetrate the room. Bryan's eyes open. Harder knocking becomes rapid. Bryan gets up and goes to the.

KITCHEN

He looks through the peep hole. Frank stands in the hall. Bryan unlocks the door. Frank bolts in and punches Bryan.

Bryan staggers back and hits the floor.

FRANK  
You sick bastard!

Bryan wipes blood from his mouth.

BRYAN  
It's not what you think.

FRANK  
Not what I think? What the hell  
kind of animal are you?

Carol walks into the room. Bryan looks up at Carol's contemptuous glare. Bryan starts to get up.

FRANK (CONT'D)  
You get off that floor and it'll be  
the last thing you do!

KELLY(O.S.)  
Leave him alone!

All three turn to see Kelly lean against the bedroom door.

KELLY (CONT'D)  
He didn't do anything.

INT. SLOAN KETTERING MEMORIAL-DAY

Kelly is in bed hooked to a monitor and an I.V. drip, her color and strength improved. Bryan sits by her side. He has a bruise on his face.

KELLY  
I'm sorry. He shouldn't have done that.

Bryan has a guilt ridden expression.

BRYAN  
No. You're father had every right.

KELLY  
That's not true. You're not to blame for this.

BRYAN  
If I had a daughter I'd expect her fiancée to keep her safe.

Carol enters the room.

BRYAN (CONT'D)  
I'll be back later.

He kisses Kelly and leaves. Carol takes his place at Kelly's side.

A Beat.

KELLY  
He's not what you think. It doesn't work like that.

CAROL  
Maybe you can explain it to me then.

KELLY  
No, that's the problem, I can't explain it to you.  
(MORE)



KELLY (CONT'D)

You either love someone enough to understand it or you don't.

CAROL

Look at where you are Kelly.

KELLY

I know where I am and I wouldn't trade with you even if it came with a cure.

Off Carol's stunned expression.

KELLY (CONT'D)

You have no idea what love is.

Kelly closes her eyes and turns her head away.

KELLY (CONT'D)

Just go home, Carol.

EXT. LONG ISLAND EXPRESSWAY-DAY

Carol drives and cries.

EXT. ELEMENTARY SCHOOL-SAME DAY

A sea of students wait behind a chain barrier on the sidewalk. Carol's car slowly pulls into the pick up zone. The school MONITOR waves to Carol as the boys head toward the car.

INT. CAROL'S CAR-SAME

Carol's eyes are red from tears. She wipes them just before the boys climb in. She puts on a bright voice. As she pulls away.

CAROL

How was your day?

RANDY

It was okay.

JOEY

We got to write letters to Santa.

CAROL

Really? What did you ask for?

JOEY

Two transformers and a Batman  
action figure.

RANDY

We're Jewish, dummy. We don't  
celebrate Christmas.

Randy punches Joey on the shoulder. Carol's voice falters.

CAROL

Be nice to your brother.

JOEY

Know what else I asked for?

CAROL

What honey?

JOEY

I asked Santa if we could spend  
more time with Daddy.

Carol pulls into the driveway of her house and stops in front  
of the garage doors as they open.

RANDY

Dad doesn't want to spend time with  
us. And besides Santa doesn't grant  
those kinds of wishes.

JOEY

Does too!

The doors opens the garage empty.

RANDY

See, I told you. Dad's not even  
home.

Carol pulls into the garage.

JOEY

How come, mom?

Carol turns to her boys with concern.

CAROL

Daddy's just very busy right now.

INT. KITCHEN-SAME

Carol fixes the boys a snack. Her Cell phone buzzes. She picks it up.

INTERCUT WITH. MATTHEW'S OFFICE

We see the straight jet black hair and the delicate backside of a Japanese woman sitting on the edge of a desk, her hand flicks cigarette ashes into an ashtray.

Matthew has his cell to his ear.

MATTHEW

I'm going to be late tonight.  
I'll grab something here.

INTERCUT WITH. KITCHEN

CAROL

The boys have been asking for you.  
They need to spend time with you.

INTERCUT WITH. MATTHEW'S OFFICE

Matthew smiles up at the Woman.

MATTHEW

We will just as soon I can.

The Woman uncrosses her legs then recrosses them the opposite way.

MATTHEW (CONT'D)

I have to go now.

He breaks the connection. Then stands up. The woman parts her legs.

INT. CAROL'S HOUSE FAMILY ROOM-LATE NIGHT

Carol sits in silent darkness. Snickers sits on her lap. The LED clock glows 11:30 pm. The sound of keys rattle in the door. Carol listens as Matthew's footsteps move past the room.

CAROL

If it had been me instead of my  
sister, would you be there for me?

Matthew flips the light on.

MATTHEW

What are you doing up?

CAROL

I could ask you the same thing.

MATTHEW

It's late Carol.

CAROL

Answer my question.

MATTHEW

What kind of question is that?

CAROL

A simple yes or no is all I'm asking for.

MATTHEW

I'm tired and I don't have time for games. I'm going to bed. I suggest you do the same.

Matthew leaves.

INT. ART STUDIO-DAY

Bryan stands before an easel. He raises charcoal to paper. He makes a few strokes, tears off the paper and crumples it into a ball.

A second attempt. A few strokes and he tears off the paper and crumples it. On the third try he smashes the charcoal against the paper and smudges it with his hands.

Bryan punches the easel. It crashes to the floor. Bryan turns and grabs a canvas water color that leans against the wall behind the couch.

He raises the painting above his head and smashes it on the floor. Bryan rips through several more paintings. He turns to grab the next canvas and stops.

Bryan stares at Kelly's beautiful face on the canvas. He slowly sinks into the couch.

INT. SLOAN KETTERING MEMORIAL-DAY

Carol sit at Kelly's bedside, Kelly is asleep. Her eyes slowly open. It takes a few seconds for Kelly to focus.

Carol reaches for her sister's hand. They look lovingly at each other, tears well up. Both sisters cry.

INT. SLOAN KETTERING MEMORIAL-MINUTES LATER

Kelly's voice is just above a whisper. It's a chore just to speak.

KELLY

He's falling apart. He thinks it's his fault.

Kelly swallows and catches her breath.

KELLY (CONT'D)

You have to help him.

CAROL

Help him how?

KELLY

Convince him it's not.

CAROL

Kelly, I'm not sure...

KELLY

You have to.

Kelly coughs.

KELLY (CONT'D)

He needs to hear it from you.

Carol looks uncertain as she squeezes Kelly's hand.

KELLY (CONT'D)

Promise me.

CAROL

I will, I promise.

Kelly closes her eyes. Carol gazes sadly at her sister as she holds her hand.

EXT. GRAVE SITE-DAY

Bryan stands alone and stares into the open hole. A shovel is spiked into the dirt piled next to the open grave. Tears roll down his cheek.

EXT. GRAVE YARD WALKING PATH-SAME

The family RABBI leads Frank, Matthew and John as they roll Kelly's coffin toward the plot. Estelle, Carol and her two boys follow.

Frank stops the procession when he sees Bryan, his expression turns instantly to anger. He turns and whispers to John.

EXT. GRAVE SITE-SAME

John calmly approaches Bryan, still staring into the open hole. John stands quietly next to Bryan, they both stare into the open hole. John's voice is calm and compassionate.

JOHN

It would be best if you removed yourself.

BRYAN

I just want to say good bye to her.

JOHN

I know you do, son, but it will be better if you do it after they leave.

Bryan slowly looks at John. Their eyes meet. John nods his head at Bryan's unspoken question. He gently touches Bryan on the shoulder.

JOHN (CONT'D)

It'll be OK.

EXT. GIANT OAK TREE-DAY

Bryan stands under the bare branches of the tree on the knoll overlooking Kelly's funeral from a distance.

EXT. GRAVE SITE-DAY

The Rabbi stands at the head of Kelly's grave. He finishes the final prayer. Frank and Estelle stand silent as they watch the casket lowered into the ground.

Tears fall from Carol's cheeks, she turns her tears into Matthew's coat. Matthew strokes Carol's hair as he holds her.

The Rabbi nods to Frank. Frank picks up a shovel and gently spills the first shovel of dirt over Kelly's coffin. He hands the shovel to Estelle.

INT. CAROL'S HOUSE-KITCHEN-DAY

Carol is dressed in funeral clothes. Matthew adjusts his tie as he enters the room dressed for the office.

CAROL  
Your going in now?

MATTHEW  
I have to.

He puts on his overcoat.

CAROL  
I need you here!

Matthew pushes past her and grabs his briefcase and car keys.

MATTHEW  
I'll call you later.

INT. APARTMENT BEDROOM-DAY

Bryan sits on the edge of the bed. He looks at the revolver in his hand. He closes his eyes and places the barrel in his mouth.

He slowly squeezes the trigger. The hammer begins to draw back. His body trembles as tears stream down his cheeks. He throws the gun on the floor and bawls.

INT. BRYAN'S APARTMENT-DAY

Bryan sits at the computer. He punches keys and watches the screen. On the screen a couples web site appears. Bryan scrolls to the search engine and types in a screen name.

The letters appear as Bryan types Exotic-couple.

He punches enter, the screen changes to blue the words on the screen appear.

PROFILE NO LONGER EXISTS.

INT. CAROL'S HOUSE FAMILY ROOM-DAY

Carol sits on the couch and sips a glass of wine. She thumbs through a photo album on the coffee table.

INSERT PHOTOS

-Carol and Kelly about twelve years old in front of Cinderella's castle.

-New York City theater. An actor in cat makeup stands between the girls.

-The girls, about sixteen, in bikini's play in the surf on the Sound.

-A picture of Kelly and Carol in prom dresses two boys in tuxedos stand next to them.

-Carol in a wedding dress lovingly gazing at Matthew. Kelly in a bridesmaid gown. A tear drop lands on the photo. The sound of sobs fill the room.

BACK TO SCENE

Carol closes the album. A picture slips out and lands face down on the carpet. She picks up the photo.

INSERT PHOTO

Fourth of July party. Kelly sits on Bryan's lap kissing him on the cheek, Bryan sneers for the camera.

Carol shoves the picture in the album and snaps to her feet.

INT. CAROL'S HOUSE GARAGE-DAY

Carol starts her car and backs out of the garage and onto the street. She speeds off.

EXT. WEST VILLAGE SIDEWALK-DAY

People are bundled up in the cold. Bryan shuffles up the sidewalk, severely under dressed for the cold. He looks like a lost bum.

He passes a news stand. He stops and turns back. He picks up a sex trade paper and stares at the front page.



A picture of a half nude Sabrina is on the cover. The advertisement reads EMPIRE ESCORT SERVICE. Bryan turns away with the paper. The news stand CLERK growls.

CLERK(OS)  
Hey! That's three-fifty!

Bryan digs into his faded jeans pays with crinkled bills and coin.

INT. APARTMENT LIVING ROOM-DAY

Bryan has a cell phone to his ear. The sex trade is on the coffee table. Bryan looks at Sabrina's picture as he talks.

BRYAN  
Yes, I'm interested in a particular girl.  
(beat)  
Sabrina.

INT. EMPIRE ESCORTS-DAY

Several girls of various appeal sit about in a meagerly decorated parlor. A TV is on in the background.

A knock at the door gives rise to the house MADAM(50). The Madam opens the door, her Ukrainian accent is thick.

MADAM  
Can I help you?

BRYAN  
I'm looking for Sabrina.

The Madam assesses Bryan's disheveled appearance.

MADAM  
Please, come inside.

Bryan steps inside the parlor.

MADAM (CONT'D)  
Sabrina, come!

Bryan glances at the girls. A LANKY ESCORT crushes out a cigarette and gets off the couch.

BRYAN  
That's not her.

The Lanky Escort sits back down.

MADAM

This is the only Sabrina I have.

Bryan hands the Madam the sex trade.

BRYAN

I'm looking for this girl.

The Madam glances at the picture.

MADAM

She's not here anymore.

A BRUNETTE ESCORT(25) looks up from her magazine at the paper Bryan holds for the Madam.

BRYAN

Do you know where she went?

MADAM

Girls tend to come and go.

The Madam gestures to the girls on the couch.

MADAM (CONT'D)

Perhaps one of my other girls?

BRYAN

No, thank you.

Bryan turns and goes out. The Madam closes the door.

BRUNETTE ESCORT

I'm going to grab some cigs.  
Anybody need anything?

She gets up and throws on an overcoat and hustles out.

EXT. BROWNSTONE STEPS-DAY

Bryan makes the sidewalk as the Brunette Escort comes out of the building. She sees Bryan on the sidewalk.

BRUNETTE ESCORT

Hey.

Bryan turns as she comes down the steps.

BRUNETTE ESCORT (CONT'D)

How do you know Sabrina?

BRYAN

I met her at a club a few months ago. She was with a guy named Michael.

The Escort taps a cigarette out the pack and lights it.

BRYAN (CONT'D)

Did you know her?

She draws a long pull then exhales.

BRUNETTE ESCORT

Yeah.

She nervously flicks the cigarette.

BRUNETTE ESCORT (CONT'D)

Her name is Tanya. She was my friend.

She takes a quick look back at the Brownstone.

BRUNETTE ESCORT (CONT'D)

I have to get cigarettes.

She starts to walk, Bryan walks with her.

BRYAN

Do you know where I can find her?

She walks a little faster.

BRYAN (CONT'D)

Please, it's important.

Bryan reaches for her arm. The Escort wheels around and stops.

BRUNETTE ESCORT

She's dead, OK!

Bryan looks at the Escort for a seconds then runs his hand over his unkempt hair.

BRYAN

Do you know how she died?

She looks at his pleading eyes.

BRUNETTE ESCORT

She died of AIDS.

EXT. LONG ISLAND EXPRESSWAY-DAY

Carol speeds dangerously by a cluster of traffic. She sees the sign for the Mid Town tunnel and swings the car across two lanes.

A tractor trailer blares it's horn. Carol swerves at the last second to avoid a collision. Other cars swerve, horns blare.

Carol brakes hard as she speeds toward the cars on the exit ramp. She stops just before the bumper of the car in front of her.

EXT. WEST VILLAGE SIDEWALK-DAY

Carol strides fast paced up the side walk. She shoves the door opened marked 37 and heads inside.

INT. APARTMENT FRONT DOOR-CONT.

Carol stands on the landing in front of the door. She pounds the door with her fist.

CAROL  
Open the door Bryan!

She grabs the door knob and twists, it doesn't budge. She pounds more.

CAROL (CONT'D)  
Open up!

She grabs the handle and pulls with all her strength. Her hands slip off the knob. Her arm flies back, her purse spill everywhere.

CAROL (CONT'D)  
God damn it!

Carol turns to see purse shit everywhere. She leans against the door and slides to the floor. She holds her head in her hands and weeps.

Carol gathers the contents of her purse. She picks up a key and studies it for a second then she slips it into the lock and twists the knob. The door opens.

INT. APARTMENT-KITCHEN-CONT.

She cautiously makes her way through to the

## LIVING ROOM

Carol surveys the large open room until her eyes fall on an easel with a cover over it. Carol moves to the

## ART STUDIO

She steps over the wreckage of canvases and crumpled sketches. She uncovers the canvases that lean against the wall behind the two couches.

The first piece depicts two women in a passionate embrace. The next is a man and woman in the moment before climax.

Carol flips to the next canvas. A raven haired woman is enshrined between two men, her expression is lustful. The men's faces are obscured.

Carol turns to the easel with the covered canvas. She removes the cover. A beautiful semi-nude of Kelly stands on the easel.

Carol drops the cover on the floor and gazes at her beautiful sister. A key turns the door lock. Carol moves back to the

## LIVING ROOM

And stands between the two couches. She looks down and sees the sex trade paper on the coffee table just as Bryan enters the apartment.

CAROL

You sick bastard!

Bryan turns, Carol holds up the sex trade paper as she moves toward the kitchen.

CAROL (CONT'D)

This is how you mourn my sister?

Bryan sullenly tosses his keys on the kitchen counter and turns away.

BRYAN

(in a whisper)

Get out of here Carol.

CAROL

You owe me an explanation!

Bryan turns and rushes toward Carol. He penetrates her personal space.

BRYAN

I don't owe you anything!

Carol steps back.

BRYAN (CONT'D)

I said get the fuck out!

He rages past her into the living room. He stops frozen at the sight of Kelly's portrait.

Bryan deflates, his voice is barely a whisper.

BRYAN (CONT'D)

You can't hate me more than I hate myself. If I just stayed in that room.

CAROL

What are you talking about?

BRYAN

The couple we were with. He infected Kelly.

CAROL

How do you know?

Bryan takes the sex trade paper from her hand. He holds up the front page picture of Sabrina.

BRYAN

That's her. She died of AIDS a few weeks before Kelly.

Bryan drops the paper on the coffee table.

BRYAN (CONT'D)

This guy had to know he was sick.

CAROL

What are you saying?

BRYAN

I'm saying he did this to her.

Bryan begins to pace the floor.

BRYAN (CONT'D)

He could be out there still doing it.

BRYAN (CONT'D)  
 He doesn't know what happened to  
 Kelly. If we find him we can stop  
 him.

Bryan turns to Carol.

BRYAN (CONT'D)  
 Help me.

CAROL  
 Why would I help you?

BRYAN  
 After what he did to Kelly you have  
 to ask me that?

CAROL  
 You did this to Kelly.

INT. LIMOUSINE-DAY

Kadaar drives. Michael sits in back with a cellphone to his  
 ear. Michael speaks in Arabic.

MICHAEL  
 Yes father. My studies are going  
 very well.

The limo comes to a stop. Michael glances out the window at  
 the sign on the building SCORES GENTLEMEN'S CLUB.

MICHAEL (CONT'D)  
 I will father. I have to go to  
 class.

INT. SCORES GENTLEMAN'S CLUB-SAME

An attractive DANCER grinds into Michael's lap. Michael  
 appears annoyed and indifferent. He whispers into the  
 Dancer's ear. She looks at the roll of money in his hand and  
 nods. The Dancer dismounts and leads him to a

PRIVATE VIP ROOM

Two couches on either side of a small dance stage. The Dancer  
 leads Michael to a couch.

DANCER  
 Five hundred for half an hour.

The Dancer turns to face Michael. She is met by cold dark eyes.

MICHAEL

What do I get for five thousand?

Michael fans a thick brick of hundreds. The Dancer studies the money for an instant.

DANCER

Whatever you want.

Michael places the money on the stage. The Dancer runs her hand down Michael's chest to his groin. Michael's dark eyes are indifferent.

The Dancer drops to her knees and goes to work.

PRIVATE VIP ROOM-MINUTES LATER

The Dancer is over the arm of the couch. Michael's eyes are wild with rage, Mr. Hyde has returned. He holds the Dancer down and drives his hips into her from behind. The Dancer has tears in her eyes.

EXT. GRAVE YARD-DAY

Carol walks along the path toward her sister's grave. She sees Bryan standing next to Kelly's grave. Carol steps off the path by the giant oak and watches.

EXT. KELLY'S GRAVE-SAME

Bryan holds a bottle of Jack Daniels and gazes reflectively at the head stone. A tear rolls down his cheek.

BRYAN

You're the only one.

Bryan places Kelly's engagement ring and wedding band on her head stone.

EXT. OAK TREE-SAME

Carol strains to hear Bryan's words, the sound of his voice just reaches her.

BRYAN (V.O.)

You're the only one.



Carol watches Bryan take a pull from the bottle then take something out of his pocket and places it on the head stone and walk away.

EXT. KELLY'S GRAVE-SAME

Carol walks to the head stone. Kelly's diamond engagement ring and wedding band lie on top of the head stone. She puts them into her purse.

INT. CAROL'S CAR-SAME

Carol drives the Long Island Expressway. Her cell phone rings. She digs it out of her bag.

CAROL  
Hello?

INT. CROWN PLAZA HOTEL-SAME

A reception DESK CLERK with a telephone head set, looks at the dark blue cased cell phone in her hand as she talks.

DESK CLERK  
Is this 516 676-6575?

CAROL(V.O.)  
Yes.

DESK CLERK  
This is the Crown Plaza Hotel calling. I'm sorry to bother you. We found a cell phone and this was the last number that called.

INTERCUT WITH. CAROL'S CAR-SAME

CAROL  
You found a phone?

DESK CLERK (V.O.)  
Yes, a Samsung in a dark blue case.

CAROL  
Where was it?

DESK CLERK(V.O.)  
Housekeeping found it one of the  
suites.

CAROL  
What was the date of that call?

DESK CLERK (V.O.)  
August 26th.

A beat.

DESK CLERK (V.O.)  
Hello?

CAROL  
Yes. It's my husbands.

DESK CLERK(V.O.)  
If you give me an address I can  
send it.

CAROL  
That won't be necessary, He'll pick  
it up.

INT. MICHAEL'S PENTHOUSE APARTMENT-LIVING ROOM-NIGHT

Mercedes checks herself in the mirror by the entry door. A Versace dress falls exquisitely over her curves. Michael walks over and stands behind her. He touches her shoulder gently and whispers into her ear.

MICHAEL  
Fashionable, yet sultry.

MERCEDES  
I can keep the dress?

MICHAEL  
Of course.

EXT. MID TOWN MANHATTAN-NIGHT

Michael and Mercedes stroll up the side walk past a long line of couples behind a velvet rope.

INT. STARBUCKS COFFEE SHOP-NIGHT

Bryan sits at the window, a coffee cup on the table. He pours bourbon into the coffee, He slips the bottle into his pocket and stares out at the crowd behind the velvet rope.

Bryan's body tenses when he sees the Bouncer check the clip board then open the velvet rope for Michael and Mercedes.

INT. PARTY-NIGHT

Michael and Mercedes stand at the bar next to an attractive couple the WOMAN (25) sexy. The MAN (29) handsome. The woman smiles at Michael. Michael smiles back then turns to the man.

MICHAEL

I believe we e-mailed with you this morning.

MAN

You look familiar.

Michael extends his hand.

MICHAEL

Sexycouple4u.

MAN

Right!

They shake hands.

MICHAEL

I'm Michael this is my fiancé,  
Mercedes.

INT. STARBUCKS COFFEE SHOP-SAME MUCH LATER

Bryan leans against the window asleep. A STARBUCKS CLERK nudges Bryan's shoulder.

STARBUCKS CLERK

Hey.

Bryan's eyes open.

STARBUCKS CLERK (CONT'D)

You can't sleep here.

Bryan looks around. Several customers stare repulsively at Bryan.

BRYAN

I'm going.

EXT. SIDEWALK IN FRONT OF STARBUCKS-SAME

Bryan takes a pull of bourbon as he watches the door. Michael and Mercedes finally exit the club.

Michael and Mercedes walk up the block away from the club. Bryan follows in the shadows on the opposite side of the street.

Michael and Mercedes come to the limo. Kadaar bows to Michael when he approaches. Kadaar opens the door. Michael and Mercedes get in.

Bryan steps to the curb and hails a cab. The limo pulls away as a cab pulls to the curb.

INT. YELLOW CAB-NIGHT

Bryan slides into the back seat.

BRYAN  
Stay with limo.

EXT. MICHAEL'S APARTMENT-NIGHT

The limo pulls up to the curb in front of an East side apartment building.

INT. YELLOW CAB-NIGHT

BRYAN  
Pull up right here. Don't get too close.

Bryan watches Michael and Mercedes exit the limo and go inside.

BRYAN (CONT'D)  
Pull around the corner.

The cab moves past the limo around the corner and stops by the side entrance. Bryan throws crumpled bills at the driver and hops out. He ducks into the

PARKING GARAGE

He finds the service entrance door unlocked and pushes through to the

## BASEMENT SERVICE ELEVATORS

Bryan presses the elevator button and steps in. He punches penthouse. The elevator goes up. The service elevator doors open.

Two guards stand at the penthouse door. AZIM (38) Portly build. JALIL (40) stand at attention at the far end of the corridor. Michael and Mercedes come into view. The guards bow.

Once Michael and Mercedes go inside, Bryan staggers out of the elevator, bourbon bottle in hand. Azim steps in Bryan's path.

AZIM  
(in Arabic)  
Drunk American pig.

Jalil laughs.

Bryan purposely stumbles into Azim. Azim shoves Bryan. Bryan staggers backward.

Azim follows Bryan.

AZIM (CONT'D)  
Leave now.

Bryan sway and stares at Azim. Azim punches Bryan. Bryan falls back and crawls away. Azim and Jalil kick Bryan viciously.

## INT. APARTMENT BEDROOM-DAY

Bryan lies face down on the bed. He is still in his clothes from the night before. The cell phone on the night stand rings incessantly.

Bryan slowly raises his head. His face is bruised. He reaches for the cell phone. Bryan's voice is sandpaper.

BRYAN  
Hello.

CHRIS (OS)  
I've been trying to reach you for days.

Bryan winces as he sits up.

BRYAN

Sorry Chris, I've been busy.

CHRIS (V.O.)

And you're about to get busier.  
That gallery I promised is about to  
come through. They love your work.

Bryan rubs his ribs.

CHRIS (V.O.)

Did you get that?

BRYAN

Yeah.

CHRIS (V.O.)

I'm going to need all of your best  
pieces. Get ready because the cash  
register is going to start ringing.

BRYAN

Listen, Chris, about the opening,  
I'm not going to make it.

CHRIS (V.O.)

What? What do you mean? Are you  
sick?

BRYAN

No, I mean.. I'm not doing the  
show.

CHRIS (V.O.)

Not doing the show? Are you out of  
your fucking mind? This is the  
break we've been waiting for.

BRYAN

I appreciate everything you've done  
but....

CHRIS (V.O.)

But bull shit Bryan! I can't put  
this off after what I went through  
to get it! If you drop out now your  
career is as good as over!

BRYAN

I'm sorry Chris, I just can't.

Bryan ends the connection.

INT. CAROL'S HOUSE- BEDROOM-DAY

Carol sits in front of the vanity. She has her hair pulled back. She wears tight jeans and fashionable blouse as she touches up her face. Randy and Joey rush into the room.

RANDY

Do you have to go?

CAROL

What's the problem boys? You said you wanted to spend time with your father?

JOEY

Yeah, but Dad never watches us. Can't we have Jenna?

CAROL

No. Your father is perfectly capable of handling you two.

RANDY

But mom!

CAROL

I don't want to hear another word about it. Mommy is going out tonight. Daddy will take care of you.

EXT. CAROL'S HOUSE-GARAGE-DAY

The garage doors open. A Mercedes coupe pulls in, the trunk pops, Matthew gets out and removes golf clubs from the trunk. Carol walks into the garage. She has her purse and car keys.

MATTHEW

Where are you going?

CAROL

Out.

She hops into the her car and starts it.

MATTHEW

Out where?

CAROL

Call the Crown Plaza and find out.

Matthew rushes to the open window of the driver's door.

MATTHEW

What are you talking about?

CAROL

They found your phone in one of the suites.

She backs the car out of the garage. Matthew follows.

CAROL (CONT'D)

You can pick it up anytime.

MATTHEW

Carol, it's not what you think!

She stops to put the car in drive.

CAROL

What am I supposed to think? You tell me, because I don't know anymore!

She glares at Matthew's guilt ridden expression.

CAROL (CONT'D)

That's what I thought.

She pops the car in drive.

MATTHEW

Carol wait!

She drives away.

INT. BRYAN'S APARTMENT KITCHEN-NIGHT

Carol stands in the kitchen. Bryan leans against the counter. He is showered, groomed and sharply dressed.

BRYAN

You're sure you want to do this?

CAROL

Yes.

He sizes up Carol's attire with a frown.

BRYAN

That's not going to work.

CAROL

What's the matter with this?



BRYAN

It's not a PTA meeting. People dress like...

CAROL

Like what?

BRYAN

Like they're walking the red carpet. Kelly's clothes are in the bedroom closet. Go find something.

Carol goes into the

BEDROOM

The room is exactly as it was. The bed side table still full of prescription bottles, the bed unmade and untouched. Carol sees a picture of Kelly and Bryan on the dresser and picks it up.

INSERT PHOTO

Bryan and Kelly pose for a picture at a club. Kelly looks like a high fashion model in a low cut black cocktail dress.

BACK TO SCENE

Carol sets the picture on the vanity then moves to the closet and slides the door open. One side is full of dresses of every variety.

Carol finds the cocktail dress from the photo. She slips off her clothes then slides into the black dress.

Carol moves to Kelly's vanity. She looks at the picture of her sister and reworks her make up to match. She undoes her hair and styles it to match.

She takes a long look at her work. Carol/Kelly stares back at her from the mirror. Carol goes back to the

KITCHEN

Bryan sits on the counter. Carol exits the bedroom. Bryan looks up. He slowly slides off the counter. Carol stops when she sees his expression.

CAROL

What's wrong?

Bryan is frozen as he looks at Carol but sees Kelly. The love in Bryan's eyes is unmistakable. Any doubt Carol has about Bryan's love for Kelly is erased in this moment.

BRYAN

Nothing, I just... nothing. We better get going.

EXT. WEST VILLAGE SIDEWALK-NIGHT

Carol and Bryan walk together.

CAROL

What about friends at the club, don't they know what happened?

BRYAN

It's a private club, members expect discretion. People tend to keep this side of their lives separate from their personal lives. Your father kept Kelly's death out of the papers so I doubt anyone knows what happened.

CAROL

What if we run into someone who knows her?

BRYAN

Just stay close, I'll lead you through it.

INT. FLESH PARTY-NIGHT

Bryan and Carol work their way into the crowded party room. Jeremy is at the door.

JEREMY

There's my girl.

Jeremy bear hugs Carol and kisses her cheek.

JEREMY (CONT'D)

It's been way too long. You look sensational, as always.

Carol's eyes widen, she takes a step back. Bryan steps between them.

BRYAN  
Hey Jeremy, how's my Harley?

JEREMY  
Good. What's wrong with Kelly?

He leans toward Jeremy and lowers his voice.

BRYAN  
Her father died a few months ago.  
She's still pretty dicey.

Jeremy looks at Carol.

JEREMY  
Oh, honey, I'm so sorry.  
(to Bryan)  
The after party's at my loft  
tonight. Come by if you feel up to  
it.

BRYAN  
Thanks, maybe we will.

Bryan takes Carol by the hand and leads her to the

BAR

Carol's body language is stiff.

CAROL  
This isn't going to work.

BRYAN  
It will, you just need to loosen up  
and calm down.

The BARMAID comes over.

BRYAN (CONT'D)  
A double tequila shot and a Jack on  
the rocks.

Carol gives him a look.

BRYAN (CONT'D)  
Trust me.

Carol takes a breath.

BRYAN (CONT'D)  
Listen to me, no one is going to do  
anything you don't want them to.  
(MORE)

BRYAN (CONT'D)

There are rules here. The first one  
is, no means no. Just relax.

The BARMAID places their drinks. Carol shoots the tequila.

CAROL

(to barmaid)

One more.

Bryan nods to the barmaid.

CAROL (CONT'D)

What do I need to know about this  
guy?

BRYAN

His name is Michael. He's a Saudi.  
He has people here protecting him.

CAROL

What people?

BRYAN

Saudi people, I saw two guards and  
a driver.

The Barmaid pours a shot.

BRYAN (CONT'D)

If we can get him back to the loft  
I'll take it from there.

CAROL

What about the girl?

BRYAN

We ditch the girl. She's probably  
hired help anyway. If we tell her  
what he's been up to she won't give  
us any trouble.

Carol surveys the club.

CAROL

This is where it happened?

BRYAN

Yes.

Carol watches two couples move off the dance floor and head  
through the velvet curtain.

CAROL

Back there?

Bryan nods his head. A COUPLE slides up to the bar next to Carol. The WOMAN looks curiously at Carol.

WOMAN

We've seen you guys here before,  
haven't we?

BRYAN

Yeah, I believe so.

The Woman strokes Carol's arm as she leans in.

WOMAN

I just wanted to tell you, you have  
the most beautiful eyes I've ever  
seen.

CAROL

Thank you.

The MAN smiles as he leads the woman to the dance floor.

CAROL (CONT'D)

Is everyone that forward?

BRYAN

She's testing the water. Listen  
Carol, you've got to make this guy  
believe you're Kelly, can you do  
that?

She downs the second shot.

CAROL

I think so.

Carol leads Bryan to the

DANCE FLOOR

Bryan and Carol move in slow motion under the strobe lights. Carol watches the couples slow grind around her. She moves close to Bryan.

The couple from the bar moves closer. The WOMAN rubs her body against Carol's back. The WOMAN runs her hands slowly up Carol's stomach and over her breast.

Carol closes her eyes and lets her head tilt back. The WOMAN turns Carol around. They grind together. The WOMAN brushes Carol's hair off her face and passionately kisses her on the mouth.

The MAN steps closer to intermingle. Bryan steps forward and puts up his hand. The MAN steps back. The WOMAN smiles at Carol and returns her to Bryan.

Bryan and Carol intertwine again. Her arms rest on his shoulders. She looks up into his eyes. Her lips slightly part. She moves her mouth up close to his and whispers.

CAROL  
Is that more like it?

Their lips linger close. She closes her eyes. Bryan sees the woman he loves in his arms. They kiss long and passionate.

BRYAN  
I'm sorry. I shouldn't have done that.

BRYAN (CONT'D)  
This is bad idea.

Bryan leads Carol off the dance floor.

CAROL  
I thought you wanted to get this guy?

BRYAN  
This is wrong. I shouldn't have brought you here.

He stops frozen.

CAROL  
What is it?

Carol's eyes follow Bryan's to the door.

BRYAN  
It's him.

Bryan watches Michael shake hands with Jeremy. Michael laughs then leads Mercedes to the bar.

Bryan turns to Carol.

CAROL  
What do you want to do?

BRYAN  
Just follow my lead.

Bryan leads Carol over to the

BAR

They stand next to Michael and Mercedes. The BARMAID comes over.

BRYAN  
Jack on the rocks and a Vodka 7.

Michael looks over at Bryan and Carol.

MICHAEL  
I recognize that drink order.

Bryan turns to Michael.

BRYAN  
Michael isn't it?

MICHAEL  
Yes.

They shake hands. Bryan looks at Mercedes for a moment.

MICHAEL (CONT'D)  
Oh, I apologize. This is Mercedes.

They shake hands.

BRYAN  
A pleasure.  
(to Michael)  
You remember Kelly don't you?

MICHAEL  
Of course, how could I possibly  
forget such a beautiful lady.

Michael kisses Carol on the cheek. Bryan leans in and lowers his voice.

BRYAN  
If I remember correctly, last time  
we saw you it was Sabrina.

Bryan winks. Michael smiles.

MICHAEL  
You have a good memory. Sabrina and  
I had a bit of a falling out.

Bryan glances at Mercedes.

BRYAN  
For the better it would seem.

Michael smiles. The BARMAID returns with the drinks.

MICHAEL  
(to barmaid)  
Put it on mine.

The two couples toast.

BRYAN  
Are you going to the after party?

MICHAEL  
I don't think so. What about you?

BRYAN  
Not if you guys won't be there?

Michael smiles. Bryan looks at Carol.

CAROL  
I have an idea. Why don't we go  
back to our apartment, it's right  
around the corner.

BRYAN  
A more intimate setting would be  
nice. Last time was so impersonal.

MICHAEL  
It was rather abrupt. I have a  
penthouse on the upper east side  
and a car waiting.

Bryan glances at Carol. Carol puts on a pout and runs her hands up the front of Michael's chest.

CAROL  
All the way up town? Traffic is  
such a buzz kill.

MICHAEL  
You do have a point. Let me just  
tell my driver.

Carol leans in and whispers to Michael.

CAROL  
We'll be back before he even knows,  
besides I can't wait to finish what  
we started.

Michael has a devilish grin. Carol winks at Michael.



INT. BRYAN'S APARTMENT FRONT DOOR-NIGHT

Bryan opens the front door. Carol, Mercedes and Michael step inside to the

KITCHEN

Bryan enters last. Michael and Mercedes take in the huge space. Bryan pulls a revolver from under his shirt.

MICHAEL

You didn't say you were an artist.

Bryan smashes the revolver down on Michael's head. Michael slumps to the floor. Mercedes steps away eyes wide.

BRYAN

We're not going to hurt you. We just want him.

Bryan kneels and pulls the wallet from Michael's pocket.

BRYAN (CONT'D)

What do you know about him?

MERCEDES

Nothing.

Bryan glares up at her.

MERCEDES (CONT'D)

He pays. That's all I need to know.

CAROL

One of the girls he used to pay died of AIDS.

Mercedes looks at Carol. Bryan gets up and grabs Mercedes by the arms.

BRYAN

Listen to me. Don't go back to the limousine. Get a cab and go straight home. Not a word to anyone. Then get to a hospital and get checked. Understand?

Mercedes looks at Michael's body. She rushes out the door.

CAROL

What do we do now?

Bryan grabs Michael's ankles and drags his body along the floor.

BRYAN  
We don't do anything. You go home.

CAROL  
You can't send me home now.

Bryan drags Michael to the

LIVING ROOM

and props his body up against a support column.

BRYAN  
They'll start looking for him when  
he doesn't show up.

Bryan removes nylon cord from the coffee table drawer and tosses it on the couch. He looks at Carol.

BRYAN (CONT'D)  
If they find the girl, they'll find  
me. These people are dangerous.

CAROL  
I don't care.

BRYAN  
You have a family to think about.

CAROL  
Kelly was my family.

Bryan turns to Carol their eyes lock.

BRYAN  
I'm not giving you a choice. Go!

CAROL  
No. I want to hear what he has to  
say.

Bryan studies Carol for a beat.

BRYAN  
Fine. Help me get his clothes off.

Carol and Bryan remove Michael's clothes.

INT. BRYAN'S APARTMENT LIVING ROOM-MINUTE LATER

Michael is on his knees, his arms and legs are lashed behind him to the support column, his mouth is taped and his eyes are blindfolded. He is still unconscious and naked down to underwear.

Carol and Bryan sit on the couch, they both look down at Michael on the floor.

BRYAN

What made you change your mind?

She looks at Bryan.

BRYAN (CONT'D)

Why did you come tonight?

CAROL

I wanted to help.

BRYAN

You didn't when I first asked.

Bryan studies Carol's anguish. Carol turns away. She gets up and goes to the

ART STUDIO

She studies Kelly portrait.

BRYAN

She loved you more than you know,  
sometime I think even more than me.

Carol turns to Bryan.

BRYAN (CONT'D)

You find that hard to believe? It's true. She knew you wanted the same things she did. She told me what happened in college, the pregnancy.

Carol folds her arms across her torso.

BRYAN (CONT'D)

She knew you gave up on love when you married Matthew.

Carol slowly moves back to the

LIVING ROOM

CAROL  
(softly)  
She said that?

BRYAN  
Yes. She wanted you to be in love,  
Carol. She knew Matthew wasn't the  
one. It broke her heart to see you  
give up.

Carol sits back down. She looks at Bryan a tear breaks from  
the corner of her eye.

BRYAN (CONT'D)  
I know why you're here, we both  
knew you'd be here eventually.  
And I don't blame you for hating  
me. I blame myself. The only thing  
left to do is face the truth.

Bryan acknowledges Michael tied to the column.

BRYAN (CONT'D)  
I need to face mine.

He looks into Carol's eyes.

BRYAN (CONT'D)  
You need to face yours.

Bryan helps Carol to her feet.

BRYAN (CONT'D)  
Go home, Carol.

Bryan touches Carol on the shoulder.

BRYAN (CONT'D)  
Be strong.

She leaves the apartment.

INT. CAROL'S HOUSE GARAGE-EARLY DAWN

Tears streak Carol's cheeks. She looks at her face in the  
rear view mirror. She dabs her eyes with a tissue then steps  
out of the car.

INT. KITCHEN-SAME

Carol stands in front of the sink and gazes out at the Long Island Sound. The sun has scarcely peeked the horizon. Matthew storms into the room dressed for work.

MATTHEW

Where have you been?

Carol takes a deep breath.

MATTHEW (CONT'D)

Where the hell did you get that dress?

Carol turns to face him.

MATTHEW (CONT'D)

Answer me!

CAROL

It belonged to my sister!

MATTHEW

You went out with Bryan?

CAROL

Nothing happened.

MATTHEW

Out all night, you walk in here wearing that dress and tell me nothing happened?

Matthew grabs his briefcase.

MATTHEW (CONT'D)

We're not finished with this.

He walks out. Carol turns back to the window, she breaks down into tears.

INT. KELLY AND BRYAN'S LIVING ROOM-DAWN

Michael moans his head rolls to the side. Bryan rips the tape off. Michael jolts awake. Bryan pulls the blindfold down. Michael pulls at the restraints.

MICHAEL

What is this?

Bryan looks at Michael's wallet.

BRYAN  
According to this your name is  
Saleem Bin Mohoud.

MICHAEL  
I demand to know what's going on!

BRYAN  
N.Y.U student I.D. card, a cell  
phone and....

MICHAEL  
Why are you doing this?

Bryan places the cell phone on the end table and skims the  
wad of hundred dollar bills.

BRYAN  
.....about five thousand in  
cash.

MICHAEL  
If it's money you want I have much  
more. My father is wealthy.

BRYAN  
I don't want your money.

MICHAEL  
What then, name it?

BRYAN  
I want the truth.

MICHAEL  
The truth?

BRYAN  
The truth about what you did to  
Kelly after I left the private room  
that night.

MICHAEL  
Why don't you ask her yourself?

BRYAN  
Kelly's dead.

Michael laughs.

MICHAEL  
You're crazy.

BRYAN  
She died of AIDS.

Michael looks away.

MICHAEL  
What's that got to do with me?

BRYAN  
I think you know the answer to that.

Michael looks at Bryan.

BRYAN (CONT'D)  
That's right, Saleem, I think you've got HIV and you're deliberately infecting people.

MICHAEL  
You are crazy.

BRYAN  
When I know for sure, you're going to find out just how crazy.

MICHAEL  
You'll be dead before that happens. My people will find me. Allah will protect me.

Bryan re-tapes Michael's mouth. He waves a small vial of blood in front of Michael's face.

BRYAN  
We'll see.

Bryan replaces Michael's blindfold. Michael struggles like a wild animal against the restraints.

INT. WASHINGTON SQUARE DINER-DAY

Carla and Bryan sit in a booth. A WAITRESS places coffee and leaves. Bryan slides a small box across the table.

CARLA  
You can get a home test kit and do this yourself.

BRYAN  
I need to be absolutely certain about this.

She stares at the box for a moment then puts it in her coat.

CARLA

I can't promise you anything.

BRYAN

I'm not asking you to.

CARLA

Give me a day or two. I'll see what I can do.

INT. CORRIDOR OUTSIDE MICHAEL'S APARTMENT-DAY

Azim and Jalil stand their post at the door. The elevator doors open. Kadaar rushes out and up to the two guards. Azim and Jalil both bow. Kadaar speak in Arabic

KADAAR

Has the Prince returned?

AZIM

No, I thought he was with you?

KADAAR

He did not return to the limo.

JALIL

You have called him?

Kadaar glares at Jalil and Azim with disgust. He snaps open his cell phone and punches numbers.

INT. BRYAN'S APARTMENT -DAY

Michael struggles against the column, his wrists are rubbed raw. His right hand finally slips the rope which frees both hands.

Michael hears his cell phone ring. He pulls down the blindfold. He sees his cell phone next to a bronze sculpture on an end table.

Michael falls forward and stretches for the phone just out of his reach. The door lock clinks.

Michael retreats to the column. He pulls up the blind fold and puts his hands behind his back.

Bryan enters the apartment. He walks to the end table and picks up the ringing cell phone. He studies it for a second then drops it on the floor and smashes it under his heel.



INTERCUT WITH. CORRIDOR

Kadaar has the cell phone pressed to his ear. The line goes dead. He looks at Jalil and Azim.

INT. BRYAN'S APARTMENT-SAME

Bryan crouches next to Michael.

BRYAN

Don't get your hopes up.

Michael lunges at Bryan's legs tackling him to the floor. Michael punches blindly, fists fly in Bryan's face.

Bryan knocks over the end table. His hand finds the bronze sculpture. Bryan slams it against the side of Michael's head.

INT. BRYAN'S APARTMENT-NIGHT

Bryan's face is swollen, he holds an ice pack over his cheek. He sits on the couch in front of Michael. The blind fold hangs around Michael's neck.

Dried blood cakes the side of Michael's face, his left eye is swollen shut.

BRYAN

Why did you do it?

MICHAEL

I didn't do anything.

BRYAN

Don't fuck with me! Kelly didn't get sick until after that night! I want an answer!

MICHAEL

Fuck you!

Bryan kicks Michael in the gut. Michael doubles over. Bryan grabs him by the hair and jerks his head back.

BRYAN

You're a walking disease.

Michael gasps.

MICHAEL

American... freedom... your birth right. You judge the world with it.

Bryan throws Michael's head to the side and turns away.

MICHAEL (CONT'D)

Your soldiers come to protect the  
precious oil and judge us with  
Western ideology.

BRYAN

As if you had any ethics.

MICHAEL

In my country it is forbidden to  
even look at a women.

BRYAN

So what.

MICHAEL

The sexual freedoms you enjoy are  
punishable by death. Men can not be  
alone with women unless married. We  
live in fear of the Mutaween!

Bryan glares at Michael.

BRYAN

God bless America.

MICHAEL

Teenage boys are seduced and  
ravished by old men as a right of  
passage. You would not be so  
arrogant were it you!

BRYAN

That how you got infected?

Michael's eyes fall away.

BRYAN (CONT'D)

That's it isn't it?

Michael's head slowly drops, tears fall.

BRYAN (CONT'D)

You were raped as a boy.

EXT. HIGH RISE APARTMENT BUILDING--MID TOWN--NIGHT

A limousine pulls up to the curb. Kadaar and Azim step out.  
The limo pulls away.

INT. HIGH RISE APARTMENT CORRIDOR-NIGHT

The elevator doors open, Kadaar and Azim step out. They search the doors until they find the one they want. Kadaar knocks then pounds.

He nods his head to Azim. Azim steps back then kicks the door. It bursts open.

INT. APARTMENT

Kadaar points to the hallway. Azim hurries down the hall and disappears into a room. Kadaar opens closet doors. He opens the living room window and checks the fire escape.

Azim returns to the living room. Kadaar's cell phone rings.

KADAAR  
(in Arabic)  
Hello.

Kadaar's body stiffens when he hears the voice of Sheik Mohoud.

SHEIK MOHOUD(V.O.)  
Why does Saleem not answer my calls?

KADAAR  
A thousand pardons, Majesty.

Azim bows.

KADAAR (CONT'D)  
We are searching for him.

SHEIK MOHOUD(V.O.)  
My son is lost?

KADAAR  
I awaited the Prince as he commanded, but he did not return.

SHEIK MOHOUD(V.O.)  
You must protect my son at all costs. If any harm comes to Saleem, you shall be held accountable.

KADAAR  
Yes your Majesty.

SHEIK MOHOUD(V.O.)  
Find him!

KADAAR  
I shall my King.

SHEIK MOHOUD(V.O.)  
Remember, Kadaar, you have family  
in my kingdom. Do not fail me.

The line goes dead. Kadaar glares at Azim. Azim stares at the floor. Kadaar kicks over the coffee table. A drawer slides out.

A book of matches fall on the floor. Kadaar picks up the book.

CLOSE UP MATCH BOOK

All City Dolls

INT. ALL CITY DOLLS-NIGHT

Kadaar moves slowly through the dimly lit lounge. Naked women dance on pedestal stages set about the club. On the main stage two women do a bisexual strip tease.

In a private corner, Mercedes grinds against a PATRON.

Kadaar sees Mercedes and moves closer. Mercedes looks up, her eyes meet Kadaar's. She whispers to the patron and hurries down a hallway.

Kadaar moves to follow Mercedes. The Patron blocks his path. Kadaar spin kicks the patron. The patron falls back into the corner.

Kadaar rushes after Mercedes. Mercedes scrambles through the dressing room. Kadaar follows. Half naked DANCERS primp and cackle.

Mercedes burst through a metal door to the

BACK ALLEY

Azim grabs her just as Kadaar rushes out two steps behind Mercedes. He looks up the alley to the street. The limo pulls up in front of the alley. Jalil gets out.

KADAAR  
(to Azim)  
Bring her.

INT. LIMOUSINE-NIGHT

Jalil drives on a side street. In the back, Azim has Mercedes arms bound as Kadaar questions her on the opposite seat. Mercedes, already roughed up, is panic stricken with fear, she whimpers and pleads.

MERCEDES

Please, I don't know who they are.

Kadaar slaps Mercedes across the face again, her head snaps sideways.

KADAAR

If you are lying to me.

MERCEDES

I'm not. We went to their apartment.

KADAAR

Where is this apartment?

MERCEDES

A few blocks from the party. Second floor above Grocery/liquor store. That's all I know.

EXT. ROAD MAINTENANCE YARD-NIGHT

The limo stops by a large bank of road sand/salt. The rear passenger doors open. Azim manhandles Mercedes out of the limo followed by Kadaar. Mercedes struggles and cries.

MERCEDES

Please don't. I didn't do anything.

Jalil gets out and opens the trunk.

MERCEDES (CONT'D)

I won't tell.

Jalil removes a shovel and stands next to Azim.

MERCEDES (CONT'D)

I'll do anything you want.

KADAAR

(In Arabic)

Kill her.

Azim speaks in Arabic

AZIM

I am a bodyguard. Not a murderer.

Kadaar's glares with anger.

KADAAR

You will do as you are commanded.

JALIL

Only the prince may command us, you are a servant as are we.

KADAAR

The infidel conspired in the prince's kidnapping. You will obey my command. Now finish her.

JALIL

She is a guest of the prince.

Neither Jalil nor Azim move. Kadaar draws a Jambiya knife and plunges it into Mercedes stomach. Mercedes crumbles to the ground.

KADAAR

Dig the hole.

INT. RANDY AND JOEY'S BEDROOM-NIGHT

Carol kisses the boys good night. She turns off the light on the way out the door and goes into

BEDROOM

Matthew stands in front of the dresser and removes his tie. Carol enters the room her jaw clenched tight. She takes an overnight bag from the closet and places it on the bed.

MATTHEW

I'm sorry, I over reacted this morning. I was worried about you.

She throws clothes into the bag.

MATTHEW (CONT'D)

Please, don't you see what's happening?

Carol stops packing and looks at Matthew.

MATTHEW (CONT'D)

You had on your sisters dress. He looks at you and sees Kelly. Don't you see?

CAROL

Of course I do. All I ever wanted was for you to look at me like that.

Carol goes into the closet. She pulls clothes from hangers. She exits the closet and throws the clothes on the bed.

MATTHEW

We don't have to do this!

Carol flies in his face.

CAROL

I gave up everything for you!

Carol turns away, deflated.

Kelly was right. Just go away.

INT. KELLY AND BRYAN'S LIVING ROOM-NIGHT

Michael is asleep still tied to the column. Bryan is asleep on the couch. His cell phone rings. His eyes open.

BRYAN

Hello.

(beat)

I'll be right there.

He ends the connection and looks at Michael.

BRYAN (CONT'D)

You said Allah will protect you. You may want to talk to him about that before I get back.

INT. WASHINGTON SQUARE DINER-NIGHT

Carla slides a folded paper across the booth table. Bryan unfolds it then looks at Carla. Carla leans closer.

CARLA

This is a dangerously sick person.

She nods to the paper in Bryan's hand.

CARLA (CONT'D)  
That's 3DCR HIV-1

BRYAN  
Same as Kelly.

Carla nods.

CARLA  
It took the CDC some time to find  
an anti-viral that would combat it.

BRYAN  
How long has he been sick?

CARLA  
This strain showed up last August.  
I'd say at least a year, maybe  
longer.

BRYAN  
Thanks Carla.

Bryan shifts to slide out. Carla grabs his arm.

CARLA  
This guy, whoever he is, he  
shouldn't be out on the streets.  
You understand?

BRYAN  
More than you know.

INT. APARTMENT LIVING ROOM-NIGHT

Bryan places a stainless steel instrument (emasculators) on  
the coffee table and pulls off Michael's blindfold. Michael  
squints as his eyes adjust.

Bryan pulls the test results from his pocket.

BRYAN  
This is your blood.

He tosses it in Michael's lap then moves to the coffee table.

BRYAN (CONT'D)  
This strain of HIV showed up over a  
year ago. I don't know how you're  
still alive but that really doesn't  
matter now.

Bryan grabs the emasculators from the table.



BRYAN (CONT'D)  
Kelly died four months ago, Sabrina  
five.

Bryan turns and moves toward Michael.

BRYAN (CONT'D)  
What does matter is that you knew  
you had it.

He jabs Michael in the chest with the emasculators.

BRYAN (CONT'D)  
We're nothing more than animals to  
you. Isn't that right, Saleem?

Bryan grabs Michael by the hair and pulls his head back.

MICHAEL  
No, that's not true.

Bryan rubs the stainless steel castraters against Michael's  
face. He grips Michael's earlobe with the instrument.

Michael tenses and strains against Bryan's grip.

BRYAN  
Same deal with Mercedes?

MICHAEL  
No! We are in love.

Bryan squeezes the handles.

MICHAEL (CONT'D)  
AHHH! FUUCK!

Blood runs from Michael's earlobe.

BRYAN  
Don't lie to me, Saleem! I'm done  
playing games!

Bryan squats down to eye level with Michael.

BRYAN (CONT'D)  
You took away the only thing in my  
life that meant something to me.

Bryan hooks Michaels bloody underwear with instrument. The  
fabric cuts like butter. Michael whimpers.

BRYAN (CONT'D)

Now I'm going to take something  
from you.

Hog tied with his hands to his feet around the column Michael is in prone position. Bryan grabs Michael's balls and aligns the castrators. Michael struggles and head butts Bryan.

Bryan falls back the instrument is thrown loose and slides away. Bryan picks it up.

Kelly's portrait catches his eye, he stops. Michael sees his chance.

MICHAEL

If she meant so much to you why did  
you take her to that place?

Bryan turns to Michael.

MICHAEL (CONT'D)

You say you loved her but you let  
other men have her.

Michael looks Bryan dead on.

MICHAEL (CONT'D)

What kind of man would give that  
away?

Bryan's eyes fall to the floor.

MICHAEL (CONT'D)

I didn't take anything away from  
you. You had nothing to begin with.

Bryan swings the instrument at Michael's head. Michael slumps over.

BRYAN

Shut the fuck up.

Bryan drops the instrument on the coffee table and walks out of the apartment.

INT. HOTEL ROOM-NIGHT

The TV garbles in the background. Carol unpacks the overnight bag. She finds Kelly's dress and clutch bag among her clothes.

She stares at the bag. Carol opens the clutch. She takes out Kelly's engagement ring and stares at it.

EXT. CAROL'S CAR-NIGHT

The car slides over a lane for the Mid-Town tunnel exit.

EXT. APARTMENT FRONT DOOR-NIGHT

Carol knocks on the door. She digs into her purse and takes out the key.

INT. APARTMENT KITCHEN-NIGHT

Carol enters the Kitchen.

CAROL

Bryan?

She looks into the living room. Michael is slumped over. Carol moves cautiously into the

LIVING ROOM

Michael is lashed to the column, weak and barely conscious. Carol stares at the bloody instrument on the coffee table as she makes her way over to Michael.

CAROL

(whisper)

Oh my God.

Carol sees the blood test results on the coffee table and reads it.

The front door lock jangles. Carol darts for the

ART STUDIO

Carol hides behind the couch, she peeks around and sees Bryan enter the apartment. Bryan goes into the bedroom and shuts the door.

INT. APARTMENT BEDROOM- NIGHT

Bryan slides open the night stand draw and removes the revolver. He gazes reflectively at Kelly's picture on the night stand.

He shoves the revolver under his shirt. He grabs the picture and heads out to the

LIVING ROOM

Bryan rushes over to Michael and stands over him. He holds the picture of Kelly.

BEHIND THE COUCH

Carol holds her knees tight to her chest and listens, tears run down her cheeks.

BRYAN(OS)  
Wake up!

Carol's eyes search the ceiling.

BRYAN (OS) (CONT'D)  
Wake the fuck up!

She peeks around the couch into the

LIVING ROOM

Bryan shoves a picture in Michael's face.

BRYAN  
Look at her!

Michael tries to hold up his head.

BRYAN (CONT'D)  
I said look at her!

Bryan grabs him by the hair and forces his head to the picture.

MICHAEL  
(weak voice)  
Not....my... fault.

BRYAN  
You fucking lying bastard!

Bryan kicks him in the gut. He curls up and coughs.

BRYAN (CONT'D)  
It's all your fault!

Bryan looks at the picture, his eyes moisten, his voice cracks.

BRYAN (CONT'D)  
She should still be here with me.

Bryan sinks to his knees his hands cover his face. Bryan's body shakes as he sobs. The picture in Bryan's hand falls to the floor.

Suddenly, Bryan stops sobbing. He turns to Michael. Bryan's expression is cold and blank.

BRYAN (CONT'D)  
Nobody's coming for you, Saleem.

MICHAEL  
(gasping)  
You're wrong. My people are looking for me.

BRYAN  
They won't find you in time.

MICHAEL  
They will kill you.

BRYAN  
You better pray they do.

Bryan pulls the revolver from under his shirt.

BEHIND THE COUCH

Carol's eyes go wide. She pulls back and sinks down behind the couch holding her head.

BRYAN (OS)  
You have one chance, tell me what you did!

MICHAEL (OS)  
I can make you a rich man.

BRYAN (OS)  
SAY IT!

INTERCUT WITH LIVING ROOM

Bryan squats down next to Michael.

BRYAN  
You like to play games don't you?

MICHAEL  
No...games.

BRYAN

You played Kelly and me that night  
at the club. Your little game of  
divide and conquer worked.

Bryan holds the revolver up in front of Michael.

BRYAN (CONT'D)

And that mind fuck you pulled on me  
before, I have to hand it to you,  
you had me going.

He empties all but one bullet.

BRYAN (CONT'D)

Here's a game for you.

He spins the barrel.

BRYAN (CONT'D)

It's a real mind fuck too. I think  
you'll enjoy it. It's called  
Russian Roulette.

Bryan presses the gun against Michael's head.

BRYAN (CONT'D)

And you know what the best part is?

Michael's body stiffens.

BRYAN (CONT'D)

You get to play it all by yourself.

Bryan cocks the trigger.

MICHAEL

(weak voice)

Please!

The hammer clicks! Michael's body shrinks back.

INTERCUT WITH- ART STUDIO

Carol has her knees pull in to the fetal position. She sobs  
as she listens. Her body flinches when the hammer clicks .

EXT. LIMOUSINE-NIGHT

The Limo turns the corner and glides onto West Broadway . It  
stops in front of Grocery/liquor store.

INT. LIMOUSINE-NIGHT

Kadaar looks at the door with the # 37. He turns to the back seat and looks at Azim.

KADAAR  
Come with me.

Kadaar pulls the Jambiya knife from his vest.

KADAAR (CONT'D)  
(to Jalil)  
Wait around the corner.

Kadaar and Azim get out. The limo pulls away. Kadaar and Azim go into number 37.

INT. APARTMENT LIVING ROOM-NIGHT

Bryan squats next to Michael.

BRYAN  
Now answer my fucking question!  
What did you do after I left that  
room?

Bryan shoves the barrel of the revolver into Michael's eye. Michael sobs.

MICHAEL  
I ... I removed it.

BRYAN  
Say it!

MICHAEL  
I took off the condom.

INTERCUT WITH-ART STUDIO

Carol's body stiffens as she listens. She holds back tears.

BRYAN (O.S.)  
What else?

MICHAEL (O.S.)  
Nothing else.

Carol hears the sound of the trigger being cocked.

INT. APARTMENT STAIRWELL-NIGHT

Kadaar and Azim climb the stairs to the second floor landing. Bryan's voice emanates from inside the apartment.

BRYAN (OS)  
Did you know you were sick!

INT. APARTMENT LIVING ROOM-NIGHT

Michael sobs.

MICHAEL  
No, I swear!

BRYAN  
You knew, admit what you did!

MICHAEL  
Please I swear I didn't.

Bryan gets to his feet. He places the gun to Michael's temple.

INTERCUT WITH- FRONT DOOR

Azim Kicks the door in. Kadaar and Azim rush into the

KITCHEN

They see Bryan standing over Michael.

LIVING ROOM

Bryan raises the gun on Kadaar and Azim. Bryan squeezes the trigger. The hammer falls but doesn't fire.

Kadaar and Azim rush Bryan. The hammer falls two more times. Azim grabs Bryan's wrist and shoves it toward the ceiling.

The gun goes off.

Kadaar is instantly on Bryan, his eyes wild with rage as he stabs Bryan in the back over and over. Bryan slumps to the floor.

BEHIND THE COUCH

Carol quivers and draws herself up tight in dead silence.



## LIVING ROOM

Kadaar and Azim loosen Michael's restraints. Kadaar sees the picture of Kelly on the floor. He picks it up. Kadaar and Azim rush Michael out of the apartment.

## BEHIND THE COUCH

Carol cautiously peers around the couch. She crawls to the

## LIVING ROOM

Bryan's body lies in a pool of blood. Carol cradles his head in her arms. Bryan looks up at Carol, his voice is a whisper.

BRYAN

You came back.

Carol's tears flow. She fumbles in her purse for her phone, she punches three digits. Bryan's breathing sounds watery. He swallows hard.

911 OPERATOR (V.O.)

911 what's your emergency?

CAROL

I need an ambulance at 37 West  
Broadway second floor, right away  
someone's been stabbed.

Carol hangs up. She holds Bryan. Carol cradles Bryan's head and cries.

## EXT. STREET INFRONT OF BRYAN'S APARTMENT -NIGHT

A POLICE OFFICER stands by the back door of a police cruiser. On the street emergency vehicles line the sidewalk.

## INT. POLICE CRUISER -NIGHT

Carol's clothes are stained with blood. She has a glazed-over expression. Matthew stares at Carol with contempt.

MATTHEW

For Christ sake, look at yourself!

She looks at her clothes.

MATTHEW (CONT'D)

They want a statement!

She looks at Matthew.

MATTHEW (CONT'D)

Listen to me. You tell them you knew Bryan was distraught about your sister so you went to see him. You used your key to get into the apartment and that's how you found him.

Carol turns to the window.

MATTHEW (CONT'D)

Do you hear me?

CAROL

That's not what happened.

Matthew wrenches her around.

MATTHEW

You're an accessory! You keep your mouth shut and do as I say!

CAROL

He killed my sister!

MATTHEW

Your sister's lifestyle is what killed her!

Carol jerks her arm away.

MATTHEW (CONT'D)

I'm trying to help you.

CAROL

You're a little late for that!

MATTHEW

Do you want to spend the rest of your life in jail?

CAROL

I rather be in jail than spend it with you.

MATTHEW

That's crazy. Your being drastic.

CAROL

Here's drastic. I'm filing for divorce. I won't keep you from the boys but we are done.

MATTHEW

Don't be absurd Carol or you'll end up with nothing.

CAROL

I don't want anything, it's all yours. Just go back to your office whore and leave me alone.

Carol wraps on the window. The rear door pops open. Carol gets out.

POLICE OFFICER

We still need your statement.

CAROL

I need some air.

Carol wanders through the entanglement of vehicles and police.

INT. MICHAEL'S APARTMENT-DAY

Michael is freshly dressed in suit and tie, he moves about the room like a caged animal. Except for a band aid on his ear and butterfly tape over his eye Michael looks fine.

Kadaar stands at attention and listens.

MICHAEL

I want this woman found.

Kadaar is silent.

MICHAEL (CONT'D)

What is it?

Kadaar bows.

KADAAR

Your father called while you were missing. He is concerned, he will be calling again soon.

Kadaar reveals a picture of Kelly.

KADAAR (CONT'D)

Is this the woman?

MICHAEL

Yes, where did you get this?

KADAAR  
From the floor of your captor's  
apartment.

MICHAEL  
Find her.

KADAAR  
I will.

Kadaar assesses Michael.

MICHAEL  
I will handle my father when he  
calls.

Kadaar bows.

EXT. CAROL'S HOUSE-DAY

Kadaar sits in a rented car on the street and watches the house. Carol comes out the front door. Randy and Joey follow her to the car. Kadaar studies the picture of Kelly.

He watches Carol drive off. He puts the car in gear.

EXT. SUPER MARKET-DAY

Kadaar watches Carol exit the store, she pushes a grocery cart. She pops the trunk of her car and loads groceries. Kadaar puts the car in gear and drives away.

INT. COMMUNITY HOSPITAL ROOM-DAY

Bryan sits up in bed, he has bandages across his torso. A tray of untouched food sits on the cart next to the bed. Carol enters with a brown paper bag on her arm.

Bryan greets her with a smile. She glances at the tray.

CAROL  
You're never going to recover if  
you don't eat.

BRYAN  
Who could eat that slop?

Carol taps the brown bag.

CAROL  
I have a solution for you.

Carol replaces the slop with the mouth-watering food from the bag. Bryan looks at it for several seconds.

CAROL (CONT'D)  
Go ahead dig in.

Bryan cringes with every movement he makes. Soup spills as he tries to bring it to his mouth.

CAROL (CONT'D)  
Let me help you.

BRYAN  
They said I have to feed myself.

CAROL  
That's ridiculous.

BRYAN  
I have to take care of myself when they discharge me.

She considers his statement.

CAROL  
Well then you'll just have to stay with me until you're well enough to do that.

BRYAN  
I don't....

CAROL  
It's not open to discussion.

INT. MICHAEL'S APARTMENT-DAY

Michael sits calmly on the couch overlooking the view of the east river. He has a phone pressed to his good ear. He speaks in Arabic.

MICHAEL  
Yes, father.  
(beat)  
It was my fault. My phone fell from the balcony.  
(beat)  
I went to purchase a new one. I didn't tell him where I was going, that is why.  
(beat)  
Of course father, I shall do so.  
(MORE)

MICHAEL (CONT'D)

And you as well, by the grace of  
Allah.

INT. CORRIDOR OUTSIDE MICHAEL'S APARTMENT-DAY

The elevator doors open, Kadaar steps out and hurries toward Azim and Jalil at the door. Their eyes remain straight ahead as Kadaar approaches and knocks.

INT. MICHAEL'S APARTMENT-DAY

Kadaar stands in the living room with Michael.

KADAAR

I have found the woman.

MICHAEL

Excellent, we'll be paying her a  
visit soon.

Kadaar bows.

INT. CAROL'S HOUSE GUEST BEDROOM-DAY

Bryan sits on the end of the bed, he has on loose jeans. Gauze pads are taped over his wounds. He gingerly pulls on a shirt.

A tap on the door.

BRYAN

Come in.

Carol pokes her head in.

CAROL

I'm just running the boys to  
school. Do you need anything?

BRYAN

I'm fine.

Carol leaves.

INT. CAROL'S HOUSE-BATHROOM-DAY

Bryan brushes his teeth at the sink. He spits then looks in the mirror. He studies his reflection then shakes his head.

BRYAN  
 (whisper)  
 You shouldn't be here.

He grimaces as he bends to rinse. The sound of breaking glass stops him cold.

EXT. CAROL'S HOUSE POOL PATIO-DAY

A glass panel of the patio door is broken. Kadaar stand outside, he reaches through the panel and unlocks the door then steps into the

FAMILY ROOM

Kadaar quick glances around. He hears water running upstairs.

INT. CAROL'S HOUSE-HALL CLOSET-DAY

Bryan peeks through the door and watches Kadaar ascends the stairs. Kadaar's eyes are fixed on the bathroom.

INTERCUT WITH HALLWAY

Kadaar cautiously approaches the bathroom door. He swings the door open. The sink is running. No one is in the bathroom.

Kadaar turns as Bryan steps toward him in full swing with a baseball bat.

Kadaar catches the bat in one hand inches from his head. He kicks Bryan in the gut. Bryan falls backward and tumbles down the stairs.

Bryan lands at Michael's feet at the bottom of the stairs unconscious.

INT. CAROL'S HOUSE-KITCHEN-DAY

Carol enters with a grocery bag in hand. She places it on the counter.

CAROL  
 Sorry I took so long. I stopped for  
 a few things.

MICHAEL  
 That was very thoughtful of you.

Carol turns. Michael stands behind her. She runs for the hall and slams into Kadaar's huge frame. Kadaar grabs Carol.

MICHAEL (CONT'D)  
Rushing off so soon after your  
guests have arrived? How rude.

Michael approaches Carol as she struggles in Kadaar's grip.

MICHAEL (CONT'D)  
And with such a lovely home for  
entertaining.

Michael looks at Kadaar.

MICHAEL (CONT'D)  
Bring her.

INT. CAROL'S HOUSE-BEDROOM-CONTINUOUS

Bryan lays on the floor his hands and legs are tied together behind his back. Kadaar manhandles Carol into the room and shoves her to floor next to Bryan.

Michael enters. Carol looks up.

CAROL  
What did you do to him?

MICHAEL  
It seems he fell down a flight of  
stairs.

Bryan groans.

MICHAEL (CONT'D)  
(to Kadaar)  
Sit him up. I want him to see this.

Kadaar props Bryan up against the wall then stands in front of the door. Michael crouches next to Bryan.

MICHAEL (CONT'D)  
You were so consumed with knowing  
what I did to your precious Kelly.

Bryan's head is down. Michael grabs Bryan by the hair and lifts his head face to face.

MICHAEL (CONT'D)  
Let me re-enact it for you.  
Any requests?



Bryan spits in Michael's face. Michael eyes darken, he throws Bryan's head to the side and stands. Hyde has returned.

Michael grabs Carol by the hair and pulls her to her feet. He shoves her at the bed. Carol falls face down onto it.

Michael grabs Carol's leg. Carol clamors to escape. Michael pulls at Carol's yoga pants. The fabric rips as she is pulled backward.

Carol scurries to the headboard, she presses her back against it, her eyes wide with fear and panic.

Michael unbuttons his shirt.

MICHAEL (CONT'D)

(to Bryan)

I am going to tell you what you so desperately want to know before I watch you take your last breath.

Michael lets the shirt drop to the floor as he slips off his shoes.

MICHAEL (CONT'D)

Yes, I did know I had the virus.  
I've had it for many years.

He unbuckles his belt and unbuttons his pants.

MICHAEL (CONT'D)

It is Allah's will that I use it to purify the unholy.

He lets his trousers drop around his ankles.

MICHAEL (CONT'D)

A divine mission if you will. It is a glorious thing to be called upon in such a way.

He steps out of the trousers

MICHAEL (CONT'D)

(to Carol)

And your sister, such a nice tight fit. I truly enjoyed cleansing every bit of her.

Michael's stands naked down to briefs, his body is rock hard, he is fully erect.

MICHAEL (CONT'D)

But I think I am going to enjoy you  
even more.

Carol's glare is defiant.

CAROL

Fuck you asshole.

Michael is amused and confused by Carol's response. He laughs as he steps toward the bed.

Carol pulls the Glock from beneath the bed pillow and levels it at Michael's head with precision. Michael hesitates at the sight of the gun.

Carol pulls off two rounds. The back of Michael's head explodes open as he crumbles to the floor.

Kadaar springs over the bed and lands on top of Carol. He knocks the gun away. Kadaar has his hands around Carol's throat. Carol gasps for air under the weight of Kadaar's grip. Kadaar is wild with rage.

Suddenly, Kadaar howls in tremendous pain and releases his grip on Carol. Carol rolls off the bed.

Kadaar turn to find Bryan's teeth embedded in his leg. Kadaar swings his giant fist at Bryan's head. Bryan weathers the first blow, the second one jars Bryan free.

Kadaar turns to Carol. The Glock is leveled on him. Kadaar freezes. Carol gasps for air as she holds Kadaar's stare.

Kadaar's mind races through his options, he sees only one.

Kadaar lunges toward Carol. Carol puts two rounds into Kadaar's head.

EXT. APARTMENT BUILDING NYC SOHO-NIGHT

The building is in a restored area with shops, restaurants and commerce.

INT. STUDIO APARTMENT-NIGHT

Pictures of Carol's boy are scattered about the small apartment. Carol wears a chic cocktail dress. She stands in front of a dresser mirror and puts finishing touches on her make-up.

Carol takes on last look at herself then picks up Kelly's wedding band from the dresser and puts it in her clutch and heads out the door.

EXT. ART GALLERY LOBBY WEST VILLAGE-NIGHT

Carol pushes through the glass door into the lobby. She presses the elevator call button. The doors open she steps in.

INT. ART GALLERY WEST VILLAGE-NIGHT

The elevator doors open. Carol steps out into the Gallery. A HOSTESS greets her, Carol gives the hostess her invitation. Carol slowly wanders the room taking in Bryan's artwork.

Bryan chats with a group of collectors. He sees Carol wandering on the far side of the room and excuses himself.

Carol studies a canvass. Bryan makes his way over to Carol.

BRYAN

Hey, I'm glad you could make it.

Carol turns and smiles her eyes sparkle.

CAROL

Your work is amazing.

BRYAN

Thank you. How are you doing?

CAROL

I'm Good. I have my own place now.

BRYAN

That's nice.

CAROL

I registered for fall classes.

BRYAN

Back to law school then?

CAROL

Yeah, It's funny, I had no idea legal secretaries were so underpaid.

Bryan smiles. Carol glances around the room.

CAROL (CONT'D)  
Looks like a pretty good turn out.

BRYAN  
Not bad, I sold a few pieces.

Carol looks at the canvass on the wall again.

CAROL  
What about this one?

Bryan gazes up at the semi nude portrait of Kelly on the wall.

BRYAN  
I can't part with this one.

Carol reaches into her clutch and takes out Kelly's wedding band. She reaches for Bryan's hand and gently puts the ring into it then she closes his fingers over the ring.

Bryan looks up at Carol. Carol smiles.

CAROL  
She wouldn't want that. She'd want you to be happy.

Bryan smiles back.

FADE OUT.