

**In Came You**

By:  
Brandon Coleman

Contact:

Brandon Coleman  
Telephone Mobile: 630 780 3311  
email: coleman268604@yahoo.com

FADE IN:

EXT. APARTMENT BUILDING - DAY

The Sun breaks over above the horizon; its rays quickly cast away blackness that veils the building.

On the third floor of the tall, gray brick apartment building, with amber tinted window, one apartment in particular comes clearer into view.

INT. 3rd FLOOR APARTMENT - BEDROOM - DAY

As dawn approaches, a couple, half covered by a crimson comforter, lie naked atop a queen sized black sheeted bed.

The NAKED MAN (23), asleep on his stomach, head facing to the bedroom door, has straggly, black hair, fair skin, and a crescent moon tattoo on his upper shoulder.

The WOMAN (25), awake, lies on her back, looks out at the sunrise, as her hands clasp together under her pillow. Her fiery red hair, draped over her face, partly covers her emerald green eyes and glows under the incoming light.

Aside from a rigid, leaf-shaped burn spanning from her lower back up to the front of her collar, the redhead's skin is pale white.

Bedside, a black blouse, skirt and men's clothes lie on the floor.

The redhead, EVELYN, slides out of bed, quietly dresses, and tiptoes to the bedroom door.

NAKED MAN

(Mumbles)

Where you going, babe?

Evelyn stares at him a moment then proceeds out the room.

EXT. STREET - SIDEWALK - DAY

Evelyn, fashioned in a black dress suit and her open black pea coat flapping in the wind, walks along with her head hung low and a small leather purse swung over her arm.

She rests her hand in her pocket, retracts it, with a photo in hand.

SUPER ON PHOTO

On it is a young girl that looks like her standing amid a smaller, younger girl with blonde hair, an older woman with blonde hair and a grown man with red hair. Everyone in the photo is smiling.

END SUPER

Evelyn puts the photo away back into her briefcase and continues to trudge along with her head down. She glances up only to check the crosswalk sign as she nears an intersection.

INT. STARBUCKS CAFE - DAY

ARIE (30) is of average height, has short brown hair, a square chin, and a burly build. He steps up to the café counter.

CLERK

Good afternoon, welcome to Starbucks. What can I get for you?

ARIE

Hi. I'd like a Grande Caramel Frappuccino.

CLERK

Coming right up.

While he waits, Arie pulls out a wallet.

SUPER ON WALLET

Thumbs through photos of a woman with golden hair and hazel eyes. She has a pointed chin, narrow jaw line, and thin, pink lips.

END SUPER

Within a minute, the Clerk is back with Arie's order.

CLERK

Here you are, sir.

She hands over the frappuccino with a sleeve on it.

CLERK

Enjoy.

ARIE

Thank you.

Arie settles down at a table near the front windows of the café.

He then withdraws a small bottle of round, flat, white pills from his pocket, pops one in his mouth, and washes it down with a sip of his frappuccino.

On the other side of glass, the mass of people zipping about to and fro entertain him for the moment.

EXT. STARBUCKS CAFÉ - DAY

People pass by Arie's eyes as blurs, until a certain short, redhead woman catches his attention.

She wears a black dress suit, black pea coat, and carries a small leather purse. She's cute, in a coy, reclusive sort of way.

The redhead peeks over her shoulder halfway then averts her gaze, continues on her way. Her small blue wallet falls from the front fold of her briefcase as she moseys along.

INT. STARBUCKS CAFÉ - DAY

ARIE

She's dropped her wallet.

Arie springs from his chair, dashes out the café.

EXT. STARBUCKS CAFÉ - DAY

ARIE

Hey, Miss!

He leans over, scoops up wallet.

ARIE

You dropped your wallet! Miss!  
Wait! You dropped your wallet!

The redhead doesn't stop to turn around, not once for a split instance. Instead, she quickens up her pace.

Arie proceeds to follow her down the street. The other pedestrians separating him from the redhead bounce off of him as he passes them by.

He almost losses track of her as an onslaught of people flood the streets during their midday hiatus.

EXT. EVELYN'S HOUSE - DAY

Chasing after the redhead woman, Arie finds himself quite some distance away from the hustle and bustle of earlier. In front of him is a yellow two-story house.

Red brick encircles its base and three, splintered, wooden steps lead to a large oak front door with gold trimming and a floral glass design center.

The lawn too is kept well enough to be presentable alongside the other impressive houses and yards.

Arie walks up the three wooden steps leading to the front door and rings the doorbell. No one responds. He waits a few seconds then knocks on the door. Again, no one responds.

He twists the knob, it's unlocked, he continues inside.

INT. EVELYN'S HOUSE - DAY

ARIE

Hello. Is anyone home?

As he paces from the living room on through the dinning room, he glances at pictures adorned along the walls.

A sudden thud echoes in the background. He sprints to the source of the sound into a--

KITCHEN

On a white tiled floor lies the redhead with a paring knife loosely held in one hands. She lies slumped over on her

side, blood oozes from her wrist and pools around her waist.

Arie rushes over to the woman, slides the knife away, and cradles her in his arms.

ARIE

Hey, hey, look at me.

He cups the redhead's chin in his hand. It's Evelyn, her eyes remain closed.

Arie gently slaps to her face. A soft groan escapes from the redhead's lips. He looks down at her wrists.

ARIE

Oh, God.

He rips off one of his shirts, tears it in two. Firm, Arie wraps the young woman's wrists with the torn fabric then whips out his mobile phone and dials 911.

While the phone rings, Evelyn mutters to Arie.

EVELYN

(soft)

What you doing? Leave me alone.

ARIE

I'm getting you some help.

EVELYN

Can't help. Tired, so, so tired.

The ringing stops, a voice responds on the other end.

911 OPERATOR

911, state your emergency.

ARIE

Hello. There's a woman here with both her wrist slit. She's needs an ambulance now.

911 OPERATOR

What's your location sir?

ARIE

I don't know the exact address  
but it's the 3700 block of  
North Bell Ave. We're the  
yellow third house from the  
corner.

911 OPERATOR

An ambulance will be there  
shortly, sir.

Arie flips his phone shut then takes Evelyn's head and rests  
it on his chest.

ARIE

Help is on the way.

INT. THOREK HOSPITAL - NIGHT

Evelyn is sound asleep. In a chair adjacent from her Arie  
reads a magazine.

Her eyes flutter and her fingers twitch as she stirs about.  
Arie sets the magazine on his lap, leans forward.

ARIE

Hey, you're finally awake.

EVELYN

Where am I?

ARIE

Thorek Hospital, you been  
asleep for the past couple of  
hours.

Evelyn glances down at her bandaged wrists; her eyes scale  
up her arm to an iv then to her gown.

EVELYN

Shit.

ARIE

I didn't know when you'd come  
to, so I stuck around.

EVELYN

Do I know you?

Arie hesitates as he opens his mouth.

ARIE

My name is...

EVELYN

Never mind, it doesn't matter.

(sighs)

You shouldn't have done this.

ARIE

I'm sorry. I just wanted to  
make sure you were okay.

EVELYN

You should've left me.

ARIE

I couldn't let you bleed to  
death.

EVELYN

I deserve it.

ARIE

No, you're too young.

Evelyn presses her palms to her eyes.

EVELYN

Their faces, I see them when I  
close my eyes.

Arie stares in silences a moment then smiles.

ARIE

Takes more energy to frown  
than smile; it's easier to  
just be happy.

The edges of Evelyn's lips turn up but the smile quickly  
dissolves away.

EVELYN

(sighs)

You don't know me.

She turns onto her side facing away from Arie.

ARIE

I didn't mean it like... I'm  
sorry, let me start over.  
What's your name?

He stands up, places his hand on her shoulder.

EVELYN

Evelyn.

ARIE

That's a pretty name. Want to  
tell me what bothers you?

She ignores him once more.

He scoots a chair closer to the bed, plops down then gives  
her shoulder a soft shake.

ARIE

Evelyn, talk to me.

He waits for a response then nudges her two more times.

Evelyn's long red hair falls aside, reveals burn scars on  
her neck extending down her back.

Arie almost gasps. He manages to hide his shock.

EVELYN

(remorsefully)

My mother, my father and my  
sister, they're all dead;  
killed in a fire years ago.

ARIE

I'm sorry. I can't imagine  
how that must feel.

EVELYN

Empty.

ARIE

We all have our scares to  
bear. What happened isn't your  
fault.

He slides his sleeve down over crisscross scars on his own wrist.

EVELYN

Yes it is and I bear it every day.

She sits upright, back toward Arie still. Her gown falls down her back more, exposes burn scars spanning the width of her shoulders narrowing down her down her spine.

EVELYN

Nearly a quarter of my body is covered with burns.

ARIE

How'd it happen?

EVELYN

My house caught fire when I was ten. A beam fell and pinned me to the flames. My dad came and pushed it off then helped me outside. He--

She sniffles, raised a hand to her face.

EVELYN

(tearful)

--He went be back in for my mom and my sister. That's when the roof collapsed in.

She covers herself up, turns to Arie. Her cheeks are wet with tears.

EVELYN

You know what it's like growing up with a fourth your body covered by burns?

ARIE

I can't say I do.

EVELYN

People stare at you like you

got some sort of disease.

ARIE

Everyone couldn't have treated you like an outcast.

EVELYN

My uncle... Other than him, there was this one boy I met in high school.

ARIE

See, there's always something to smile about.

EVELYN

(smirks)

Then you know the story; I was a sophomore, he was a junior. I loved art, he was into sports--

She takes her blanket in hand, wipes her eyes with it.

EVELYN

--We ended up being more than friends. Hell, he took me to his junior prom. I had the time of my life.

She exhales deep then nibbles on her bottom lip as she smiles more.

EVELYN

I lost my virginity that same night.

Her smile fades away quick. She inches away from Arie and sits silent for a moment. Her head buried in her hands.

Again, tears pour from her eyes.

ARIE

Evelyn?

EVELYN

At school the next day he ignored me like we never met.

Later, I found out I was  
nothing more than a bet.

ARIE

I, I'm sorry, sorry that  
happened to you.

EVELYN

He planned it all from the  
moment we met; Tuxedo rental:  
200 dollars, limo service: 400  
dollars, cumming on my face:  
priceless.

ARIE

Not all guys are like that.

EVELYN

Most are.

An eerie hush washes over the room. Arie's voice breaks the  
silence seconds later.

ARIE

C'mon, let's get out of here.

EVELYN

What?

He pushes a red call button on the side of Evelyn's bed.

ARIE

You look down, let's change  
that around.

EVELYN

I don't understand, why?

ARIE

(grins)

Why not? Night's young.

He snatches a jacket out the closet, tosses it at her feet  
then he reaches in again, pulls out a pair of boots and sits  
them by her bed.

Evelyn takes the jacket in her hands. A puzzled expression  
graces her face.

EVELYN

You really don't have to do  
this.

Arie clasps her hands between his.

ARIE

But I want to.

The door opens.

A NURSE walks in; she pauses as Arie hunches over Evelyn.

NURSE

Is something wrong? Do you  
need anything, Ms. Fisher?

ARIE

Nurse--

He rushes over to the Nurse.

ARIE

--You're here. Is Evelyn  
alright to be checked out?

NURSE

We'll know tomorrow after her  
psychiatric evaluation. If  
she's cleared, she'll be  
released into the care of a  
close friend or family member.  
Which are you?

ARIE

Friend, a close friend. Me  
and her are practically  
brother and sister.

NURSE

Is that true, Ms. Fisher?

She mulls the question over as she stares at Arie and his  
beaming smile.

EVELYN

Yeah, I guess so.

NURSE

Ok, check with us tomorrow.  
She'll be in your care if she  
clears.

ARIE

(dejected)

I understand.

He grabs Evelyn's jacket and boots, sets them back in the closet, turns to her.

ARIE

Looks like we can't go anywhere  
tonight... pity.

(perky)

I'll see you tomorrow.

EVELYN

Maybe.

EXT. STREET - NIGHT

Arie reaches for a car door, stops, turns and stares down the street. A sigh slips from his lips then he grins.

He bolts down the street full speed, rolls over the hood of a car, and swings 360 degrees around a light pole hooting at the top of his lungs.

Onlookers cross to the other side of the street as they pass him by.

Laughing, Arie rests his back against the streetlight with his hands in his pockets.

He stares down as he withdraws his wallet then thumbs through photos of a blond woman.

His hands tremble as he puts his wallet away. Arie pulls a small bottle from his other pocket, pops a couple of pills, and the puts it back.

A phone rings in the background. Arie takes a mobile phone, puts it to his ear.

ARIE

Hey, honey, listen, I won't be coming home tonight. A friend needs my help... She's like me... Yeah, the same thing... I love you too, bye.

He closes his mobile, whistles back to his car.

INT. THOREK HOSPITAL - NIGHT

Evelyn lies in bed, eyes toward the ceiling.

She hops up, scurries to her door. She sticks her head out, looks left then right. No one's in sight. She tiptoes into the hall and comes across a linens closet.

She turns the knob, it's locked.

Footsteps echo in the background. The Nurse appears in the distance.

Evelyn darts back to her room, slides under her blankets once more.

INT. THOREK HOSPITAL - DR. OPHELIA'S OFFICE - DAY

DR. OPHELIA (50's) ash gray hair, thin framed glasses, marks files in a manila folder. Evelyn sits across from her.

DR. OPHELIA

When is the last time you took any medication?

EVELYN

Three years ago.

DR. OPHELIA

Have you felt nihilistic, restless, had trouble focusing, or had thoughts of harming on yourself before your accident?

EVELYN

Three years ago.

DR. OPHELIA

Was that before or after you stopped taking your medication?

EVELYN

Before.

Dr. Ophelia scribbles on a piece of paper.

DR. OPHELIA

Ms. Fisher, you have severe depression. I want you to take this prescription for Abilify, take the recommended dosage, stay in the care of someone close you trust for a while.

She rises, walks to the door. Evelyn follows her. On the other side of the door is the Nurse. Dr. Ophelia hands the Nurse a slip of paper.

DR. OPHELIA

Take Ms. Fisher to the pharmacy. She is not to leave unless escorted out by a close friend or relative.

NURSE

Mr. Navarro, the gentleman who signed her in, is currently waiting in the lobby.

DR. OPHELIA

Tell him not to let Ms. Fisher out of his sight.

The Nurse and Evelyn exit toward an elevator.

LOBBY

Arie taps his feet and bites his nails.

The next seat over, a toddler, sitting on his mother's lap, plays with a toy train. The toddler zips his arm back and forth with the toy in his hand.

Arie makes a sound of a locomotive barreling along down

tracks then lifts his arm and pulls down twice.

Evelyn enters the lobby with the Nurse. She stares down at the floor with her arms wrapped around herself.

Arie stands up as they approach them.

NURSE

(to Arie)

Mr. Navarro, she's in your care. Make sure she takes it twice a day.

She hands him a small white bag. Arie's face flushes white. He clears his throat then grins as he nods.

ARIE

I will.

He wraps his arm around Evelyn, escorts her to the exit. She keeps her head low, eyes toward the glass sliding door exit.

ARIE

Still tense I see. Well I know what'll loosen ya up.

EXT. NAVY PEIR - NIGHT

An IMAX theater illuminates the background behind Arie and Evelyn as they step outside. A smirk stretches across Evelyn's face. She brushes her hair back, looks up at Arie.

EVELYN

That was... different.

Arie stops her, leans in to her.

ARIE

Wait, are you smiling? Is that a smile?

EVELYN

Shut up.

She pushes him playfully.

ARIE

I'm glad you enjoyed the

movie. Bout time you loosened up.

EVELYN

Yeah, you're so persistent, it's hard not to.

She lifts Arie's head.

EVELYN

There's something different about you... You're either saint or a lunatic.

ARIE

Can't I be both?

EVELYN

Funny.

She turns away, stares at a family in the distance.

EVELYN

You didn't have to do this for me.

A wind gust blows Evelyn's hair aside, revealing her green eyes as she focuses back on Arie.

He touches her cheek, strokes his finger just under her eye.

ARIE

Like I said, I'm...

She holds Arie's hand to her face then removes it placing it on his chest.

EVELYN

But I'm glad you did.

She walks past Arie, continuous along the pier. Her arms wrap tight around her five foot five frame.

Arie cuts the difference between the two of them, and backpedals in front of her grinning.

ARIE

The night's not over yet.

There's a thousand things we  
can do.

He smirks at Evelyn. She raises an eyebrow and slows her  
pace.

EVELYN  
What's your name?

ARIE  
You heard the Nurse; I'm Mr.  
Navarro.

He freezes mid-step, turns away and steps stride for stride  
by Evelyn. He stares into the night.

EVELYN  
(sarcastic)  
Ha, ha, nice try. I meant what  
is your first name, you do  
have one of those don't you?

ARIE  
Arie.

EVELYN  
Arie? That sounds like  
something you made up. How do  
you spell Arie?

ARIE  
Whoa, you got jokes all of a  
sudden. Arie is my real name.  
It's spelled a, r, i, e.

EVELYN  
Arie... I like it, it's  
original.

ARIE  
I know.

He stuffs his hands in his jacket, fidgets with something in  
his left pocket.

EVELYN  
Arie, you're a weird one.

ARIE

What gave you that impression?

Evelyn's red, wavy hair drapes over the top corner of her face. Through the strands, from her peripheral, she sets her gaze upon Arie.

EVELYN

I don't know any civil man  
who'd follow a woman he didn't  
know home to return a wallet...  
That's something a stalker or  
rapist would do.

She stops cold, scratches her chin, looks Arie up and down while circling round him.

EVELYN

You're not a stalker or  
rapist, are you?

ARIE

Saving lives isn't in a  
stalker's character, and if I  
was a rapist, well, we'd be in  
some dark alley instead of  
standing her talking wouldn't  
we?

Evelyn kicks Arie's left shin, slaps him hard across the face, and then shoves him aside as she casually continues along to Grand Avenue

Arie rubs his leg then limps after her.

ARIE

I was only kidding, geez.

EVELYN

I know. You don't fit the  
profile of a rapist.

ARIE

If you knew I was joking,  
why'd you smack me so hard?

EVELYN

Because you shouldn't joke

like that.

ARIE

Sorry, won't happen again.

EVELYN

Back to what I was saying  
before your not so funny joke,  
you saved my life; I never  
asked you to. Come to think  
of it, I distinctly remember  
telling you don't.

She sits on a bench between the pier entrance and Grand Ave.

EVELYN

It's not that I'm not grateful  
for tonight. It's just...

ARIE

It's just what?

Evelyn shivers as a another cool gust of wind whips past.

Arie takes off his jacket, places it on her shoulders then  
sits down beside her.

EVELYN

It's getting chilly out.

ARIE

It is the end of September in  
Chicago. What were you getting  
at before?

EVELYN

No one's ever been so  
genuinely nice to me before.  
Look at you, you're beautiful,  
sweet, and, for the most part,  
funny. I'd have never thought  
a stranger like would like me.

ARIE

Evelyn, I want to be your  
friend and don't sell yourself  
short. You're pretty cute too.

Evelyn blushes a bright pink.

ARIE  
Have you been to a salsa club?

EVELYN  
No.

ARIE  
I know this great club up the street. I'll take you there.

EVELYN  
I don't know how do dance.

ARIE  
I'll teach you.

EVELYN  
You'll teach me to dance.

ARIE  
Yeah I'm gonna teach you to dance. How hard can it be?

EVELYN  
I got lead feet and I don't have rhythm.

ARIE  
It's all in the hips.

He takes Evelyn by the hand, twirls her around.

ARIE  
C'mon were gonna meringue,  
we're gonna cha-cha, and we  
are going to salsa the night  
away.

INT. STELLA'S STUDIO - NIGHT

A live band plays Merengue music on stage.

Sweat glistens off everyone's body as they dance.

Arie and Evelyn dance to the beat; he spins and twists her,  
twirls and dips her.

ARIE  
You're a fast learner.

EVELYN  
Stop lying. I'm horrible.

He dips her again. As he pulls Evelyn back up, she jerks her left arm away.

EVELYN  
Ouch!

She stops, looks down at her arm.

ARIE  
What's the matter?

EVELYN  
My wrist is bleeding.

Arie glances down at Evelyn's stitches

ARIE  
I'll clean that up.

He leads her to a table two spaces removed from the dance floor, leaves, and then returns with a glass of water and napkins.

Arie rolls up his sleeves, dips a napkin in the water then extends his hand palm side up.

ARIE  
Hold your arm out.

Evelyn hesitates, stares at scars on his wrist.

ARIE  
Hold your arm out. I promise  
this won't hurt a bit.

She extends her arm. Arie holds it, gently wipes down her stitches.

EVELYN  
What do you do for a living?

ARIE

I own and manage a little  
Italian, Cajun style  
restaurant.

EVELYN

Is that how you got those cuts  
on your wrist?

Arie looks down at his wrist, shakes his head.

ARIE

Oh, that, nah, that's from an  
accident.

EVELYN

What kind of accident?

Arie looks up at Evelyn, grins.

ARIE

Let's just say, I wasn't very  
happy with myself when I did  
it.

EVELYN

I wasn't trying to pry, just  
curious.

ARIE

No worries, can't smile all  
the time, but I try. So, how  
do you bring home the bacon,  
Ms. Fisher?

EVELYN

Advertising for Benson Inc.  
I'm working on... was working on  
a new ad for Chip Ahoy.

ARIE

Me, I love food so much, I'd  
buy those cookies regardless  
of the advertisement.

He wipes the water off Evelyn with a dry napkin, and then  
places it aside with the wet one.

ARIE

There, all done. That didn't hurt did it?

EVELYN

Not a bit.

Arie checks his watch, looks back at Evelyn.

ARIE

We been here for awhile, want to call it a night?

EVELYN

Please. I'm exhausted. I just want to go to bed right now.

ARIE

Okay, let's get you some ice cream first for being such a good sport today.

The two of them dance their way through the crowd and out the club.

EXT. EVELYN'S HOUSE - NIGHT

They step out of the car licking ice cream cones as they head to the front door.

EVELYN

Thank you for tonight. It was... ok.

ARIE

You're welcome. This is what new friendships are all about.

She laughs then turns and unlocks the door.

EVELYN

I... I can handle myself from here.

ARIE

Nice try. The NURSE told me to keep an eye on you and

that's what I'm going to do.

EVELYN  
Really that won't be  
necessary.

ARIE  
(stern)  
Evelyn.

Unnerved, Arie stares into Evelyn's eyes authoritatively.

EVELYN  
Alright--

She pushes the door open.

EVELYN  
(mumbles)  
--If you weren't cute.

INT. EVELYN'S HOUSE - LIVING ROOM - NIGHT

Arie lies on the sofa. ESPN Sports Center plays on the television.

Evelyn's trudges downstairs with a blanket underneath one arm and a pillow under the other. She walks over and sets them on Arie's stomach.

ARIE  
Thank you. Nice jammies.

EVELYN  
(smirks)  
I'm off to bed. I don't want  
any funny business out of you.

She starts up the steps.

ARIE  
Wait, I'll tuck you in.

EVELYN  
I'm not some little kid. I'll  
be fine.

ARIE  
I know, but I want to.

BEDROOM

Her room is decorated with crimson roses from the curtains to the bedspread.

ARIE  
Nice decorations.

Evelyn slides underneath the comforter and sheets.

EVELYN  
My dad called me his little  
rose on the account of my  
hair.

Arie fluffs her pillow and tucks her in.

EVELYN  
(sigh)  
You got what you wanted. I'm  
all tucked in, happy now?

ARIE  
Yes, very. I'll be right  
downstairs if you need me.

As Evelyn shuts her eyes Arie kisses her forehead. He then leaves the room shutting the door behind him.

HALLWAY

After about ten fake steps he tiptoes back to Evelyn's door, plops down right next to it, and tucks his legs up to his chin.

LATER

A sound shatters in the background.

Arie jolts awake, jumps to open the door. It's locked. He throws his body against it till it bursts open.

BEDROOM

Evelyn sits at the edge of an open window seal, both her

legs dangle out.

Inching closer, Arie notices a noose around her neck connected to the bedpost.

Evelyn pushes off the window seal.

Arie darts toward Evelyn as she starts to fall out. He jumps part way out the window, catches hold of her right hand.

ARIE

Evelyn, what are you doing!

EVELYN

Damn it! Let me go!

Blood pusses over the stitches in her arm.

EVELYN

You're hurting me! Let go!

She repeatedly slaps Arie's face with her free hand. He grabs her flailing arm as it speeds toward him, pulls her in, cautiously.

The two of them hit the bedroom floor with a heavy thud.

EVELYN

Why the hell are you so damn persistent?

She swings around and slaps Arie once more. Blood from her stitches smears on his face.

ARIE

I was right.

EVELYN

Right about what?

ARIE

I can't leave you by yourself,  
not now.

He snatches a pillow off Evelyn's bed, tosses it on the floor, and collapses on it.

ARIE

I'm sleeping here tonight.

INT. EVELYN'S ROOM - DAY

The sunrays shine on Evelyn's face. Her eyes flutter open.

Arie enters the room with a wooden serving tray filled with French toast, eggs, hash browns, and orange juice.

He softly runs his left hand across Evelyn's temple, gently brushes her hair aside.

ARIE

Morning.

Evelyn stares at the tray, blinks a couple times.

EVELYN

I haven't had homemade French  
Toast since my dad used to  
make it for me and my sister--

She sits upright. Arie lays the tray across Evelyn's lap. She picks up the utensils then cuts her toast.

EVELYN

--His never looked this good  
though. He always added so  
much cinnamon it looked burnt.

Arie laughs.

EVELYN

(sighs)

I know what you must think of  
me after last night.

ARIE

What do I think?

EVELYN

I'm some pathetic girl running  
from her past.

Arie grabs a cup of syrup, pours it over the French Toast.

ARIE

I see a breakfast that's  
getting cold because my friend  
isn't eating it.

He grins and pats Evelyn's shoulder.

A smirk breaks across her lips as she brings a piece of  
toast to her mouth. As she chews it slow, her eyes widen.  
She looks at her play then at Arie.

EVELYN

This is really good... you  
didn't run out, buy this,  
spruce it up, and pretend to  
make this?

ARIE

(laughing)

Hey, give me some credit. I do  
own a restaurant. Been cooking  
since I was seven. Who cooked  
for you?.

Evelyn's cheeks are packed full of food. She takes a sip of  
juice, wipes her lips, and swallows the remaining food in  
her jaws.

EVELYN

My dad mostly. He was less  
likely to burn the kitchen  
down.

ARIE

(laughs)

Geez, were they both that bad?

Evelyn takes a couple more bites of food.

EVELYN

Oh yeah. My mom started four  
grease fires. She always  
forgot she was cooking  
whenever jeopardy came on--

Arie laughs while Evelyn takes another sip of orange juice.

EVELYN

--My dad was a decent cook,  
but just always put too much  
cinnamon on the French Toast.

ARIE

Most dads can't cook. You're  
lucky if they can make one or  
two dishes--

Evelyn's plate is nearly cleared. Arie smirks.

ARIE

--Wow, you must really like my  
cooking.

Evelyn opens her mouth to speak, eggs and hash brown spray  
out. She covers up, continues to chew, gulps down the  
remaining juice in the glass.

ARIE

Anyone ever tell you never  
talk with your mouth full?

EVELYN

I was trying to tell you get  
up. I'm going to be late for  
work.

EXT. COMMERCIAL BUILDING - DAY

Evelyn and Arie walk up to a tall brownstone building. It  
has an old rustic style.

ARIE

Here we are. I'll walk you up.

EVELYN

(sighs)

Won't change anything with my  
boss.

INT. COMMERCIAL BUILDING - 21st FLOOR - DAY

She rushes to her cubicle. Arie trails behind.

She turns down an aisle, finds herself eye to eye with MR.  
PERKASIE (50's), wears glasses, purple shirt, black

suspenders and slack.

He's short, has black hair with fine gray streaks, and a receding hairline. His lips are frown and his brows furrow.

EVELYN

Mr. Perkasio, I can explain.

MR. PERKASIE

(disappointed)

Where have you been? We just lost Nabisco.

EVELYN

I'm sorry, Mr. Perkasio.

He gently brushes his hand against Evelyn's face.

MR. PERKASIE

You're acting different. You in another funk?

EVELYN

It's the same problem I always had.

Mr. Perkasio eyes widen. He grabs Evelyn's hand, looks down at her bandaged wrist.

MR. PERKASIE

Get yourself together. You're stronger than that. I'm counting on you.

EVELYN

Yes, sir.

Mr. Perkasio pats Evelyn's shoulder, struts away.

Evelyn drops her chin down to her chest.

Arie looks at Evelyn, his jaw opens awed. He continues after Mr. Perkasio and pulls him aside.

ARIE

You don't have to be so cold to her. She just got out the hospital yesterday.

MR. PERKASIE  
I'm aware of Evelyn's  
condition but that doesn't  
exclude her from my criticism.

ARIE  
This might be asking a lot,  
but I'd really appreciate it  
if you gave her today off.

MR. PERKASIE  
Why should I? I run a business  
not a daycare.

Arie gestures with his hands to emphasize his words.

ARIE  
The other day, she slit both  
of her wrists.

Mr. Perkasio folds his arms, shifts his weight to his other  
leg.

MR. PERKASIE  
Yes, I saw.

ARIE  
That's why she hasn't been  
here. Then last night I caught  
her trying to hang herself  
from her bedroom window.

MR. PERKASIE  
But she didn't.

ARIE  
Because I stopped her.

MR. PERKASIE  
Oh, well, thank you.

He shakes Arie's hand, starts to walk away. Arie pulls him  
back, grins.

ARIE  
If I were Evelyn, I wouldn't  
have showed up. She came out  
of respect for you. Don't you

think that deserves a day off?

Mr. Perkasio yanks his hand away. He notices cuts on Arie's wrist.

MR. PERKASIE

That's awful. Look at the situation through my eyes--

He turns Arie around, they stare down the aisle at Evelyn who still has her chin to her chest but now clinches her arms around herself.

MR. PERKASIE

--She's alive, looks healthy too, and she just lost me a million dollar contract. At least if she died I might've gotten an extension on that presentation and demo--

Mr. Perkasio removes his arm from Arie, half turns, and glares from his peripheral at him.

MR. PERKASIE

--I need everyone on my team to work in sync. That includes Evelyn.

Arie grabs Mr. Perkasio by the collar.

ARIE

Give her the day off you dick!

Mr. Perkasio knocks Arie's hands away, straightens his shirt.

MR. PERKASIE

No! Who the hell do you think you are? How I treat my employees is none of your damn business--

He takes off his glasses, wipes his brow handkerchief from his pocket

MR. PERKASIE

(laughs)

You have no idea what you're getting involved with. Evelyn's a bipolar psycho... She slept with you, didn't she?

Arie grins. His eyes narrow to little slits as he glares at Mr. Perkasio.

His hand cuts through the air. An echo booms through the office as his fist connects with Mr. Perkasio's face who crashes on to a cubical wall five feet away.

Evelyn gasps then rushes to the aid of Mr. Perkasio's side, helps him to his feet.

EVELYN

Mr. Perkasio, are you ok?

MR. PERKASIE

No I'm not ok. I want that man arrested for assault!

He wipes blood from his nose.

ARIE

How can you cater to him, Evelyn? He treats you like dirt and works you like a dog.

EVELYN

(sighs)

He's my uncle. He took me in, cared for me after I lost my family.

ARIE

(awed)

What?

Mr. Perkasio clinches his nose between his fingers. Blood drips on his shirt.

MR. PERKASIE

(nasally)

That's right asshole. She's my niece.

Arie stares at Mr. Perkasio at moment, he turns focus to Evelyn.

ARIE  
I'm sorry, Evelyn. I didn't... I  
didn't... I'm sorry, ok.

He turns and walks away.

EVELYN  
Arie, wait.

Her eyes lock with Arie's. She glances her uncle over once more, steps away, joins Arie's side.

MR. PERKASIE  
Evelyn, if you walk out,  
you're fired.

Evelyn throws Arie's arm over her shoulder, forces a smile.

EVELYN  
I quit.

MR. PERKASIE  
You what?

EVELYN  
You heard me.

Evelyn walks toward the elevator with Arie who grins at Mr. Perkasio.

MR. PERKASIE  
You can't quit. You can't  
quit!

INT. ARIE'S CAR - DAY

Evelyn stares out the passenger side window with her head pressed against the glass as Arie drives along.

ARIE  
You sure are quiet.

EVELYN  
Yeah.

ARIE

Don't feel down. What you did  
was the right decision.

EVELYN

I'm not completely sure about  
that.

ARIE

I know he raised you but he  
had no respect for you. I  
don't think he ever had your  
best interest in mind.

Arie sighs. Evelyn slouches further in her seat and stares  
down, her face, blank.

ARIE

What now?

Evelyn lifts her head, gazes out.

Skyscrapers and other buildings fly past her eyes in such a  
blur they meld together like giant legos.

Willis Tower stands out amongst the other steel and glass  
giants. Evelyn's mouth gapes the giant sleek, black veneer  
shimmers under the sun

She points to it.

EVELYN

There, take me there.

ARIE

The Sears Tower?

EVELYN

It's Willis Tower now. It  
sticks out like a green thumb,  
doesn't it?

ARIE

Security's pretty tight 9/11,  
I don't know how far they'll  
they even let us up.

EVELYN

Please, I haven't been inside  
since I was a little girl.

ARIE

Ok.

EXT. WILLIS TOWER - DAY

Arie and Evelyn approach the building.

Arie pulls a Swiss army knife from his back pocket.

ARIE

I wonder if security will let  
me hold on to this.

EVELYN

They might, should have left  
that in the car though.

INT. WILLIS TOWER - ELEVATOR - DAY

Arie and Evelyn stand in an elevator with 10 others.

EVELYN

(sighs)

This is so exciting.

ARIE

For you maybe.

He rubs his jaw.

EVELYN

I warned you not to bring in  
that Swiss army knife.

ARIE

Honestly, how much damage can  
you do with a one and half  
inch paring knife?

He pauses and pats his chin

ARIE

Is my chin bleeding?

Evelyn leans in, examines his chin. She touches his right shoulder, Arie jerks instantly.

ARIE  
(wincing)  
Easy there, my shoulder feels  
like it popped out of socket.  
Damn security guard.

EVELYN  
She was strong wasn't she?

She softly pats his cheek, smirks.

EVELYN  
You're not bleeding.

ARIE  
(grining)  
Thank you... How can you get all  
excited over an elevator ride?

EVELYN  
My grandparents brought me  
here when I was little. I  
got butterflies now the same  
as I did then.

Arie touches Evelyn's stomach. She pushes his hand away.

ARIE  
I didn't feel anything  
buzzing.

The elevator stops, the doors open with a DING.

A mother holding her son's hand is the first off the elevator.

Arie and Evelyn are the last off behind an older couple in their 60's.

103rd FLOOR

Evelyn steps out onto the glass bottom ledge.

People and cars on the streets below look miniature.

In the distance, she spots an airplane ascend into the sky.

Everything from the parks to the surrounding buildings glisten like diamonds as the sun shines down from a clear sky.

The room itself has an entertainment style setting. Modern art decorates the room. Overhead studio spotlights illuminate each work.

There is also a waxed hardwood floor, blue leather sofas, a large glass coffee table with marble legs, and attractions for young kids.

EVELYN

Everything is so beautiful  
from up here.

An OLD MAN whom exited the elevator just before Arie and Evelyn approaches them from behind. He stares out into the city above and below just as Evelyn does, turns to her.

OLD MAN

(Brooklyn Accent)

This is a nice view, just as  
nice as the Empire's. But we  
got the Garden, Lady Liberty;  
look hard enough, you can see  
straight across to Bean Town.

EVELYN

(nonchalant)

That's nice.

OLD MAN

(inhales deeply)

There air's a little fresher  
here.

An OLD WOMAN calls out to him from across the room.

OLD WOMAN

Frank!

The short, plump Old Woman makes her way across the room. She grabs hold the Old Man by his left hand and leads him to the other side.

OLD WOMAN

Leave those kids alone! They didn't come here to hear you gloat about New York.

OLD MAN

What? I was just holding a friendly conversation.

OLD WOMAN

Yeah, yeah, c'mon, see the pier, have a drink, just don't bug anyone while we're here.

EVELYN

Navy Pier, let's look out at it.

She grabs Arie's arms, takes two steps but he doesn't budge at all.

ARIE

What's the rush? We got the whole evening. The pier looks better at dusk anyway.

EVELYN

Hello, the sun isn't setting anytime soon.

Arie glances down at his watch, grins at Evelyn.

ARIE

Hmm, you're right.

They walk to the--

EASTSIDE OF THE ROOM

EVELYN

(fondly)

Their's this beautiful banquet area called the Crystal Garden inside. Look, their's the Ferris Wheel.

ARIE

I see it, I see it.

EVELYN  
Everything different up here.  
It's more peaceful, you know?

Arie grabs Evelyn's hand, she squeezes it and smiles at him.

ARIE  
Yeah, I know.

EVELYN  
Hey... I've gone on and on about  
myself since we met. Tell me  
something about you.

Arie pauses for a moment when his eyes closed. He puts his  
other hand to his chin and laughs.

EVELYN  
What?

ARIE  
This is kind of embarrassing.

EVELYN  
Tell me.

ARIE  
On a fieldtrip here in fourth  
grade. I looked into the lake  
and thought I saw a something  
wading down below. It was  
huge, a monster waiting to  
suck in anyone who came near.

Evelyn lets out a slight giggle then quickly straightens.

EVELYN  
I can only imagine the look on  
your face back then.

ARIE  
Yeah, yeah, listen... You hear  
that grumbling sound?

A loud churning sound rumbles. Arie looks down at his  
stomach. The churning sound rumbles again.

ARIE  
Aren't you hungry?

EVELYN  
(shrugs)  
I could eat.

ARIE  
How about I take you to my  
restaurant? I'll whip up a  
dish personally.

EVELYN  
That sounds good. Will you  
hate me if send it back?

Arie leads Evelyn back inside, swinging their interlocked hands as they go.

ARIE  
(laughs)  
Trust me, you won't want to  
send it back.

INT. ARIE'S CAR - DAY

The sun drops over the horizon, becoming a blinding, yellow, sphere.

The sky continues to dim to night all the way up until Arie and Evelyn arrive at --

EXT. NAVARRO'S RESTUARANT - NIGHT

Evelyn shudders as she catches sight of a table full of people inside. Arie wraps his arm around her.

She looks up and smiles as they pass the front windows.

ARIE  
Ready?

EVELYN  
(nodding)  
This place is packed.

ARIE  
Well, we were voted in the top

twenty five restaurants in  
Chicago this fall.

INT. NAVARRO'S RESTAURANT - NIGHT

Inside is very stylish and high class with an intimate setting. The guest are all dressed semi-casual.

Arie greets the HOST with a firm handshake. Arie whispers into the Host's ear and he seats them at a --

TABLE

Toward a side wall and facing the windows.

The table spread is a dark red with white trim. Atop of it two pearl white candles burn in tulip glass holders.

Two rolls of silverware in pearl white napkins set on either side, along with a pearl handled table knife, and fine glass wear.

ARIE

I got us a table near the  
front, you get a good few of  
the city at night here.

He waves down a waitress, VICKY (20's) white bloused and formal black slacks.

ARIE

Vicky.

VICKY

Good evening, Mr. Navarro, are  
you ready to order?

ARIE

I'll be cooking for this  
lovely woman myself tonight,  
but first, I'd like you to  
bring a bottle of Brunello di  
Montalcino.

VICKY

Coming right up, Mr. Navarro.

Vicky fades into the kitchen.

Evelyn picks up the pearl handled knife set before her.

EVELYN

What is this, a steak knife?

ARIE

Table knife.

EVELYN

Kind of big for a table knife.  
It's pretty though.

ARIE

It's your steak knife and  
table knife all one. They cut  
beautifully.

EVELYN

Really?

ARIE

Exquisite cuisine needs  
exquisite cutlery, don't you  
think?

Vicky returns with the bottle of red wine. She presents the bottle to Arie then uncorks it.

A small amount is poured in Arie's glass, he tastes it, nods. Vicky continues and fills each glass on the table starting with Evelyn's.

VICKY

May I get you anything else?

ARIE

(to Evelyn)

Order whatever you want and  
enjoy the wine.

He rises, disappears through double doors leading to the kitchen.

Evelyn scrolls her finger through the menu as Vicky waits with a pen and notepad ready.

EVELYN

Ok I want the Oysters  
Rockefeller and the Creole hot  
sausages.

Vicky scribbles on her notepad.

VICKY

Will that be all?

EVELYN

Yes.

VICKY

Okay, I'll hand this to Mr.  
Navarro.

She walks away, takes orders from a couple more tables then  
heads back to the--

KITCHEN

Arie pulls a bottle from his pocket, pops a pill in his  
mouth.

As he prepares a dish, his phone rings. Another chef takes  
over preparations.

Arie steps away from the noise of burners and chopping,  
ducks behind a corner, answers his phone.

A woman's voice greets him on the other end.

ARIE

Hey, honey.

MADISON (V.O)

I just got out the bath. I  
thought of you the whole time I  
was in the tub. Oh, and I'm  
wearing the pink teddy you.

ARIE

Ooo, not the pink one.

MADISON (V.O)

(seductively)  
Come home and see it. I'll

leave the light on all night.

ARIE  
(hesitant)  
Awe, Madison--

He swallows spit, wipes his forearm across his brow.

ARIE  
Awe, Madison.

MADISON (V.O)  
Yes, baby?

ARIE  
I can't come home right now. I  
made a commitment to a friend  
earlier.

MADISON (V.O)  
(inquiringly)  
The same one from last night  
and the night before?

ARIE  
Madison, I can't renege on  
this. She needs the same help  
you gave me, a friend. Call  
you later tonight, okay.

MADISON (V.O)  
(sighs)  
Okay.

ARIE  
I love you.

MADISON  
I love you too, sweetie, bye.

#### EVELYN'S TABLE

Arie returns moments later with a stand and a tray of  
dishes. He sets down the stand then places tray on top.

Evelyn mouth opens ajar, eyes widen.

Arie sets the dishes on the table then he takes a seat.

Vicky comes and carries away the tray and stand.

EVELYN

This looks amazing.

ARIE

See anything you want to send back?

EVELYN

(laughs)

No, not at all. At least, not till I try it.

With her fork, she grabs a Creole sausage, cuts off a piece. She stares at the meat on the end of her fork.

ARIE

What are you waiting for? It's good, I promise.

Evelyn brings the meat to her lips, slides it off her fork. She pants as she chews with her eyes shut. A moan escapes her lips as she opens her eyes.

EVELYN

God! This is amazing.

Arie grins as he grabs an oyster.

ARIE

Thank you, thank you, now try this.

Evelyn leans forward. Arie tilts his wrist; she flicks her tongue, the oyster meat falls into her mouth. The same sensation overwhelms her again.

ARIE

Is that going to be your reaction every time you eat something I cook?

Evelyn forces herself to smile as she catches her breath.

LATER

An empty small dish sits in front of Evelyn and Arie.

They both slouch back both with one hands on their belly and the other gripped around a wine glass.

EVELYN

Oh my stomach.

ARIE

You shouldn't have ate so fast.

EVELYN

I couldn't help myself. Everything was so good. That was the best meal I ever.

ARIE

(laughs)

I'm glad you enjoyed my Caper Crostini, sugar steak, and biscuits.

EVELYN

Doesn't your stomach hurt too? You should be as full as I am.

ARIE

Nope, very high metabolism over here.

FRONT ENTRANCE

MADISON (30) wavy golden hair, hazel eyes, very pretty, enters the restaurant. She surveys around then stops Vicky who directs her to--

EVELYN'S TABLE

Evelyn and Arie share a laugh. A pair of hands masks Arie's eyes.

MADISON (O.S)

Guess Who?

Arie inhales deeply.

ARIE

That perfume... Madison?

MADISON (O.S)

Correct. You win a kiss.

She uncovers Arie's eyes, leans in then kisses his lips.

Evelyn tilts her head, perks up her eyebrows, and bites her lip.

ARIE

What, what are you doing here?  
I thought you were at home.

MADISON

Arie, three days is too long  
to be apart.

She wraps her arms around Arie, kisses him once more long and slow. When their lips unlock she looks to Evelyn.

MADISON

You must be the friend Arie  
told me about--

Madison extends her hand. Evelyn shakes it.

MADISON

--I'm Madison, Arie's fiancée.

Evelyn's eyes widen, she forces an open mouth smile. She turns to Arie; he wears the same expression across his face as they both bring focus back to Madison.

EVELYN

I'm Evelyn. Funny, he didn't  
mention he was...

ARIE

Evelyn, I meant to tell you,  
but with the running around  
lately, I guess I forgot.

EVELYN

I know, you were so busy  
taking care of me, it's partly  
my fault you for forgot.

MADISON  
(surprised)  
You didn't know?

She slaps Arie's arm.

MADISON  
You should have told her about  
the wedding and invited her. I  
thought you were excited?

ARIE  
I am, but it's a little hard  
to focus on myself when my  
friend needs my help.

Evelyn grabs her purse and rises from her chair.

EVELYN  
If you two don't mind I'll be  
catching a cab home--

She pushes her chair in.

EVELYN  
--Thank you, Arie. Dinner was  
great and you made realize a  
lot of things tonight.

She rushes out the restaurant, bumps into people and chairs  
along her way out the door.

ARIE  
Evelyn, wait.

Arie rises from his chair, pauses a moment and stares into  
Madison's eyes. She nods and then he pursues after Evelyn.

EXT. NAVARRO'S RESTAURANT - NIGHT

Arie bursts outside. He watches Evelyn step into a cab and  
shut the door.

As the cab takes off, he jumps front of it.

The CABBIE slams on the breaks, screeches to a halt short of

Arie thumps his hands against the hood.

ARIE

Wait!

He scoots around to Evelyn's window, raps against on it.

ARIE

Evelyn, open up!

The window rolls down halfway.

EVELYN

You're engaged, Arie, engaged.  
All this time I thought...

ARIE

I know, I'm sorry. I was going  
to tell you.

EVELYN

I thought... we could have... I  
thought you liked me.

ARIE

Evelyn, I do like you but as  
my friend. Sorry if I gave you  
the wrong impression.

Evelyn looks past Arie toward the restaurant; Madison stares  
back from inside the doorway.

EVELYN

Madison's waiting. You should  
go back inside instead of  
standing out here.

(to the Cabbie)

3700 North Bell Ave, please.

The cab starts to pull away.

ARIE

No, Evelyn, wait.

The cab stops.

EVELYN

(frustrated)

You should've let me die when you first saw me! Why are you so damn persistent?

Arie rests his hands on the window, leans in.

ARIE

Because I like you as more than a friend and you feel it too. I was afraid of what you'd do if I'd a told you about Madison. I didn't want you to hurt yourself.

Arie and Evelyn stare into each other's eyes. The Cabbie looks over his shoulder at them, honks his horn.

CABBIE

Hey, buddy, I don't have all night. Either hop in or leave the lady alone.

Arie leans in to kiss Evelyn, she place a finger to his lips, stops him.

EVELYN

Don't.

Arie goes around her hand, kisses Evelyn's cheek. She blushes.

ARIE

I'll check up on you later tonight.

EVELYN

You don't have my number.

ARIE

Don't need it, I'm stopping by.

(to the Cabbie)

Cabbie, get her home safe.

CABBIE

Right, gotcha.

Arie pats the hood of the cab, it speeds off into the night.

INT. CAB - NIGHT

The night is black, moonless. Moist air fogs the windows. Evelyn gazes outside, wipes tears from cheeks.

CABBIE

Hey, Miss, you ok?

EVELYN

I will be, after tonight.

EXT. EVELYN'S HOUSE - NIGHT

The cab has pulls up. Evelyn steps out.

Thunder crackles through the air.

The Cabbie drives off as Evelyn walks up to the front porch. Flashes of lightening cut through a dark, clouded sky.

She pushes the front door open and thick sheets of rain begin to fall. Fat, bubbles of water blanket everything around her house.

INT. EVELYN'S HOUSE - NIGHT

Evelyn flicks on a couple of lights, passes through the living room.

EVELYN

Damnit, Evelyn, you did it again. You really know how to pick a man.

She flops down in a recliner. She doubles over with her hands on her eyes. Tears stream down her cheeks.

EVELYN

Forget about him. Forget all of them!

She jumps to her feet, races upstairs to the--

BATHROOM

She raids through the medicine cabinet, grabs a bottle of Xanax and Nyquil. Then she rushes back downstairs to the--

KITCHEN

She yanks open the refrigerator, grabs a bottle of water and storms out the backdoor to the--

EXT. EVELYN'S GARAGE - NIGHT

Flickering lighting illuminates the black sky as rain pelts down on Evelyn. She barges into--

INT. EVELYN'S GARAGE - NIGHT

Inside, a blood red Dodge Intrepid sits on four flat tires. The driver side door caves in as if it were in a collision.

Evelyn kicks the garage door shut behind her, hops into--

DODGE INTREPID

She cuts on the dashboard light, starts the ignition. Next Evelyn pops seven Xanax pills in her mouth, washes them down with a few gulps of Nyquil.

Last, chases the drugs with half her bottle of water. Sluggishly, she rolls down the car windows.

Exhaust fumes seep into the car. Evelyn falls asleep.

INT. ARIE'S RESTAURANT - NIGHT

Evelyn's cab is out of sight.

Arie meets Madison at the entrance, his lips frown, and his eyes are furrowed.

MADISON

Baby, what's wrong?

She puts her hands to his face, he grabs her wrists and removes them.

ARIE

What were you thinking,  
showing up here like that?

MADISON

Excuse me, I didn't do anything wrong.

ARIE

Evelyn is fragile. She's sick you don't know what this sort of news can do to her.

MADISON

(upset)

You're attracted to her.

ARIE

Babe, it's not like that.

MADISON

(louder)

Don't "Babe" me. You hid me from Evelyn because you're attracted to her.

Arie turns, several other guests stare at him and Madison.

ARIE

Come with me.

He drags Madison outside--

EXT. ARIE'S RESTAURANT - NIGHT

MADISON

Arie, when we met, I was engaged and you were just as self loathing and nihilistic.

ARIE

This is different.

MADISON

This situation between you two looks the same to me.

ARIE

I came to grips with my past, she has. Now I'll never stop needing you but this isn't about us.

Madison wraps her arms around Arie. Her eyes well up.

MADISON

Promise you won't leave me.

ARIE

Madie, I like Evelyn. I like her a lot--

Madison's gaze drops to the ground.

ARIE

--but I love you.

He lifts Madison's chin up, kisses her soft.

Thunder claps in the background.

Arie starts to walk away.

MADISON

Where are you going?

Arie pauses.

ARIE

To check on Evelyn.

Streaks of lightening illuminate the black sky.

MADISON

She--

ARIE

--She might try to hurt herself.

Fat, bubbly, raindrops falls in thick sheets.

MADISON

Can't you wait till morning?

ARIE

Can't, she's too much like me, remember?

He continues to backpedal slowly down the sidewalk.

MADISON

Wait!

She sprints to him, kisses him long and hard.

MADISON

Be careful.

ARIE

I'll be back soon.

He sprints to a car parked up the street, the engine revs up, the car peels out.

FLASHBACK TO:

EXT. STREET - NIGHT (1991)

Rain falls in heavy blankets.

A line of backed up cars on each side of the street wait for a police officer to wave them around.

Roadblock barricades section of a portion of the street.

Lights from two squad cars and an ambulance whirl while two civilian rest one smashed into the side of another.

INT. SUBURBAN HOUSE - NIGHT

The doorbell rings.

YOUNG ARIE

(yelling)

I'll get it.

GRANDMA NAVARRO (60's) appears at the front door.

GRANDMA NAVARRO

I've got it already, Arie.

She opens the door.

A POLICE OFFICER stands on the other side.

POLICE OFFICER

Mrs. Navarro?

GRANDMA NAVARRO

Yes, that's me.

Footsteps pitter-patter in the background. YOUNG ARIE (10) appears behind Grandma Navarro.

POLICE OFFICER

Ma'am, your son Andrew and a Mrs. Melissa Navarro were involved in a car accident.

GRANDMA NAVARRO

(gasping)

No, no, are they alright? Which hospital are they in.

She takes a few steps to a near by closet, removes a coat, throws it on.

POLICE OFFICER

(sorrowful)

They didn't make it.

Young Arie backpedals from the door wide eyed. A car horn wails outside.

EXT. ARIE'S CAR - NIGHT (PRESENT)

Multiple horns honk as rainfall continues to pour down heavily.

Arie's windshield wipers slash back and forth, reveal thick traffic congestion.

He honks his horn.

ARIE

C'mon, stop stalling, move it!

He whips a right hand turn down a less congested side street.

EXT. EVELYN'S HOUSE - NIGHT

Flashes of lightening illuminate the sky every few seconds.

Arie jumps out of his car, runs into--

INT. EVELYN'S HOUSE - NIGHT

He sifts the living room.

ARIE

Evelyn!

He shoots upstairs.

BEDROOM

He pushes open the door, flicks on the light. No one there.

He runs back downstairs, checks the--

KITCHEN

the refrigerator is open but no one's there.

He walks over, closes it.

Light from the garage shines in through a window over the sink.

INT. EVELYN'S GARAGE - NIGHT

Arie bursts in.

A torrent of exhaust fumes envelope him, coughs and squints. He catches sight of Evelyn.

He yanks the car open, cradles and carries her--

OUTSIDE

Arie kneels beside Evelyn.

ARIE

Evelyn.

Her chest starts to expand and contract yet she remains motionless.

Arie cradles Evelyn, as rain continues to fall.

ARIE

Evelyn, wake up, Evelyn.

FLASHBACK TO:

INT. FISHER HOUSE - EVELYN'S ROOM - DAY (1995)

MR. FISHER (O.S)  
Evelyn, Lidia, Sam, girls  
where are you?

YOUNG EVELYN (10) coughs herself awake. Smoke fills the room, fire dances all around.

YOUNG EVELYN  
(coughing)  
Dad?

MR. FISHER (O.S)  
Evelyn?

Young Evelyn shuffles to the door. She puts her hand under her shirt, grasps the knob, immediately pulls her hand back.

YOUNG EVELYN  
(louder)  
Dad, help!

MR. FISHER (O.S)  
Hold on, sweetie, daddy's  
coming. Stand back okay.

A thump rattles the door. Two more thumps the door flies open. MR. FISHER (37) reaches his hand to Evelyn.

She grabs his arm, hops over flames.

HALLWAY

MR. FISHER  
Where's Sam and your Mom?

Young Evelyn shrugs and shakes her head.

MR. FISHER  
Get outside far away from the  
house.

Young Evelyn nods. She continues to a flight of stairs.

The floor shakes, a beam in the ceiling screeches as it shakes loose.

Mr. Fisher turns back. Part of the beam and burning debris falls on Young Evelyn.

She screams as the flames eat away the back of her shirt and scorch her flesh.

Mr. Fisher's eyes widen. He sheds his jacket, uses it to knock debris and move the beam off of Young Evelyn.

He wraps the jacket around her.

MR. FISHER  
Evelyn, Evelyn, look at me.  
Get outside now. I got to find  
your Mom and sister.

Young Evelyn winces down the stairs.

She comes to the edge of the lawn at the sidewalk.

The roof collapses in.

Young Evelyn flinches back.

He shakes her vigorously

INT. NORTHWESTERN HOSPITAL - DAY (PRESENT)

Evelyn's eyes snap open, she lurches forward. I.V tubes are hooked to her arm.

Arie sleep in an armchair beside her. Her eyes fall upon him.

EVELYN  
Damn it!

Arie awakens, startled.

ARIE  
Evelyn. You're ok.

He scoots closer to her, exhales a deep sigh.

ARIE

You scared me to death.

He grabs hold of Evelyn's hand. She pulls it back, turns away from him.

ARIE

What's wrong? Say something--

Evelyn exhales a sigh.

ARIE

(grinning)

--You know, it's kind of weird being here in the h..

She whips around, backhand slap to his face.

EVELYN

(angrily)

Why won't you leave me alone!

ARIE

Evelyn, we're friend.

EVELYN

I'm not looking for a friend--  
She sits up, folds her arms.

EVELYN

--I wasn't looking for love either, but somehow you showed up.

ARIE

This is crazy. You're pushing me away, because you love me?

EVELYN

I never asked you to come into my life. Ever since you did I knew you were different.

ARIE

Evelyn.

He rises from his chair and settles next to Evelyn on the bed, rests his hand on her leg.

ARIE

Madison and I are getting married, but that doesn't mean I don't love you because I do.

EVELYN

Stop wasting my time. I don't want your friendship; I want something more.

ARIE

(sympathetic)

I've known you only a short while but I care so much and I know what your hurt.

EVELYN

You don't know...

ARIE

I lost my parents just before my eleventh birthday. This was this new video game, Sonic, I begged my parents to get it. They were suppose to pick me up from my grandma's but never showed. It was raining hard that night, dad lost control and plowed into another car.

He quickly wipes his watery eyes.

Evelyn leans forward, places her hand atop of Arie's.

ARIE

It's a hard face to live with but they're dead because of me.

Evelyn rubs his hand, Arie grins.

EVELYN

Hey, mister, takes more energy to frown than smile; it's easier to just be happy.

They share a laugh.

ARIE

Right you are. What do say,  
friends?

EVELYN

(smirks)

Friends.

They embrace with a hug.

ARIE

You know I care and respect  
you, which is more than I can  
say for some people like your  
uncle.

Evelyn stares into at Arie's eyes confused.

EVELYN

(shrugs)

I know he's rude and callous;  
what did he say to you?

ARIE

He went on about... you know  
what, forget I brought it up.

Evelyn reaches over, playfully grabs Arie's collar. An  
uneasy grin stretches across her lips.

EVELYN

Nah uh, tell.

ARIE

Don't quote me but he said  
he'd rather you were dead than  
lose him money--

Evelyn's grip loosens and her hands slid down his chest.  
Arie holds her hands in his palms.

ARIE

--And if you had died, at  
least, he'd have a contract  
extension with Nabisco.

EVELYN  
(melancholy)  
That's what he thinks of me.

The room falls silent.

Then door swings open, Madison bustles in, pauses, continues over to Evelyn.

MADISON  
Evelyn, are you alright?

She squeezes between Arie and Evelyn, puts her hands on Evelyn's face, examines it.

MADISON  
Poor thing, you don't look too good.

She hugs Evelyn, presses her head against her bosom as she strokes Evelyn's hair and back simultaneously.

EVELYN  
(muffled)  
I'll be fine once you let go of me.

Madison releases Evelyn.

MADISON  
Sorry, sorry, didn't mean to smother you.

A DOCTOR enters the room with a chart in hand.

DOCTOR  
Oh, you have another guest.

Madison steps toward the Doctor.

MADISON  
What's her condition, doc?  
Does she have to stay over night? How can I help?

DOCTOR  
Physically, she's fine. Arie got her here just in time to

get her stomach pumped.

MADISON

That's good.

DOCTOR

But her visits to the ER have become frequent. I suggest Evelyn seek counseling to avoid this all together.

MADISON

If that's the case I know someone who can help.

The Doctor nods.

DOCTOR

Evelyn, I'll have the nursing staff keep an eye on you. You can leave in a couple days.

He exits. Madison steps toward the doorway.

MADISON

Excuse me a minute... and no funny business you two. I'll be back.

She steps out the room, shuts door behind her.

HALLWAY

Madison flips open a mobile phone, presses it to her ear.

MADISON

Hello, Denise, I need a favor.

INT. NORTHWESTERN HOSPITAL - NIGHT

Evelyn slides on her jacket, grabs her purse from the closet, continues to exit room.

The door opens slowly.

Arie stands on the opposite side, Madison slightly behind.

ARIE

Ready?

LOBBY

Arie, Madison step off an elevator first.

Evelyn stares at the back of Madison, mutters under her breath.

They come within a few yards of the hospital exit.

The doors slide open, Mr. Perkasio enters with a bouquet of flowers.

ARIE

(shocked)

No.

MR. PERKASIE

(to Arie)

I'm not here for you.

Madison observes the bewilderment on Arie's face, brings focus to Mr. Perkasio

MADISON

(confused)

Excuse us...

EVELYN

Relax, it's just my uncle.

Mr. Perkasio extends the bouquet to Evelyn. She rejects it.

MR. PERKASIE

Fine, don't take the flowers  
but hear me out.

He tosses the bouquet aside in an empty chair.

MR. PERKASIE

Come back with me. I need you  
at work.

He walks to Evelyn when his arms up. She stops him short.

EVELYN

No.

MR. PERKASIE

I'm an asshole; you knew that already, Evelyn.

EVELYN

Didn't you hear me the first time? I quit. I quit. I quit!

MR. PERKASIE

Be reasonable. How you going to eat and pay your bills?

Arie immediately pulls Mr. Perkasio aside closer to the exit.

ARIE

I think you should leave her alone.

Mr. Perkasio rips his arm out of Arie grip, glares at him.

MR. PERKASIE

You think you're a real saint, huh? Evelyn's been in out the E.R for 3 year--

Arie glances over at Evelyn. She's mute.

MR. PERKASIE

--She's a bipolar nut, an accident waiting to happen.

He's turned around; Evelyn stands before him glaring.

ARIE

(to Mr. Perkasio)

You were saying...

Mr. Perkasio reaches out his shaky hand, touches her shoulder. She knocks it away, punches his face.

Mr. Perkasio stumbles back, holds his jaw with a shocked expression on his face. He cowers out the sliding doors.

MR. PERKASIE (O.S)  
Niece or not, I don't need  
this.

Evelyn follows him, her fist clinched tight. Arie grabs her arms and pulls her back.

She looks back at Arie. Her clinched tooth snarl dissolves to a smirk.

EVELYN  
(pumped)  
That felt great!

She pants as a giant smile on her stretches across her lips. She hugs Arie, he hugs her back.

ARIE  
Feeling better?

Evelyn nods. Madison walks over, rests her palm on her arm.

MADISON  
I have someone I want you to  
see.

INT. DENISE RICHARDSON'S OFFICE - NIGHT

Therapist setting, psychology degrees hang on the walls.

DENISE RICHARDSON (35) professionally dressed, sophisticated look. She sits idly looking through manila folders.

Rapping sounds at the door.

DENISE  
Come in.

Madison enters with Evelyn and Arie trailing close behind.

MADISON  
Denise.

Denise rises, shakes Madison's hand.

DENISE  
Good evening, Madison.

MADISON

I know this favor's short notice. Thank you so much.

DENISE

Not a problem. Helping others is what I do.

Denise places papers inside the manila folder, files it away, grabs an empty one and proceeds to Evelyn.

DENISE

Evelyn, right?

Evelyn nods.

DENISE

Please, have a seat.

She looks up at Arie.

DENISE

Nice to see you again Arie. Could you and Madison leave Evelyn and me alone to talk?

EVELYN

Wait, I think I'd feel more comfortable if he stayed.

DENISE

He can't. All of my sessions are one on one to maintain confidentiality.

ARIE

It's okay. She knows what she's doing. I'll be right outside.

Arie and Madison exit Denise's office into--

HALLWAY

They find a waiting area in the hall. Madison rests against a wall. Arie is pacing back and forth in front of her.

MADISON

Relax, Arie. Denise helped  
you she can help Evelyn too.

Arie stops, leans against a wall hands first.

ARIE

There's something else she  
keeps locked inside.

DENISE'S OFFICE

Evelyn stares at Denise as she twiddles her thumbs.

DENISE

Whenever you're ready.

Evelyn straightens up attentively, hands on lap.

EVELYN

Should I start at my  
childhood? You want to know  
if I've ever felt neglected?

She leans forward, clinches the sides of her chair.

EVELYN

I bet you want to know my  
medical history and how many  
times I tries to hurt myself?

Denise moves to a different chair on the other side of the  
room, adjacent to sofa slightly inclined at the head

DENISE

I think you'd be more  
comfortable over her.

Evelyn joins Denise, lies on the sofa. She's silent for a  
moment and then...

DENISE

How do you feel now?

EVELYN

Anxious, annoyed.

Denise scribbles into the manila folder.

DENISE

Do you know why you're here?

EVELYN

You're the shrink. You're suppose to figure that one out, doc.

DENISE

You and Arie seem close. How did that come about?

EVELYN

He saw me bleeding on the floor. He's... a friend--

An uneasy laugh escapes her lips.

EVELYN

--I wish I knew he was engaged earlier.

DENISE

Why is that?

EVELYN

I always get attached too fast. Men, they get close to you only to disappoint you.

DENISE

We can't change whom we're attracted to.

EVELYN

It's never the right situation anytime I fall for someone.

DENISE

How do you cope with that?

Evelyn stares at a burn on the back of her forearm, she flips it over, shows the stitches on her inner wrist.

EVELYN

Men lie, men cheat.

DENISE

You're evading my question.

Evelyn glances over at Denise, lies still on the sofa again.

EVELYN

Cutting to drain my clouded  
mind of their mind. I scorched  
my fingertips, burned off how  
it felt to touch them.

FLASH TO:

INT. LIVING ROOM - DAY

Evelyn hovers her index finger in the flames of a candle.  
Tears stream down her cheeks but no weeping sounds come from  
her mouth.

BACK TO SCENE:

DENISE

Did you hope to hurt them by  
hurting yourself?

Evelyn ignores the question, continues in a melancholy  
trance.

EVELYN

I hung myself twice and tried  
to drown myself, but it all  
started with sleeping pills  
and a fire.

FLASH TO:

INT. BEDROOM - DAY

Young Evelyn rocks back and forth on a bed holding a finger  
over the candle.

She lifts her hand, stares at her burned fingertip as she  
lies in bed.

A mound of photos with Young Evelyn and various boys litter  
the floor.

She lifts her hand to set the candle on a nightstand, it

slips and falls the photos.

Slowly a line of photos burn till they reach extension wires jutting low from the wall.

Flames from the photos burn higher, touching the chords which spark and become ablaze as well. A fire quickly peels at the wall.

BACK TO SCENE:

DENISE

You're a miracle.

EVELYN

I'm just a poor planner. Cheap rope snaps, my uncle knows CPR, and Arie has good timing. If was a better planner, I wouldn't be here today.

Silence fills the room. Denise jots in the folder.

DENISE

Do you have a hobby?

EVELYN

What for?

DENISE

Pick up one. Occupy your mind so it wont' wander off into those dark thoughts.

Denise crosses her legs, leans forward.

DENISE

You're close friends with Arie I assume.

EVELYN

Something like that.

DENISE

Madison tells me he's quite fond of you.

EVELYN

(sighs)

I guess.

DENISE

I'm checking you into a mental hospital and updating you to a stronger prescriptions on your medication.

Evelyn lurches forward, turns to Denise.

EVELYN

(confused)

Mental hospital, what about the hobby thing?

DENISE

That's where you'll learn one. Depending on your improvement, your stay will be short lived.

HALLWAY

Denise's door opens. Out she comes, Evelyn trails her.

DENISE

Madison, Arie.

MADISON

Yes.

DENISE

I'm checking Evelyn into a mental hospital.

MADISON

Really?

She glances over at Evelyn, holds back a smile.

DENISE

She will be safer there.

Arie takes Evelyn by her hand, wraps his around her.

ARIE

How long does she have to stay

there?

DENISE

A few days, a week, maybe  
months, it depends on how her.

EXT. KREAMER MENTAL HOSPITAL - NIGHT

The orange glow of streetlights pierce through an overcast sky. A man's screams break the calm of the night.

INT. KREAMER MENATAL HOSPITAL - NIGHT

Arie and Evelyn hug each other goodbye. Madison watches apathetic, arms folded, foot tapping.

A Doctor greets Arie as nurses escort Evelyn away.

DOCTOR #2

We'll take good care of her.

Evelyn looks back over her shoulder.

Arie waves to her.

Madison wraps her arm around his, gently pulls him away and out the hospital.

HALLWAY

Inside his room, two orderlies hold him down a SCREAMING MAN while a nurse administers a shot. In moments he is calm.

EVELYN'S ROOM

Nurses lead Evelyn to a room two doors down and across from the Screaming Man.

She steps into her room wearing a white blouse and blue slacks.

RICHARD'S ROOM

Evelyn approaches her door, spies out across the hall. The same Screaming Man, RICHARD (40) bushy haired, tired, worn face stares back at her.

INT. ARIE'S APARTMENT - KITCHEN - NIGHT

Arie and Madison sit at a table, a bowl of ice cream in front of each of them.

Arie grabs his spoon, scoops some ice cream, and stops above his bowl.

His hand shakes as he brings the spoon to his mouth. His arm drops to the table next to his bowl.

MADISON

Arie, you ok babe?

Arie lift his hand again, it trembles as he tries it to his mouth. The ice cream falls from the spoon onto the table. He stabs the spoon into the ice cream.

ARIE

I'm not hungry.

He glances at his watch, reaches in his pocket, pops a pill in his mouth.

ARIE

I'm going for a walk

EXT. PARK - NIGHT

Arie swings halfheartedly on a swing, stares at Willis Tower in the distance.

INT. KREAMER MENTAL HOSPITAL - HALLWAY - DAY

Richard's face presses against his glass, he stares at Evelyn. She returns eye contact as he waves at her.

Orderlies enter the hallway, drop medicine off to each patient.

Evelyn's door opens, in walks the orderlies with her pills.

ORDERLY

Time for your medicine,  
Evelyn.

Evelyn swallows one cup of pills washes it down with a cup of water.

EVELYN

Who's that looking this way?

The Orderly glances behind him.

ORDERLY

That's Richard... he's harmless.

CAFETERIA

Evelyn eats steamed rice & vegetables. Richard pulls up a seat next to her.

RICHARD

How'd they get you here?

EVELYN

What?

RICHARD

Did they tell you it's for your own good?

EVELYN

No.

RICHARD

You think you're better off here?

He picks an apple up from his tray, bites into it.

EVELYN

Not really.

RICHARD

Me neither... but you are safer here.

Evelyn fiddles with her vegetables.

EVELYN

I'm Evelyn

She offers her hand, he shakes it.

RICHARD

Richard.

EVELYN

Richard, why were you  
screaming last night?

RICHARD

Thought about something I did.

EVELYN

What'd you do?

RICHARD

It was a long time ago--

His right arm makes a repeated twitch motion from the  
shoulder on down to his wrist every few moments.

RICHARD

--My wife's a bitch.

EVELYN

I'm sorry.

RICHARD

She didn't know I knew she was  
cheating, so I decided to  
scare the guy she was fucking.

He bites into his apple again.

EVELYN

That's no reason...

RICHARD

I slit his throat. He lived,  
but he can't talk anymore.

Evelyn scoots away.

RICHARD

It wasn't intentional. I have  
turrets. Some nights, I have  
nightmares about him killing  
me and vice versa.

A whistle blows.

ORDERLY

Lunch is over, everyone. Time  
for recreational arts.

RICHARD

Nice talking to you.

INT. KREAMER MENTAL HOSPITAL - EVELYN'S ROOM - DAY

SUPER IMPOSE: TWO WEEK LATER

Her door opens, NURSE #2 enters.

NURSE #2

You have a visitor, Evelyn.

She steps aside, Arie enters.

ARIE

Hey, how you been?

EVELYN

Ok.

ARIE

Doctors tell me you picked up  
crocheting.

He joins Evelyn on her bed.

ARIE

You wanna show me some.

Evelyn reaches under her pillow, pulls out a red scarf,  
hands it to Arie.

ARIE

(grins)

It's pretty.

EVELYN

You can keep it.

ARIE

Thanks.

He throws the scarf around his neck.

ARIE

You look healthier, could be getting out in a few days.

EVELYN

Where's Madison?

ARIE

She's busy.

The room door opens; Nurse #2 walks in again.

NURSE #2

Sorry, Mr. Navarro, it's time for the patients' recreational activities.

ARIE

I'll be back everyday, till you get out.

He kisses Evelyn's forehead, rises, and exits.

RECREATION ROOM

At a table, Evelyn crochets a black & blue fingerless glove next to Richard.

RICHARD

You shouldn't mope around.

EVELYN

I'm not.

RICHARD

Well you're beating yourself up over something.

EVELYN

You're one to talk. Remember you have nightmares, I don't.

RICHARD

Nightmares and blaming yourself for something you can't stop are completely different.

EVELYN

It's not that. It's something else.

RICHARD

Arie? You're not sure what to think of him.

Evelyn pauses from her crocheting, turns to Richard.

EVELYN

How'd you...

RICHARD

You met him for a reason. Be happy someone cares for you. That's more than I have--

He puts down his needles and picks up a purple, lopsided crocheted hat, with an uneven beak and hole on the right side.

RICHARD

--Purple is definitely my color, don't you think?

He poses with his hand on his chin.

EVELYN

It, looks great.

INT. KREAMER MENTAL HOSPITAL - DOCTOR'S OFFICE - NIGHT

She's dressed in her own clothes. Denise and another doctor, DR. HEINRICH, sit across from her.

DENISE

Evelyn, roll up your sleeves and show me your arms.

She shows the front and back of both arms as Denise asked.

The second doctor, mouths softly into Denise's ear.

DENISE

You've made great progress these last three weeks. You take your medication and

you've opened up socially.

A knock sounded at the door.

DR. HEINRICH

Come in.

Arie enter the office, Stand beside Evelyn.

ARIE

You wanted to see me.

DR. HEINRICH

After talking to my colleague,  
we agree Evelyn should be  
released into your care.

ARIE

My care, are you sure she's  
ready?

DR. HEINRICH

She's been completely  
cooperative and she doesn't  
cause any problems.

DENISE

Because of your relationship  
with her and our history, I  
know she'll be in good hands.

Arie places his hand on her shoulder, rubs softly.

EXT. KREAMER MENTAL HOSPITAL - ARIE'S CAR - NIGHT

Arie opens the passenger side door for Evelyn then enters  
himself.

EVELYN

Funny.

ARIE

What?

EVELYN

Madison isn't here again.

She turns to Arie, he faces her as well.

ARIE

Nope, just me and you, till I  
pick her up from the L.

He grins. Evelyn quickly leans forward and kisses him. Arie  
kisses back.

Evelyn climbs on Arie's lap. Their grope each other wildly.  
She undoes his belt.

ARIE

Wait, wait--

He forces Evelyn back.

ARIE

(panting)

We can't. I want to but we  
can't.

Evelyn rests her forehead against Arie's as he strokes his  
finger through her hair.

EVELYN

You're right, we should head  
to the train station.

She kisses him, fastens his belt up.

ARIE

We should, she can wait a  
couple more minutes.

They laugh as they kiss again, slower, deeper.

EXT. TRAIN STATION - NIGHT

Trains rattle down a raised track line.

Madison waits at the curb, a frown graces her face. It fades  
to a smirk as Arie's car rolls up.

INT. ARIE'S CAR - NIGHT

They cruise down the street in silence. The window nearest  
each of them is slightly lowered.

Madison gazes out at the city lights, her hand on Arie's thigh.

Evelyn stares down at Madison's hand then in the rearview mirror at Arie.

He catches sight of Evelyn's eyes in the mirror. They share a smile as he switches on the radio.

A pop rock song with a thumping bass line and hard strumming guitar play bellows from the speakers.

EVELYN

Turn that up. I can't hear it  
back here.

The song comes to an end as Arie enters a parking lot next to a corner burger shack.

ARIE

You girls hungry?

EXT. BURGER SHACK - NIGHT

Two customers await their order.

EXT. PARK - NIGHT

Across the street is an enormous park with basketball courts, tennis courts, a large field, a three story district building and a small lake with paddle boats.

EXT. BURGER SHACK

Arie steps up to the service window.

ARIE

Hi. I want two Italian  
sausages, one Italian beef,  
and a double cheeseburger.

COOK

That'll be \$12.25.

While standing behind Arie and Madison, Evelyn gazes at the little lake in the park.

She starts toward it entranced. Traffic nears barrels

toward her. A semi-truck blows its trumpet like horn. Arie and Madison turn toward the sound.

Evelyn walks through the middle of the four-lane street.

ARIE

Evelyn?

STREET

Evelyn darts across the street. Cars and trucks screech to a halt.

Arie sprints after her.

BURGER SHACK

The Cook returns with Arie's order in a large paper bag. Madison hands him a twenty dollar bill.

MADISON

Keep the change.

She snatches the bag, rushes after Arie.

STREET

Evelyn runs across the field toward the lake.

A black Porsche almost hits Arie.

Every car stops, waits patiently as Madison jogs across behind Arie. The man in the black Porsche hops out and whistles at her as she passes by.

ARIE

Evelyn, stop!

EXT. PARK - NIGHT

She hurdles over a park bench. Within five seconds she's in the shallow end of the--

LAKE

She inhales a deep breath, dives further into the dark, murky waters.

Arie stands at the water's edge with Madison. He surveys the area.

ARIE

Evelyn!

He sheds his jacket, plunges head first. He bobs up and down three times. He screams Evelyn's name each time he breaks for air.

A full minute has passed, still no sign of Evelyn.

ARIE

Evelyn, stop messing around.

MADISON

She's been in the water awhile. She could've floated across to the other side.

ARIE

Yeah, maybe she did.

He swims across the lake, jerks down under the water. He stops, looks around. Madison stands at the water's edge, arms crossed.

Arie continues across once more. Something yanks him backward. He splashes the water around him.

MADISON

Baby, what's wrong?

Arie disappears under the water's surface.

MADISON

Arie, babe...

She drops the bag of food to the ground, kicks off her heels, sheds her thin jacket, and jumps into the water.

Madison nears the middle of the lake, gasps as she disappears under.

The water's surface is motionless for a moment then a frenzy of bubbles explodes to the top.

Three bodies, two with hair covering their face, emerge

above the surface.

MADISON

(gasps)

Don't you ever do that again!

Evelyn and Arie burst into laughter. Arie's laughter fades.

ARIE

Evelyn, why'd you take off  
like that?

She backstrokes circles around Arie and Madison.

EVELYN

Can't a girl go for a moonlit  
swim without you getting all  
worked up?

MADISON

(teeth chattering)

A swim? That's what the pool  
inside that building is for--

Madison points to brown three story building.

MADISON

--My blouse is ruined. You two  
can play in this disgusting  
water all you want. I'm  
getting out.

ARIE

C'mon, Madison, don't be a  
spoilsport.

He swims over to her, drags her back to the center of the  
lake, playfully dunks her in the water. She splashes him  
back.

Before long, Evelyn wades over.

EVELYN

(softly)

Arie.

He tussles with Madison.

ARIE

What's up?

EVELYN

Can I tell you something?

ARIE

Sure.

She glances at Madison.

EVELYN

Just you.

Glances at Madison again

ARIE

(to Madison)

Give us a minute, honey?

Madison sneer at Evelyn then kisses Arie.

MADISON

I'll be in the car.

ARIE

Thanks.

LAKE EDGE

Madison steps on the grass, strips out of her blouse, wrings it. She glances back occasionally at Arie and Evelyn, laughs.

She slips on her shoes, tosses on her black jacket, grabs the bag of food with one hand, and walks off with her blouse in her other hand.

LAKE

ARIE

What'd you want to say?

EVELYN

(sighs)

This is hard for me.

ARIE

I'm listening.

EVELYN

I'm sure my uncle's told you a few things about me.

ARIE

Yeah but...

She hushes his lips with her fingers. She pauses, looks into the sky.

EVELYN

I started it the fire that killed my family.

Arie's eyes widen.

ARIE

(shocked)

What, how?

EVELYN

I didn't know anyone would be home. They were in the attic cleaning or something I don't know.

ARIE

Why don't you know?

EVELYN

I was on sleeping pills. I woke up to their screams and fire all around me.

ARIE

I'm sorry.

Evelyn wades to the--

LAKES EDGE

Walks out, sits on a bench. Arie joins her.

EVELYN

I blacked out on the lawn

after my dad saved me.

She wipes tears streaming down her cheek.

Arie puts his arm around her, rests her head on his chest.

ARIE

I'm sorry.

EVELYN

Everyday I regretted surviving  
that fire... till I met you.  
Thank you.

She wraps her arms around Arie's waist. He lifts her chin.

ARIE

Don't thank me, I love having  
you in my life too.

Their eyes close and their lips close in to each other.

MADISON (O.S)

(clears throat)

What's taking you two so long?

Madison returns, her blouse now on.

ARIE

(to Madison)

Sorry, babe. We're coming now.

INT. ARIE'S APARTMENT - LIVING ROOM - NIGHT

Madison and Evelyn sit on a sofa.

Madison wears a bathrobe, hair still wet; Evelyn tucks her  
feet underneath herself, wears an oversized tee shirt.

Each with a margarita in hand. They toast their glasses.

A shower runs in the background.

MADISON

Congratulations to your  
recovery.

Evelyn stares at a shimmering ring on Madison's finger.

EVELYN

And your engagement.

MADISON

Thank you.

EVELYN

When are you and Arie tying  
the knot?

A smile builds across Madison's lips as she speaks.

MADISON

We though about April or early  
June when the flowers are in  
full bloom.

Evelyn stares down at her glass.

EVELYN

You're a lucky woman. Arie...  
he's a great guy.

MADISON

He is, isn't he?

She smirks, sips her drink.

EVELYN

How'd you two meet?

MADISON

New Year's Eve three years. My  
girlfriend introduced me to  
him. He had these big sad  
puppy dog eyes.

EVELYN

(reminiscently)

I now what you mean.

MADISON

Arie's charm is his smile,  
that's what got me... oh, beware  
of guys who make you laugh,  
they can just as easily make  
you cry.

They lock eyes. Evelyn's smile fades, sips her drink.

ARIE (O.S)

My ears are burning. You two  
must be talking about me.

Arie appears wearing pajama pants and drying his hair on a towel.

Madison puts her glass down, and leaps on Arie, wraps her legs around his waist and kisses him.

MADISON

Your night is all cleared up,  
you're.

Arie stumbles back toward a hallway, he forces himself back into the living room.

ARIE

Honey, I was thinking we could  
all do something together.

Madison hopes down, runs her fingers through his hair.

MADISON

Baby, this is the first time  
we've both been in a good mood  
in weeks.

ARIE

That's because I have my two  
favorite girls here.

EVELYN

You don't have to stick around  
up here because of me. We'll  
do something tomorrow.

ARIE

You're okay with that?

EVELYN

(sarcastic)

Yeah, I got a pillow, warm  
blanket, and satellite TV.  
Couldn't ask for more.

ARIE

Sorry we don't have an extra  
roo..

Madison yanks Arie by the arm deep into the unlit hallway.  
Laughter echoes out soon after.

Evelyn curls under her blanket, turns the volume up on the  
TV.

BEDROOM

Madison mounts atop of Arie. She kisses him from his lips,  
neck, chest. Arie stops her.

MADISON

What's wrong?

ARIE

It's a little awkward with  
Evelyn so near.

Madison looks at the door slightly ajar.

MADISON

I could close the door.

Arie props himself up on his elbows, brushes his hand  
against Madison's cheek.

ARIE

I want to hold you close  
tonight.

Madison climbs forward, lays on his chest. He wraps his arms  
around her.

MADISON

Okay, baby.

LIVING ROOM

Evelyn rises from the sofa, walks to--

KITCHEN

Grabs a half filled bottle of tequila from the countertop,

creeps back to--

LIVING ROOM

Gently falls back to the sofa.

LATER

The tequila bottle is almost empty. Infomercials play on the TV.

A door creaks in the background followed by running water.

Evelyn looks up, light shining into the hall cuts off.

She tiptoes to--

HALLWAY

She clinches the tequila bottle clinched.

Evelyn peeks around inside the bedroom.

Arie and Madison sleep atop of each other with their fingers interlocked.

A saddened frown forms on her face as she shakes her head. She takes a sip from the tequila bottle and continues to--

BATHROOM

Evelyn flicks on the lights, staggers in closing the door after her. She slips on a water but catches her balance as she falls against a window seal.

She drops to her knees, crawls to the tub, and turns on the water. Next, she picks herself up and rummages through Arie's medicine cabinet.

A prescription of Abilify and Lamictal sit at the front. Arie Navarro reads across the label.

EVELYN

(soft laugh)

We are a lot alike.

She shuts off the running water and steps into the tub. Evelyn gulps down the last of the tequila, set the bottle on

the floor, and then lies in the tub.

She sinks down in the water and lies flat on the smooth, porcelain, surface, stares at the bottle of Abilify.

EVELYN

I loved you.

Water rises up to the tub's edges. Evelyn's face and hands remain dry above the surface. She opens the bottle of Abilify, peeks inside at the blue oval pills.

Evelyn's head submerges completely beneath the water. Her left hand continues to dangle over the edge of tub, clinches the bottle of pills loosely.

She closes her eyes.

MONTAGE

- Evelyn sits on a tile floor, slices a paring knife across her wrist. Arie cradles her limp body in his arms.
- Arie punches Mr. Perkasio to the floor. Evelyn walks away with him.
- Evelyn and Arie lock fingers together atop the Willis Tower.
- Evelyn and Arie share a laugh at a fancy restaurant; Madison appears, Evelyn's jaw drops.
- Arie pulls Evelyn from a fummy garage.
- Evelyn stares back a saddened Arie who waves back at her.
- Evelyn sits on Arie's lap in a car. Both of them all smiles as they laugh and kiss.

END MONTAGE

A gentle flurry of bubbles frenzy to the water's surface.

The bottle of pills falls from Evelyn's fingers, scatters across the floor in a dozen places.

A thin stream of blood discharges from her nose and mouth and encircles her face.

## ARIE'S BEDROOM

Madison stirs awake. She smacks her lips together twice then nudges Arie.

MADISON

Arie, baby, I'm thirsty.

ARIE

(groggy)

Huh?

MADISON

I'm thirsty. Will you get me some water?

ARIE

Ok.

He rubs his eyes, sits upright, and yawns. He continues out the bedroom.

His hands, rub sleep from his eyes still. He's oblivious to the open bathroom door with the light on inside.

## KITCHEN

He grabs a glass from an overhead cabinet, fills it under the tap. He heads out, notices the TV on in--

## LIVING ROOM

He finds the remote and turns it off.

Arie starts back to the bedroom, pauses. He reproaches the TV, cuts it on, and sets the glass. Then he lifts the covers on the couch.

ARIE

(softly)

Evelyn.

He wanders his apartment, checks behind the couches, and the apartment door, still locked.

Arie reenters the kitchen. All knives in a knife block are in place.

He scratches his neck, turns to the hallway, notices light from the bathroom. He makes his way to it.

BATHROOM

An empty bottle of tequila rest the door. Arie steps on the a floor a pills. His attention shifts to Evelyn's limp body.

Arie leans over the side of the tub, lifts her head up.

He checks for a pulse; there isn't one. His lips quiver and tears stream down his cheeks as he presses her to his chest.

Footsteps shuffle in the background. Madison enters the bathroom. She gasps with her hands over her mouth.

ARIE  
(remorseful)  
She's dead.

Madison sits beside him, rests her hand on his thigh.

EXT. LAKELAND CEMETARY - DAY

A crowd of forty gather around for a grave sight. Among the faces in the crowd are Mr. Perkasio, Madison, and Arie.

A reverend speaks a sermon then motions Arie; he approaches the podium. Arie steps before everyone, wipes his shaky hands against the red crocheted scarf he wears.

He calmly grips the podium, gazes at a pearl white casket.

ARIE  
I loved Evelyn Fisher even  
though I knew her briefly. In  
her I saw me. We both blamed  
ourselves for things we could  
not change in your past. We  
both tried to alleviate the  
hurt by hurting ourselves--

He pauses stares at Madison then back at the casket.

ARIE  
--We never know how much or  
absence hurts those that care

most for us. Evelyn, I loved,  
I'll always remember you.

He steps away from the podium, walks away from the crowd. A hand reaches onto his shoulder, he turns.

MADISON

Honey, we'll get through this.

ARIE

Get through? My friend killed herself. You don't get through this, you live with it.

He pushes her hand aside.

MADISON

Arie, what are you saying?

ARIE

(sighs)

I don't know. I just need some time alone... without you.

Madison clings to his jacket. Her eyes well up.

MADISON

I love you.

Arie hugs her.

ARIE

Goodbye.

Arie turns and walks away. He holds his red scarf tight in his hand, caresses it to his face. Arie closes his eyes, grins.

FADE OUT