

THE WIND THAT GRABS THE WATER

Original Screenplay by
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A BLACK SCREEN.

Silence. The following words appear:

According to the United States Department of Health and Human Services, each week, child protective services (CPS) agencies throughout the United States receive more than 50,000 reports of suspected child abuse or neglect.

These words fade. Replaced by:

In approximately two-thirds of these cases, the information provided in the reports is sufficient to prompt an assessment or investigation. As a result of these investigations, approximately 896,000 children were found to have been victims of abuse or neglect – an average of more than 2,450 children per day.

These words fade. Replaced by:

An average of nearly four children die every day as a result of child abuse or neglect. No group of children is immune. Boys and girls are about equally as likely to be abused or neglected. Children of all ages, races, and ethnic groups experience child abuse and neglect, but the younger children are the most vulnerable.

These words fade. Replaced by:

The following film is not based on a true story or actual events.

This film is dedicated to every abused and neglected infant and child.

FADE OUT

FADE IN:

INT. MARK'S HOUSE - BEDROOM - MORNING

The sun peaks through the bedroom window.

In his bed, MARK HOPKINS, in his early twenties, is soundly asleep.

The sunbeam touches his eyes. This causes Mark to wake up. He begins to rise slowly from his bed to stretch out his legs and arms.

Then, Mark looks toward the direction of the sunbeam.

(CONTINUED)

CONTINUED:

EXT. MARK'S HOUSE - PORCH - LATER

SUPER: **Hartsdale, New York**

Serene. Mark is sitting on a chair drinking a cup of tea while looking around the neighborhood.

EXT. MARK'S HOUSE - GARAGE - LATER

Mark walks toward his F-150 TRUCK.

When he reaches the truck, he presses UNLOCK on his truck alarm system remote to OPEN the door. Then, Mark enters the truck.

INT. MARK'S F-150 TRUCK - CONTINUOUS

Mark turns ON the truck. Then, he begins to back up onto the street.

Once the truck is on the street, Mark takes off on the road.

EXT. ROAD (HARTSDALE) - CONTINUOUS

The F-150 drives passively entering a mini-center.

MORTON'S SUPERMARKET is on the left side.

EXT. MORTON'S SUPERMARKET - PARKING LOT - MORNING

Mark drives the truck into one of the empty parking spots in the parking lot.

INT. MARK'S F-150 TRUCK - CONTINUOUS

Mark turns OFF the truck. He brushes his hair across the front and the back with pure anxiety.

Mark moves towards the front passenger's side of the truck to OPEN the glove compartment. He takes out a family photo.

The family photo rises into frame. Mark looks at the photo.

FAMILY PHOTO

Tighter on Mark sitting from the left side of the photo behind a tree. Sitting to his right side is his sister ROSE, his mother SARA, and his father TIM.

(CONTINUED)

CONTINUED:

Mark was fourteen years old in the photo.

Back to Mark. He puts the family photo back in the glove compartment and CLOSES it. He OPENS the door and steps out.

EXT. MORTON'S SUPERMARKET - PARKING LOT - CONTINUOUS

Mark LOCKS the truck twice with the truck alarm system remote. Then, he walks toward the supermarket.

EXT. MORTON'S SUPERMARKET - ENTRANCE - CONTINUOUS

Mark stops for a moment.

He inhales. A beat. Then, Mark exhales a long breath and finally enters the supermarket.

The automatic doors in front of him slide open.

INT. MORTON'S SUPERMARKET - CUSTOMER SERVICE DESK - MOMENTS LATER

Mark walks toward the customer service desk.

LARRY BENKINS, in his early seventies, is reading a long sheet containing the incoming inventory of the daily shipments. He looks rough, slightly bothered, and relatively disturbed. Larry is the manager of Morton's Supermarket. He has held the position of management for several years. Larry is also a lonely man with no kids and has never been married.

Mark glances at Larry for a split beat, and then he looks around until Larry looks at him.

LARRY

Can I help you with something sir?

MARK

Yes. I'm here for a job interview with the manager. I was told to see Larry --

LARRY

(grins)

Larry Benkins.

Mark and Larry shake each other's hand:

(CONTINUED)

CONTINUED:

LARRY (CONT'D)
I'm the manager of Morton's. Mark Hopkins, right?

MARK
Yes sir.

LARRY
Welcome to Morton's Supermarket.

MARK
Thank you. It's nice to meet you.

LARRY
Like wise. I have your application in my office. Please come with me.

Larry gets up from his desk and goes toward Mark.

LARRY (CONT'D)
How much time do you have for the interview?

MARK
As much time as it takes.

LARRY
(grins)
Okay good. Come with me.

INT. MORTON'S SUPERMARKET - LARRY'S OFFICE - MOMENTS LATER

Larry CLOSES the door of his office. Mark sits down on a chair in front of Larry's desk.

Larry walks towards his desk and then sits down.

LARRY
Okay. Well thank you for coming to the interview.

Larry OPENS one of the drawers in his desk to look for Mark's application. When he finds it, he takes it out and begins to skim through Mark's application.

LARRY (CONT'D)
So you worked odd jobs?

MARK
Yes sir.

(CONTINUED)

CONTINUED:

LARRY

(continuing)

And you've been searching for permanent work for over two years now?

MARK

Yes sir. I gave Morton's the application you're looking at six months ago.

Larry looks up at Mark.

LARRY

Oh, I do apologize for taking so long to give you a response toward your application. Usually we don't do call backs on applications unless we really need people. We've been okay until recently. Most people who apply for this job come and go.

MARK

I understand.

LARRY

After six months, you haven't looked for other permanent work?

MARK

I have but up until now, no call backs.

LARRY

Ah huh. So then that's your reason in looking for permanent work here at Morton's? You sure you don't want to do anything else with your life. You look like a smart young man.

MARK

(bothered)

Well thank you sir but with all do respect, I need work. I'm trying to manage a house that has been under my name since after my parents and sister have deceased. I need to keep up with the utilities and water. You know, those essential things.

(MORE)

(CONTINUED)

CONTINUED: (2)

MARK (CONT'D)

I need to find permanent work to start paying more money than what odd jobs are giving me for the bills.

LARRY

Well, I'll tell you something.

A beat.

LARRY (CONT'D)

If you get a job here at Morton's, you won't earn enough money to manage a house and pay for such things like water and utilities. For now at least, I can only pay you minimum wage. If any opportunities present themselves during your stay here in Morton's then maybe you can get more than just minimum wage.

MARK

I understand. I can work out a payment plan with the bank on all my bills. They're aware of my situation. If I can show them I'm working a stable job then they'll be more incline to work out a reasonable payment plan with me.

LARRY

I understand.

MARK

Thank you sir.

Larry continues to look at Mark's application.

LARRY

Now before I hire you, I'm just curious to know if you're still single.

MARK

Excuse me sir?

LARRY

Well since you handed this application to me six months ago, I was wondering if that changed in anyway over the last six months?

(CONTINUED)

CONTINUED: (3)

MARK

Oh, no. It hasn't. I'm still a bluebird.

LARRY

(surprised)
Really?

MARK

(grins)
Yeah. It's not that surprising. I just haven't had the interest or time. Why are you surprised?

A beat.

Larry does not answer. He gives Mark a slight look of suspicion.

LARRY

(slightly grins)
Ah well for as young as you are, you should try and be with somebody. I know I made that mistake when I was young, and now I'm all alone.

Larry puts down Mark's application on his desk.

LARRY (CONT'D)

But anyway, I'll have a tag made up with your name on it right away.

MARK

(surprised)
Wow, thank you sir.

Larry examines Mark to determine what size shirt he might wear.

LARRY

So are you a large?

MARK

In what sir?

LARRY

In a dress shirt?

MARK

Yes sir. A large.

(CONTINUED)

CONTINUED: (4)

LARRY

Okay good. A dress shirt is part of the uniform.

Larry stands up from his seat.

LARRY (CONT'D)

The shirt is blue. Men can wear the shirt open or closed. Women may do the same but will obviously need to wear a T-shirt underneath. You may wear whatever pants you like but the shirt must be worn at all times with the name tag.

Mark stands up from his seat.

MARK

I understand.

LARRY

Can you start tomorrow?

MARK

Yes I can.

LARRY

That would be great. If there is nothing else to discuss, I think we're all set here.

Mark and Larry shake each other's hand:

LARRY (CONT'D)

(grins)

Thank you for coming to the interview.

MARK

(grins)

Thank you sir.

LARRY

Be here at opening tomorrow. Opening is at seven.

MARK

I will sir.

LARRY

Good. See you tomorrow. Have a nice day.

(CONTINUED)

CONTINUED: (5)

MARK

You too.

Mark walks toward the door and exits.

EXT. MORTON'S SUPERMARKET - PARKING LOT - MORNING

Walking out of the supermarket, Mark walks toward the truck. Then, he UNLOCKS the truck with the truck alarm system remote to enter and CLOSES the door.

DISSOLVE TO:

EXT. MARK'S HOUSE - DAWN

We see AN UNMARKED CAR park in front of the residence slowly. A PERSON comes out of the car.

The person's identity is completely concealed. The person goes toward the front passenger seat to take out an infant car seat. An infant is inside. The infant's name is MARY. She's only three months old. Mary is soft, tender, innocent, and shy. She is a very quiet infant.

Right now, Mary is soundly asleep.

EXT. MARK'S HOUSE - PORCH - CONTINUOUS

The person quietly goes up the stairs and places Mary on the doorstep of the house.

The person touches Mary's head. She does not make a move. After touching Mary's head, the person runs toward their car.

EXT. MARK'S HOUSE - CONTINUOUS

Once the person is at their car, the person enters and drives off.

DISSOLVE TO:

INT. MARK'S HOUSE - KITCHEN - MORNING

Mark is cleaning the dishes from a quick breakfast he just had in the sink. He SHUTS the sink off.

Silence...

(CONTINUED)

CONTINUED:

From afar, Mark begins to hear CRYING.

At the counter, he grabs a paper cloth and dries his hands.

Then, we follow Mark out of the kitchen...

INT. MARK'S HOUSE - HALLWAY - CONTINUOUS

Mark walks toward the hallway of the house suspiciously. He is listening very carefully to the CRY...

The CRY...

The CRY becomes slightly louder and louder as Mark follows the sound even more carefully...

EXT. MARK'S HOUSE - PORCH - CONTINUOUS

Mark opens the door and looks slightly from left to right.

He doesn't see anything.

Just as Mark is about to close the door -- he looks down on the doorstep and finds an infant car seat. Mary is inside. Mark is in complete shock.

He does not know what to do.

Carefully, Mark picks up the infant car seat. He sees a name tag of her name.

It reads "Mary".

Mark looks from side to side to see if anyone is around or looking.

There is no one.

Mark goes quickly inside the house. He kicks the door SHUT.

INT. MARK'S HOUSE - LIVING ROOM - CONTINUOUS

Mark walks quickly to the sofa. He places the infant car seat down on the sofa.

Mark looks at Mary's face. He sighs as he is contemplating how he should take care of her.

Mark takes Mary out of the infant car seat.

(CONTINUED)

CONTINUED:

MARK
(hesitant)
Hello Mary. You're a beautiful
baby...you must be very hungry.

Mark carries Mary to the kitchen.

INT. MARK'S HOUSE - KITCHEN - CONTINUOUS

THE REFRIGERATOR

Mark OPENS the door to find a gallon of milk. He takes the milk out.

Mary begins to CRY from hunger.

Mark goes to a hanger of pans to slip out a saucepan. Then, he walks to the cabinet to get a cup. Mark places the saucepan on the stove and turns ON the heat to medium-high.

Mark uses the cup he took out and pours 3/4 cup of milk. Then, he pours the milk into the saucepan.

Mark leaves the cup on the counter. He walks toward the table where he pulls OUT a chair. Afterwards, Mark grabs Mary carefully to sit her on his lap.

Weary. Mark looks at Mary once again, only this time with detail. He sits her upright as she moves her head to the left.

MARK
(suspicious)
Where do you come from? Who brought
you here?

Mary moves her head from left to right.

MARK (CONT'D)
(grins)
You are so lucky I'm a very nice
man.

KITCHEN - FEW MINUTES LATER

Mark is feeding Mary with a small spoon.

MARK
Eat up. I can't leave you hungry
all day.
(MORE)

(CONTINUED)

CONTINUED:

MARK (CONT'D)

Don't worry about who did this to you because I promise I'm gonna find out who did this.

Mary drinks the milk from the spoon. Mark tries to get her to finish another spoon of milk, but she does not open her mouth.

MARK (CONT'D)

Come on. One more.

Mary opens her mouth so she can drink the other spoon of milk.

After she finishes the other spoon of milk, Mark cleans her mouth with a paper cloth.

MARK (CONT'D)

Good. Now, you won't be hungry. I need to see about getting you to someone to take care of you for the day until I can go to the police.

Mark stands up to put the cup in the sink. He washes the cup using only his left hand and holding Mary with his right arm. Mark leaves the cup in the sink.

Then, he exits the kitchen with Mary in both arms.

INT. MARK'S HOUSE - HALLWAY - CONTINUOUS

THE THERMOMETER

Mark MOVES the knob to sixty-five degrees. He holds Mary firm on his right arm as he grabs his coat with his left hand.

Mark wraps the coat around himself with his left hand and exits.

EXT. MARK'S HOUSE - MOMENTS LATER

Mark looks side to side to see if any people are around and if cars are passing by. He sees that there are no people around and no cars passing around the area. After seeing this, Mark decides to cross the street.

EXT. JODIE'S HOUSE - PORCH - CONTINUOUS

THE DOOR

(CONTINUED)

CONTINUED:

Mark KNOCKS firmly. Then, a woman comes to the door.

JODIE (O.S.)
I'm coming.

This is JODIE FITZGERALD. She's in her early eighties. Jodie is known to be "the watchdog" of the neighborhood.

Mark holds Mary firmly with both arms. From the inside, Jodie UNLOCKS and OPENS the door.

JODIE (CONT'D)
Mark? How are you this...

Jodie looks at Mary in his arms.

JODIE (CONT'D)
Who's that?

MARK
(sheepish)
Her name is Mary. She was left on my doorstep this morning with an infant car seat and a name tag.

JODIE
Someone dropped off a baby on your doorstep? In an infant car seat?

MARK
They sure did. The only information I have on her came from the name tag. I don't know who dropped her off though and I don't have time to head to the police department today to report her. I don't know if it's too much to ask, but could you take care of her for me? Just for today. I'll pay you back by doing the lawn later this week.

JODIE
Oh I don't know Mark. This is an abandoned baby --

MARK
I know but Mrs. Fitzgerald, it's my first day at a permanent job -- and you know I need to keep it in order to still pay for --

(CONTINUED)

CONTINUED: (2)

JODIE

Okay, okay. I know what you're going through. It's just that I can't believe someone would do something like that to you of all people. I mean why would they do that for? Ah well, I don't know. All right then give her here.

Jodie opens her arms. Mark places Mary slowly in her arms.

MARK

You got her?

JODIE

I do.

First, Jodie looks at Mary. Then, she brushes her hair back as Mary is asleep.

JODIE (CONT'D)

What time do you think you will be back here?

MARK

Probably at dark. When the supermarket closes.

JODIE

Okay then. I'll take great care of her.

MARK

I have to go. Are you sure you don't mind doing this for me?

JODIE

Why did you come here?

MARK

Because I trust you Mrs. Fitzgerald. There is no one I know who can do this for me right now.

JODIE

Then I don't mind caring for her.

MARK

Thank you. I'll call you on my break.

JODIE

Very well.

(CONTINUED)

CONTINUED: (3)

MARK
You both take care.

JODIE
We will. Bye.

MARK
Bye Mrs. Fitzgerald.

Mark looks at Mary. Then, he exits.

INT. MARK'S F-150 TRUCK - MOMENTS LATER

Mark turns ON the truck and begins to back up out of his house.

His point-of-view through the windshield of the house in a morning view with the sun and clouds ahead.

Outside: The F-150 backs up onto the street then drives off.

INT. MORTON'S SUPERMARKET - CUSTOMER SERVICE DESK - LATER

Mark walks toward the customer service desk. There are fifteen employees surrounding the desk.

Larry is sitting in a seat on the another side of the desk.

Mark looks at all the employees one by one as he passes them. When he reaches the desk, he sees Larry.

MARK
Good morning sir.

He looks up at Mark.

LARRY
(grins)
Good morning Mark. How are you today?

MARK
Good sir. You?

LARRY
Good, good.

Larry leans under the desk to take out a blue Morton's Supermarket work shirt. He attaches a name tag on the shirt pocket.

(CONTINUED)

CONTINUED:

The name tag reads "Mark".

Larry folds the work shirt and gives it to Mark.

LARRY (CONT'D)
Here you are Mark.

MARK
Thank you.

While walking toward the back of all the other employers,
Mark puts on his work shirt.

Larry stands up from his seat.

LARRY
(calling)
Okay everyone, we should probably
get started. We have a new employer
here at Morton's.

Larry looks at Mark.

LARRY (CONT'D)
Tell them who you are.

Mark turns toward the employers. The employers look at him.
Mark timidly addresses the employers.

MARK
Hello everyone, my name is Mark.

LAURA RAINES, in her early thirties, looks at Mark with a bit
of interest.

Mark notices how she is looking at him.

MARK (CONT'D)
(slightly grins)
There's not much to know about me.
I'm a nice person who is ready to
work. I plan to work here for a
long while.

Mark looks at Larry.

MARK (CONT'D)
Boss?

Laura slightly grins. Larry looks at Mark.

LARRY
Thank you Mark.

(CONTINUED)

CONTINUED: (2)

Larry looks at the employers.

LARRY (CONT'D)
Let's welcome Mark to the Morton's
family.

Everyone CLAPS for Mark. He looks at every employee. Once again, Mark looks at Laura. She claps for him without showing much interest.

LARRY (CONT'D)
Okay everyone, let's get to work.
Have a great day and remember, "To
take care of our customers and
yourselves."

Everyone begins to leave the customer service desk and head toward their positions in the supermarket. Larry looks at Mark.

LARRY (CONT'D)
Mark?

MARK
Yes sir?

LARRY
Come here for one second.

MARK
Sure sir.

Mark goes over to Larry.

MARK (CONT'D)
Yes sir?

LARRY
I've decided on the right position
to give you. I want you to help my
employer in stock and packing. Her
name is Laura. Help her in whatever
needs to get done.

MARK
Yes sir, will do.

LARRY
Thank you, have a good one.

MARK
You too.

EXT. MORTON'S SUPERMARKET - STOCK ROOM HALLWAY - MOMENTS
LATER

THE DOOR

Mark KNOCKS firmly.

LAURA (O.S.)
Hold on a moment.

MARK
Take your time.

Laura UNLOCKS the door. She OPENS the door while the chain
lock is still locked to the door.

LAURA
Did you mean that literally or
jokingly?

MARK
Excuse me?

LAURA
What you just said, "Take your
time." Did you mean that literally
or jokingly?

MARK
(confused)
Literally I guess.

LAURA
Oh okay. Well Hi. Good Morning.

Laura UNLOCKS the chain lock and OPENS the door completely.
Mark enters the room.

INT. MORTON'S SUPERMARKET - STOCK ROOM - CONTINUOUS

Laura turns ON the light in the room. She turns to Mark.

LAURA
How can I help you?

MARK
Larry said you needed some help.

LAURA
Yes. Right. Nice to meet you...

Laura reads Mark's name tag.

(CONTINUED)

CONTINUED:

LAURA (CONT'D)

Mark.

Mark and Laura shake each other's hand:

LAURA (CONT'D)

How do you do?

MARK

Good. Nice to meet you.

Laura now goes to the center of the room to pick up some boxes.

LAURA

(holding boxes)

Here, you can take these boxes.

Mark goes over to Laura to take the boxes away from her. Just as he picks the boxes up:

LAURA (CONT'D)

Wait, wait. Before you start picking up boxes, you need a harness.

Laura looks over to the left side of the room and sees a large harness on the ground.

LAURA (CONT'D)

You see that harness at your five o'clock?

Mark turns around to see a harness lying down on the ground.

MARK

Yeah?

LAURA

Put it on.

Mark goes over to the harness on the ground to pick it up. As he is putting it on:

LAURA (CONT'D)

Wear that at all times while working in stock. It's so your back doesn't kill you.

MARK

Thank you.

(CONTINUED)

CONTINUED: (2)

LAURA
Not a problem.

Once Laura sees Mark has on the harness, she goes to give him the boxes. He takes the boxes. Then, Laura goes over to the right side of the room to get more boxes. Once she has some boxes, Mark follows her out of the room.

INT. MORTON'S SUPERMARKET - AISLES - MOMENTS LATER

Laura and Mark are unpacking new cans of vegetables.

LAURA
So, what was your old job?

MARK
Well, which one?

LAURA
There was more than one?

MARK
Well yeah. I worked odd jobs. Mow lawns. Fixing doors. Cleaning floors. Heck, I even did baby-sitting.

LAURA
Interesting. So, now you are looking for this job to be the job?

MARK
Yep.

LAURA
I understand.

A beat.

LAURA (CONT'D)
Well, you'll have to excuse my behavior this morning. If I come off moody, that is because I don't have anything in my stomach. I'm not on my period but I'm very moody.

MARK
(bothered)
I see.

(CONTINUED)

CONTINUED:

LAURA

Listen, I'm sorry for the challenge question back there in the stock room.

MARK

Oh, it's fine. But back to why you're moody. Why don't you just get something here to eat?

LAURA

I don't think Larry told you about one of the policies here, did he?

MARK

Let me guess, this supermarket is like a museum, you can see but can't touch?

LAURA

You guess correctly.

MARK

Okay then. Are you the fainting type?

LAURA

Not really -- I mean it's never happened because I do this all the time when I shouldn't. Moodiness for me usually occurs three times a week.

Laura looks directly at Mark.

LAURA (CONT'D)

You just happened to catch me on one of these three days.

MARK

(sarcastically)
Great for me.

Laura grins at Mark. He grins back at her in return. They build a slight attraction toward each other.

Laura and Mark continue to unpack boxes as they continue to talk to each other.

DISSOLVE TO:

INT. MARK'S F-150 TRUCK - NIGHT

MARK

Driving smoothly down the block of his neighborhood as he sees Jodie's house on the right. He also sees a light on in her living room. Then, he glances at his house.

His point-of-view through the windshield of pulling into the garage.

Back to Mark. He turns OFF the car and steps out.

INT. JODIE'S HOUSE - LIVING ROOM - CONTINUOUS

JODIE

Sitting in the living room with Mary sleeping soundly in her arms, she suddenly hears FOOTSTEPS coming toward her porch.

Jodie gets up carefully with Mary and walks toward the door.

EXT. JODIE'S HOUSE - PORCH - CONTINUOUS

Mark arrives at the door.

From the inside, Jodie OPENS the door. Before Mark speaks, Jodie waves to him to be quiet. (note: Mark and Jodie whisper throughout the scene)

MARK

Good evening, Mrs. Fitzgerald.

JODIE

Good evening, Mark. How was the first day?

MARK

It went well. How was she after I spoke with you this afternoon?

JODIE

Fine. Just fine. This is a quiet one.

MARK

Did she eat?

(CONTINUED)

CONTINUED:

JODIE

A half hour ago. I went to the corner grocery store earlier and brought some food for her.

Jodie looks at a black grocery bag on the floor near the door.

JODIE (CONT'D)

Come in and take it. She likes the food so you won't have any problems with it.

Mark comes inside Jodie's house for a moment to pick up the grocery bag from the floor:

MARK

Thanks. I don't know how to thank you.

JODIE

It's not a problem. You know, if the police tell you have to hang on to her for a while, I won't have a problem taking care of her for you.

MARK

You wouldn't mind?

JODIE

Nope. It gives me something to do besides reading all day. Well. Go on and take her.

Mark slides the grocery bag to the middle of his right arm and takes Mary from Jodie's arms with both his hands.

JODIE (CONT'D)

Let me know what happens with her.

MARK

I will. Good night, Mrs. Fitzgerald.

JODIE

Good night, Mark. Take care.

MARK

You too.

Mark walks out of the porch. From the inside, Jodie watches him walk out of the porch and continues to watch him until Mary and him are safely inside his house.

EXT. MARK'S HOUSE - PORCH - CONTINUOUS

THE DOOR

Mark takes out his house key and puts the key inside the lock. After he UNLOCKS the door, he OPENS the door and enters.

INT. MARK'S HOUSE - KITCHEN - CONTINUOUS

Mark shifts Mary to his left arm while he places the grocery bag carefully on the counter with his right arm. Using only his right hand, he takes out all the items inside the grocery bag one by one.

When Mark is finished, we see that he has taken out six baby formula bottles, a twelve-pack of baby wipes, and a twelve pack of baby diapers.

He heads over to OPEN the refrigerator. One by one, Mark takes each baby formula bottle and neatly places them inside the refrigerator using only his right hand.

He CLOSES the refrigerator and goes over to grab the baby wipes and baby diapers. Mark packs the baby wipes and baby diapers back into the black grocery bag. Then, he slides the bag toward his right elbow and exits the kitchen.

INT. MARK'S HOUSE - BEDROOM - MOMENTS LATER

Mark enters the room and places the black grocery bag down on his bed. Next, he slowly places Mary on the bed.

MARK

Okay, give me one second.

He runs out of the room to go downstairs and get the infant car seat.

INT. MARK'S HOUSE - LIVING ROOM - CONTINUOUS

Mark enters the room to quickly grab the infant car seat. Once he has it, he runs back upstairs to his bedroom.

INT. MARK'S HOUSE - BEDROOM - CONTINUOUS

Mark enters the room and places the infant car seat near the side of his bed. Then, he goes to softly grab Mary and places her in the infant car seat.

(CONTINUED)

CONTINUED:

MARK

There you are. I have to freshen up first so I can freshen you up. I'll be right back.

Mark goes to grab the black grocery bag on the bed to exit the room and walk to the bathroom.

INT. MARK'S HOUSE - BATHROOM - CONTINUOUS

Mark places the pack of baby diapers and baby wipes neatly near a stack of towels next to the toilet. Then, he takes a toothbrush and some toothpaste to brush his teeth.

INT. MARK'S HOUSE - BEDROOM - LATER

Mark and Mary are ready to go to sleep. Taking a bedsheet from his bed, he covers her firmly.

A beat. Then:

MARK

Good night, my darling.

Mary is innocent. Quiet as usual, she falls asleep.

Mark walks over to his bed, turns off a lamp near him, and tucks himself nicely inside.

The only light penetrating in the room is the moonlight peaking through the window.

He turns over to finally rest.

DISSOLVE TO:

EXT. TOWN OF GREENSBURGH POLICE DEPARTMENT - PARKING LOT - MORNING

MARK'S F-150 TRUCK

Mark's point-of-view through the windshield of the truck parking into an empty parking spot.

Back to Mark. He turns OFF the truck, grabs the infant car seat and steps out.

INT. TOWN OF GREENBURGH POLICE DEPARTMENT - FRONT LOBBY -
CONTINUOUS

(note: The Town of Greenburgh Police Department serves as the law enforcement of Hartsdale, New York. Hartsdale is a hamlet to the town of Greenburgh)

Mark walks pass various police officers and looks at each one by one. Each police officer is seen busy either talking to one another, or on their cell phones.

Mark walks toward PAUL, in his early forties. He is a civilian worker who is answering phones at a desk. Paul gives Mark a quick glance.

MARK
Good morning sir.

PAUL
Okay.

A beat.

PAUL (CONT'D)
Thank you.

Paul looks at Mark.

PAUL (CONT'D)
Good morning. How can I help you?

Paul glances at the infant car seat.

MARK
Yes, I was hoping if I could speak to an officer about a situation.

PAUL
A baby?

MARK
Yes sir.

PAUL
Is it your baby?

MARK
No sir. What happened was that someone yesterday morning left her on my doorstep.

(CONTINUED)

CONTINUED:

PAUL
And you didn't report her right
away?

MARK
No because I was starting --

PAUL
Okay, okay.

Paul turns his head toward the direction of the corridor on his right.

PAUL (CONT'D)
(directs)
You see the corridor on my right,
your left?

Mark turns to Paul's direction to understand where to go.

MARK
I do sir.

PAUL
If you just walk inside the desk
area and take a seat, I'm sure an
officer can help you fill out a
report. It's early so officers
should be in a few.

MARK
Thank you sir.

PAUL
Your welcome.

Mark walks toward the corridor. Then, he steps inside the desk area.

INT. TOWN OF GREENBURGH POLICE DEPARTMENT - DESK AREA -
MOMENTS LATER

Active. Productive. Mark is sitting with the infant car seat on his lap near a water cooler.

THE COPY MACHINE

DETECTIVE BARBARA BURNHAM, in her late thirties, is copying documents from a report she just finished. She looks around the area as she sees Mark sitting with the infant car seat from afar. Burnham is suspicious.

(CONTINUED)

CONTINUED:

The copy machine finishes copying the documents.

She takes out the documents from the copy machine and walks toward Mark.

Burnham reaches him:

BURNHAM
Excuse me sir?

Mark looks up at her.

MARK
Yes ma'am?

BURNHAM
I'm Detective Barbara Burnham. Do you need some help or are you being helped?

MARK
Well if I was getting some help then I would say the latter.

BURNHAM
(slightly grins)
All right then, come with me. I'll help you out.

He gets up and grabs the infant car seat with his right hand and follows Burnham to her office.

INT. TOWN OF GREENBURGH POLICE DEPARTMENT - BURNHAM'S OFFICE -
CONTINUOUS

Burnham looks at Mark. Then, she looks at her chair.

Mark sits down with the infant car seat on his lap in front of Burnham's desk.

Burnham walks to her desk and sits down on her chair. As she sits down, she glances at Mary and smiles.

Mark notices her smile.

MARK
(re: Mary)
She's cute isn't she?

BURNHAM
Yes. She's adorable.

(CONTINUED)

CONTINUED:

MARK

Yes she is. I never thought this would happen to me.

BURNHAM

Okay, and when did...

MARK

Mary.

BURNHAM

-- When did Mary enter your life?

Burnham reaches for a pen and notepad on her desk. Then, she starts to write down what Mark is saying:

MARK

It was yesterday morning when I found Mary outside my doorstep --

BURNHAM

And you came here today to file a report?

MARK

Well yesterday was my first day of permanent work at a new job. I used to work odd jobs.

BURNHAM

(continuing)

Okay...okay...I understand.

Burnham stops writing for a moment, looks up and addresses Mark.

BURNHAM (CONT'D)

Don't worry about not reporting her right away. For future reference, if something happens, no matter if you have a new job to get to, call the police so we can take care of the situation. I can see you're taking good care of her and so there is no legal action to take with you, okay?

MARK

Okay.

BURNHAM

Good.

(CONTINUED)

CONTINUED: (2)

Burnham continues to write:

BURNHAM (CONT'D)

So she came to you yesterday morning outside your doorstep, while you were getting ready for your first day of work at a new job?

MARK

Yes ma'am. My permanent job.

BURNHAM

Right your permanent job. What is your new job?

MARK

Working full-time now at Morton's Supermarket.

A beat.

Burnham becomes slightly disturbed by Mark's response. He notices her reaction to his response.

MARK (CONT'D)

Is there something wrong?

BURNHAM

Oh no. A really bad experience one time when I went there just popped into my head. I went to buy a loaf of bread that had a good date. I must admit I didn't look at the date real well when I bought it. Later, I discovered there was mold growing on the inside of the bread. So then I said to myself, "Fine, I grabbed a bad loaf of bread". Well, I decided to go back to the market and buy another one. Then, when I had picked up another loaf of bread, that loaf was bad as well. I examined every bread there. Every bread was bad.

MARK

(surprised)

Is that right?

BURNHAM

Sure is. My mother taught me better though.

(MORE)

(CONTINUED)

CONTINUED: (3)

BURNHAM (CONT'D)

She always taught me how to examine foods for any molds and such. I grew up in Central Louisiana. On a farm. We weren't into the bread business though. My cousins on my father's side were and they would teach their young how to examine the bread. Then, they would sell the bread to customers outside of town. Anyway, after that, I decided never to go there again. I'm more of an A&P woman now.

Mark and Burnham both share a brief laugh for a beat. Afterwards, she writes down his new job place.

BURNHAM (CONT'D)

Okay then so you've had Mary for two days now?

MARK

Yeah.

Burnham tears up the piece of paper containing all the information she just wrote on her notepad and puts it in her pocket.

BURNHAM

We can file a report but I first suggest we get her to see a doctor for a checkup.

She gets up from her seat.

BURNHAM (CONT'D)

I mean we don't even know what kind of health she's in.

Mark looks at Mary and grows concerned.

MARK

Do you think she could be sick?

BURNHAM

(slightly grins)

No.

Burnham looks directly at Mark.

BURNHAM (CONT'D)

What's your name sir?

(CONTINUED)

CONTINUED: (4)

MARK

Mark Hopkins.

BURNHAM

Well Mister Hopkins, as a detective, it's my job to make sure that this situation gets resolved.

MARK

I understand.

BURNHAM

Good.

Burnham starts to walk toward the door.

BURNHAM (CONT'D)

Now once her checkup is completed, we'll launch an investigation and file a report of neglect.

MARK

When can we do this checkup?

BURNHAM

We can do it now if you got the time. It shouldn't take long. I can take you down to White Plains Medical.

MARK

Okay that sounds good. I have the time now to go.

BURNHAM

All right then. Let's go.

She opens the door. Mark gets up with the infant car seat to exit the office with Burnham.

EXT. WHITE PLAINS HOSPITAL CENTER - LATER

Mark is carrying Mary out of the hospital in the infant car seat. Burnham is right in back of him.

BURNHAM

So then I will get the results back in as little as forty-eight hours.

MARK

You?

(CONTINUED)

CONTINUED:

BURNHAM

Yep. Since you're not the parent or guardian to her, I'm the next person who is in charge of her personal records. I gave the hospital my number to connect me. They'll call me with the results when they come in, and I'll contact you to let you know about the results.

MARK

Okay, that's not a problem.

BURNHAM

Don't worry so much. I'm sure she will be fine.

MARK

Yeah I hope so.

BURNHAM

(slightly grins, re: Mary)
Yeah, she will. She doesn't look beaten up or drugged in any way so I'm sure she's going to be fine.
Come on.

Burnham and Mark walk toward BURNHAM'S FORD CROWN VICTORIA. Then they both enter the car, she turns the car ON to exit the hospital center.

DISSOLVE TO:

EXT. TOWN OF GREENBURGH POLICE STATION - PARKING LOT - LATE MORNING

Establishing shot.

The Crown Vic is parked inside the parking lot.

INT. BURNHAM'S CROWN VICTORIA - CONTINUOUS

Burnham turns OFF the car.

BURNHAM

So, have you made a final decision?

MARK

Yes I have.

(CONTINUED)

CONTINUED:

BURNHAM

Are you sure?

MARK

Yeah. I'll keep her until you can find out more about who is responsible for her.

BURNHAM

Very well. We should be all set.

She gives Mark her information card.

BURNHAM (CONT'D)

Here is my card. Call me if you have any problems. I want you to also call child protective services if you find you can't stick to your commitment. They can take her off your hands with no problem.

MARK

Don't worry, I'll manage. I can do this.

BURNHAM

Well some people can't. Even the ones that say they can.

MARK

Yeah I know.

BURNHAM

Where are you leaving Mary?

MARK

With my neighbor. She's a very nice lady. She's been taking care of her.

BURNHAM

Can you trust her?

MARK

I can. She doesn't give me any reason not to. I've known her for years.

(slightly grins)

She used to take care of me. I look at her as a family friend to me.

BURNHAM

That's good.

(CONTINUED)

CONTINUED: (2)

A beat.

BURNHAM (CONT'D)

Well. I'll call you in about forty-eight hours to let you know about the medical results. If you want, we can meet up and talk about it.

MARK

Sounds good.

He extends his right hand to her:

MARK (CONT'D)

Thank you.

Burnham shakes Mark's hand in return:

BURNHAM

Never a problem. Thank you by the way. It's a hard thing that you are doing. I'm sure she'll thank you for what you are doing one day when she can understand all of it.

MARK

I'm sure she will.

BURNHAM

Good. I better go.
(re: Mary)
You two take care.

MARK

You too.

He steps out of the car and walks toward his truck.

Next, she steps out of the car and walks to the station.

EXT. TOWN OF GREENBURGH POLICE STATION - FRONT - CONTINUOUS

As Burnham is about to OPEN the door, she turns around to look at Mark as he turns on his F-150. She grins at him.

INT. MARK'S F-150 TRUCK - CONTINUOUS

Mark is adjusting his mirrors.

His point-of-view through the windshield of Burnham looking at him.

(CONTINUED)

CONTINUED:

Back to Mark. He grins and waves goodbye.

EXT. TOWN OF GREENBURGH POLICE STATION - FRONT - CONTINUOUS

Burnham waves goodbye. Then, she enters the station.

EXT. TOWN OF GREENBURGH POLICE STATION - PARKING LOT -
MORNING

Mark's F-150 drives out of the parking lot and into the road.

DISSOLVE TO:

EXT. CARVEL ICE CREAM BAKERY - NIGHT

It is the next night. Moderate. Several people are sitting inside socializing and enjoying either an ice cream or a milkshake.

We find Laura and Mark talking amiable in a booth with a window viewing and two milkshakes on the table. They are spending time off from work together as friends. They speak a lot to each other all day during working. What is important here is to examine the honorable chemistry built between the two.

LAURA

(grins)

That's great to hear.

MARK

(grins)

Yeah it is.

LAURA

Yeah. So then, how was she like?
Was she outgoing? Or was she a
loner?

MARK

(thinking)

...I would say she was outgoing. I
wouldn't say a loner because she
had a handful of friends, but the
one thing that got me so crazy
about her was her smile.

LAURA

Wow. Since you're not with her
anymore, do you two still speak?

(CONTINUED)

CONTINUED:

MARK

No. I don't know where she is right now. I don't even know if she's alive. I know she had such an amazing personality. She had so much potential for anything she wanted to do.

LAURA

What did she wanna become?

MARK

A photographer. She took so many photographs of -- wait a second. Let me take out a picture of her that I have in my wallet.

He takes out his wallet. Mark looks through the wallet and takes out a worn out photo of the friend he has been talking about.

The photo is worn out from old age from being inside his wallet for so long. This is a photo of SAMANTHA and him. Samantha is Mark's former girlfriend and his only love interest.

He places the photo on the table for Laura to see.

She looks at the picture and immediately becomes surprised. Laura does not tell Mark why.

Her point-of-view: A younger Mark and Samantha are featured in the photo. The content of the photo shows her kissing him on the cheek with love. Over this:

MARK (CONT'D)

She took the photo out in Albany. It was a class trip in high school. We all stayed in a hotel that night and she thought it would be funny to just kiss my cheek. I don't know. She was also always very spontaneous.

Back to Laura. She is still drawn by the photo.

LAURA

I can tell.

Laura draws her eyes from the photo. Mark notices her reaction toward the photo.

(CONTINUED)

CONTINUED: (2)

MARK
Something wrong?

LAURA
With what?

MARK
You look a little uneasy.

LAURA
(slightly grins)
I'm tired.

MARK
I meant from the photo.

LAURA
Oh no. You looked happy in the
photo and I can't seem to remember
the last time I was as happy as you
were in that photo.

MARK
Oh okay. Yeah I get you. Your
reason is the same reason why I
keep it in my wallet.

LAURA
It's just funny how some people
never leave the heart.

MARK
(slightly grins)
Yes it is.

He puts the photo back in his wallet as she gets up to pay
for the milkshakes they ordered.

EXT. CARVEL ICE CREAM BAKERY - LATER

Laura and Mark are walking out of Carvel. Then, they look at
each other.

MARK
(grins)
Well, this was nice.

LAURA
(grins)
Yes it was.

They both chuckle.

(CONTINUED)

CONTINUED:

MARK

To tell you the truth, I really don't have any friends so it was nice to hang out with someone for a change.

LAURA

(sincere)

Really? Thank you. I'm glad to hear that. To tell you the truth, I don't have any friends either so it was great.

Mark looks at Laura sincerely.

MARK

Thank you. I have to be going. Mary is probably driving Jodie crazy.

LAURA

Oh yes she probably is.

A beat.

LAURA (CONT'D)

Have a good night, Mark.

MARK

Have a good night, Laura.

They start to walk away from each other.

As Mark walks back to his truck, Laura turns around towards his direction:

LAURA

Hey Mark?

He turns towards her direction:

LAURA (CONT'D)

(grins)

Say hello to Mary for me.

MARK

(grins)

I will, thanks.

Mark turns back around to his truck. At his truck, he OPENS the door and enters.

INT. JODIE'S HOUSE - NIGHT

Jodie is watching the news with Mary in her arms. She suddenly hears a KNOCK coming from her door.

JODIE
(hollers)
Who is it?

MARK (O.S.)
It's me Mrs. Fitzgerald.

Jodie gets up with Mary in her arms and walks to the door.

EXT. JODIE'S HOUSE - PORCH - NIGHT

From the inside, Jodie opens the door.

Mark smiles when he sees Mary.

MARK
Good evening Mrs. Fitzgerald.

JODIE
Good evening Mark.

She hands her over to him in his arms.

MARK
Thank you so much.

JODIE
You're welcome. It's odd how she is so easy to handle.
(chuckles)
I don't know if it was because I've raised seven children that makes me a pro in raising children at taking care of little ones. I don't know.

MARK
(slightly grins)
It must be.

A beat.

MARK (CONT'D)
Mrs. Fitzgerald, I've decided on what I'm going to do with Mary.

(CONTINUED)

CONTINUED:

JODIE
(concerned)
Yes?

MARK
I've decided that I'm going to keep her for a while. Just until the police can find out whom the parents really are. If they don't find the parents, well then I'll deal with that issue on a different day.

Jodie is excited.

JODIE
(smiles)
Well, congratulations. I'm glad.

She gives Mark a light hug with Mary still in her arms.

JODIE (CONT'D)
This is wonderful -- but can you handle it?

MARK
I know it's going to be hard but, I feel that I can do this. I don't want to regret leaving her and then thinking that I could have taken care of her. Besides, I feel that I need someone to keep me going these days, you know?

JODIE
I do. You're doing a wonderful thing for her and for you. I wish you the best.

MARK
Thank you. Good night, Mrs. Fitzgerald.

JODIE
Good night dear.

He exits with Mary beside his arms as Jodie closes the door.

DISSOLVE TO:

EXT. MARK'S HOUSE - PORCH - MORNING

Mark walks down the porch with Mary in her infant car seat.

His point-of-view: Burnham's Crown Vic parked in the garage behind his F-150 truck.

Back to Mark. He wonders why Burnham is parked in his garage and walks towards her.

INT. BURNHAM'S CROWN VICTORIA - CONTINUOUS

Burnham steps out of the car with a manila folder in her left hand and CLOSES the door.

EXT. MARK'S HOUSE - CONTINUOUS

Burnham approaches Mark and recognizes Mary in the infant car seat. She grins at her and him.

Mark confronts her.

MARK
(surprised)
Good morning Detective.

BURNHAM
Morning Mark.

MARK
What brings you here this morning?

Mark sees the manila folder in Burnham's left hand.

MARK (CONT'D)
(concerned)
Is that the results from White
Plains Medical?

She looks at the manila folder.

BURNHAM
Yes and the final papers from child
protective services.

MARK
Okay.

Burnham gives the manila folder to him. Mark OPENS the manila folder and starts to read the papers.

(CONTINUED)

CONTINUED:

MARK (CONT'D)

When did you get these papers?

BURNHAM

I found them waiting for me in my mailbox this morning. They got there last night but I wasn't at the station.

MARK

I see. Did you look at the papers yet? How did she do?

BURNHAM

She's fine and child services have cleared you to have temporary custody of Mary.

MARK

Good. Thank you.

He looks at Jodie's house.

MARK (CONT'D)

I gotta to take her across the street to Mrs. Fitzgerald.

Burnham looks toward Mark's direction.

BURNHAM

I see.

MARK

Why don't you meet her? I'm sure she should know who help me out with all this.

BURNHAM

Okay, I'd like that.

They both cross the street together with Mary in the infant car seat.

EXT. JODIE'S HOUSE - PORCH - CONTINUOUS

THE DOOR

Mark KNOCKS. From the inside, Jodie OPENS the door.

MARK

Good morning Mrs. Fitzgerald.

(CONTINUED)

CONTINUED:

JODIE
Good morning Mark.

Jodie looks at Burnham.

JODIE (CONT'D)
Good morning. Who is your friend?

BURNHAM
Good morning ma'am.

MARK
Jodie, this is Detective Barbara Burnham of the Town of Greenburgh Police Department. She's the one who has helped me with Mary so far.

Jodie extends her right hand to Burnham:

JODIE
(slightly grins)
Well, it's nice to meet you Detective.

Burnham extends her right hand to Jodie:

BURNHAM
(slightly grins)
Like wise. You know, Mark is lucky that he has someone like you to take good care of Mary.

JODIE
Yes he does.

A long beat.

Mary grows uncomfortable. Mark notices this and gives her to Jodie.

MARK
Oh okay. Here you go.

Jodie takes Mary gently.

MARK (CONT'D)
All right then. I'll be back here around eight tonight.

JODIE
That's fine.

Burnham gives her right hand towards Jodie again:

(CONTINUED)

CONTINUED: (2)

BURNHAM

It was nice meeting you Jodie.

Jodie gives her right hand towards Burnham while holding Mary:

JODIE

It was nice meeting you too,
Detective.

Burnham looks directly at Jodie.

BURNHAM

Take good care of her now, okay?

JODIE

Will do, Detective.

BURNHAM

Good. Good day.

MARK

Take care.

JODIE

You too.

Burnham and Mark exit as Jodie CLOSES the door.

EXT. JODIE'S HOUSE - CONTINUOUS

Burnham turns toward the direction of the house to look at the house once more:

BURNHAM

She seems like a nice lady. Great house.

MARK

Yes she does. She has a great house.

BURNHAM

That's good to hear.

A beat.

MARK

Well, I gotta get going.

BURNHAM

Okay.

(CONTINUED)

CONTINUED:

Mark extends his right hand to Burnham:

MARK
Thank you for everything.

BURNHAM
It's part of the job.

MARK
I know.

She looks down to the ground, and then:

BURNHAM
You're gonna be a great father.

MARK
I can only hope so.

BURNHAM
If you ever need any help, you know
we're friends now.

MARK
Are we?

BURNHAM
(slightly grins)
I seem to think so. I mean I like
you as a friend.

MARK
Yeah. Ditto.

They both look to see if any cars are passing by. When they see that there are no cars passing by, they cross the street toward Mark's house.

BURNHAM
Good. So, how about lunch? We can
just talk and get to know each
other. As friends.

MARK
I have to work without any break
today.

BURNHAM
I understand. How about dinner
sometime?

MARK
Okay, where?

(CONTINUED)

CONTINUED: (2)

BURNHAM
(thinking)
I'm not really sure.

MARK
How about a diner?

BURNHAM
The Clearview? You know it?

MARK
I do. That would be great. Is some
time this week good?

BURNHAM
Sure. Just as long as nothing comes
up.

MARK
All right then. Call me and let me
know.

BURNHAM
Okay.

Once again, he extends his right hand towards her:

MARK
I'll see you.

She extends her right hand towards him:

BURNHAM
I'll see you.

Burnham walks toward her car as Mark walks toward his truck
to enter inside. MONTAGE BEGINS:

DISSOLVE TO:

INT. TOWN OF GREENBURGH POLICE DEPARTMENT - DESK AREA - DAY

Burnham is speaking with other police officers. With the
police officers are possible suspects.

She does not get any useful information from them whatsoever.

INT. BABY BOOM BABY SUPPLIES STORE - ANOTHER DAY

Burnham is with two other police officers questioning a manager, a male, about the different kind of infant car seats he sells. The manager shows her a brand.

BURNHAM

No, no. Thank you. This isn't what we're looking for.

INT. TOWN OF GREENBURGH POLICE DEPARTMENT - BURNHAM'S OFFICE - NIGHT

Burnham gets off the phone speaking with CPS. Still no leads. She closes her fist and POUNDS the desk in frustration of not finding any leads for this investigation. Burnham looks at her watch as it rises into frame.

6:30

Burnham realizes she had scheduled dinner with Mark at seven. She gets up and exits the room.

DISSOLVE TO:

INT. THE CLEARVIEW DINER - NIGHT

Mark is sitting in a booth looking around for Burnham. Burnham enters the diner with a white plastic bag.

He sees her from afar.

A WAITRESS, a female, in her mid-twenties, notices her. She takes a couple of menus and walks up to her.

WAITRESS

Good evening, ma'am.

BURNHAM

Good evening, ma'am.

Burnham finds Mark sitting in a booth. She waves hello. He waves in return.

BURNHAM (CONT'D)

(directs)

I want to sit where that man is sitting in that booth over there.

The Waitress sees the booth where Burnham wants to sit.

(CONTINUED)

CONTINUED:

WAITRESS

Very well. Come with me.

They both walk over toward Mark at the booth.

MARK

Hi.

BURNHAM

Hi.

Burnham sits down across from Mark. Then, the Waitress puts down the menus.

WAITRESS

Do you two need a minute or do you know what you want to order?

MARK

(to Burnham)

I am. Are you?

BURNHAM

(to Mark)

Sure.

MARK

(to Waitress)

Okay. Let me have a steak, well done, with mashed potatoes.

WAITRESS

(writing)

Okay...how about to drink?

MARK

Water is fine.

WAITRESS

(writing)

Very well...and you --

The Waitress quickly glances at Burnham's police badge on her waist.

WAITRESS (CONT'D)

Detective.

BURNHAM

I'll have the steak, well done as well but, I'll have a baked potato with sour cream.

(CONTINUED)

CONTINUED: (2)

WAITRESS
(writing)
Alright then...and to drink.

BURNHAM
Water is fine as well.

WAITRESS
(writing)
Alright. I'll be back with your
orders.

The Waitress walks away from the table.

Burnham places the white plastic bag on the table. Inside,
there are prescription bottles. She takes them out one by one
and places them toward the end of the table.

Mark looks at the prescription bottles.

MARK
So, what's with these bottles?

Burnham feels slightly ashamed and pushes all of them towards
her and places them back inside the plastic bag.

BURNHAM
They're nothing. Just nothing.

MARK
If you say so.

Burnham wraps up the white plastic bag and puts the plastic
bag to the side of her seat.

BURNHAM
They're for my...virus.

MARK
Virus. What virus?

BURNHAM
(blunt)
HIV.

A beat.

MARK
Oh...I'm sorry.

(CONTINUED)

CONTINUED: (3)

BURNHAM

You don't have to be sorry about
it. I've learned to live with it.
It's fine.

MARK

How did it happen?

Burnham stares at the table.

Mark looks at her. He looks foolish for asking Burnham the
question.

She brushes her hair back and places her hands on the table.
Mark grabs Burnham's hands as they come to frame and rubs
them in comfort.

MARK (CONT'D)

Hey...

She looks at him.

MARK (CONT'D)

We don't have to talk about it.

Burnham draws away from Mark.

BURNHAM

It's...

He waits for a response.

BURNHAM (CONT'D)

(shy)

It's just that, it's been a thing
I've been keeping very secretive
from anyone for a long time. I
don't know why I just bluntly told
you.

MARK

How long?

BURNHAM

For a couple of years.

MARK

You haven't talked with anyone
about you going through this?

(CONTINUED)

CONTINUED: (4)

BURNHAM

No. Besides my doctor, the chief of the department, and now you are the only people who know. I don't have much friends here anyway to speak to about this, and even if I did, I wouldn't want them to know about it at all.

MARK

Maybe it would help if you talked to someone. You don't have to feel ashamed about it. I wouldn't.

BURNHAM

(shy)

That's you...I don't know...maybe.

The Waitress comes over with two glasses of water to the table. She places them down on the table.

Burnham takes a sip from her glass of water.

MARK

You know, there was a reason why we're here tonight?

BURNHAM

(slightly grins)

Yeah. For dinner.

MARK

And for talking. Friends talk about different things. Hard things. Easy things. I can help you with your struggle. I won't judge you.

BURNHAM

(direct)

We're not that good of friends.

MARK

Not yet but I can help you. Who would I tell about this anyway? You already told me about it.

BURNHAM

You have enough taking care of Mary. Stick to taking care of her.

MARK

I can do more. As time passes, I can be a confidant.

(CONTINUED)

CONTINUED: (5)

BURNHAM
You're right.

Mark slightly grins at Burnham. She begins to feel more comfortable with him as they continue to talk.

DISSOLVE TO:

EXT. RIDGE ROAD COUNTY PARK - DAY

Pleasant. Cool. Mark is walking around with Mary beside his arms.

He suddenly sees Laura leaning on a tree with sunglasses on. She is asleep with her legs crossed taking in the day.

Mark walks toward Laura. He bends down to sit to her left. Then, Mark grins as he puts Mary on her body. Mary starts to crawl onto Laura's face.

Laura immediately awakens in surprise.

Mary grabs her face.

Laura smiles back and takes Mary into her arms. Then, she looks to her left and sees Mark sitting right next to her.

LAURA
So this is finally her?

MARK
Yes.

Mark addresses Mary.

MARK (CONT'D)
Mary, this is your new mama. Her name is Lau-ra.

Mary giggles. Laura addresses Mary.

LAURA
Yeah, it's true. In fact, we just got married -- when was it?

MARK
She doesn't understand time.

LAURA
(lightly chuckles)
Yeah you're right.

(CONTINUED)

CONTINUED:

Laura sits upright behind the tree.

LAURA (CONT'D)
So, thank you for coming. How was
your day so far?

MARK
Hectic, but I paid all my bills
with my first real paycheck and I
took her out driving all-around
town.

LAURA
That's great to hear.

MARK
How about you?

LAURA
Well, I've just taken in the breeze
out here and have been resting my
bones. Trying to take in some sun.

Mark moves toward Laura to take Mary off Laura.

MARK
Ah, that's good. Maybe I should
take her away so you can --

LAURA
No, no. That's okay. I'm fine with
her. Besides, she's my baby now.

Mark smiles at Laura as she smiles at him.

A MUSICAL TUNE CHIME begins to play in the park. It is coming
from an ICE CREAM TRUCK.

LAURA (CONT'D)
(gets an idea)
Hey, do you hear that?

MARK
Yeah. The ice cream truck.

Laura hands Mary over to Mark.

LAURA
Here you go. What kind of flavor do
you want?

(CONTINUED)

CONTINUED: (2)

MARK

Oh ah...I'll have vanilla but I don't want Mary having any sugar. Besides, I just fed her about an hour ago.

LAURA

Oh okay, no problem. I'll be right back.

MARK

Okay.

Laura walks over to the ice cream truck which has now parked on a street outside the park.

Mark watches her as she walks toward the ice cream truck.

His point-of-view: Laura ordering two ice cream cones.

Back to Mark. He looks content and happy.

She walks back toward Mark and Mary. Once toward Mark, she hands him his vanilla ice cream cone:

LAURA

Here you go.

MARK

Thank you.

Mark tries to take out his wallet in his right pant pocket.

MARK (CONT'D)

Hold on I'll --

LAURA

No. Don't worry, it's on me.

MARK

Are you sure?

LAURA

Yeah. I don't get to do this often. Now thinking about it, I don't do this at all.

MARK

Thank you.

Laura sits back down leaning against the tree.

Mark and Laura start to eat their ice cream cones.

(CONTINUED)

CONTINUED: (3)

LAURA
 (re: Mary)
 So, is she giving you any trouble
 so far?

MARK
 Nope, except for the occasional
 crying during the night.

LAURA
 That's not bad. At least she's
 perfectly healthy and acting
 normal, she should be fine for you.

MARK
 Yes she is.

Mark and Laura continue to talk among one another while
 enjoying their ice cream.

MONTAGE

- Mark and Laura laugh and tell jokes.
- Laura begins to play with Mary. Mark plays along.

Establishing shot. The day and the moments spent are perfect.
 Mark has not felt this good since Samantha. It is taken a
 long time for him to feel this way.

DISSOLVE TO:

INT. TOWN OF GREENBURGH POLICE STATION - FRONT LOBBY - NIGHT

SUPER: **Four Months Later**

Burnham emerges walking toward the corridor as Paul sees her.
 He stands from his chair:

PAUL
 Detective?

She turns.

BURNHAM
 Ah yes Paul? Hi.

PAUL
 Hi. There's a detective in your
 office wanting to talk to you. He's
 from the NYPD with a suspect.

(CONTINUED)

CONTINUED:

BURNHAM

Okay. Thank you.

Burnham walks toward the corridor.

INT. TOWN OF GREENBURGH POLICE STATION - BURNHAM'S OFFICE -
CONTINUOUS

Burnham OPENS the door and sees two people sitting down.

One of the people is DETECTIVE CHARLES MATTERSON, mid-twenties, from the New York City Police Department (NYPD). The other person is a woman named CINDY TRABER, in her late-twenties.

MATTERSON

(turns)

Detective Burnham?

BURNHAM

Yes? Who are you?

Matterson takes out his detective badge and shows it to Burnham.

MATTERSON

Detective Charles Matterson. NYPD.
I brought a witness here. Her name
is Cindy Traber. She told me that
she has a tip on your case.

BURNHAM

How so?

MATTERSON

She's a prostitute.

BURNHAM

How did you find her?

MATTERSON

She was referenced by CPS in
Manhattan. They contacted me with
her information. They also said the
information was relevant enough to
add to your neglect report up here
in Hartsdale. So I went to pick her
up and CPS told me to send her to
you. When I told NYPD about my
activity up here, they wanted me to
help you with whatever you need
relating to this information.

(CONTINUED)

CONTINUED:

Burnham looks at Cindy.

BURNHAM

I see. Thank you. Can you wait
outside, please?

MATTERSON

Yes Detective.

Matterson OPENS the door and exits.

Cindy grows nervous as Burnham walks over to her chair to sit
down at her desk.

Burnham sits:

BURNHAM

Hello, Cindy.

CINDY

Good evening, Detective.

BURNHAM

Detective Matterson just told me
you have information for my report.

CINDY

I do.

BURNHAM

What do you know?

CINDY

I know an address to a place where
you can find more information. If
you ask the detective outside,
he'll tell you; they run a whole
ring.

BURNHAM

Where?

CINDY

In a building?

BURNHAM

A coke building? Red light sector?
What?

CINDY

Coke. Dope. Sex. Abducts.

(CONTINUED)

CONTINUED: (2)

BURNHAM

You expect me to believe that?

CINDY

Yes. I know you detectives take any piece of information with care because it's the one thing that keeps you going.

BURNHAM

It is what keeps us going but without the right piece of information the investigation begins to fall apart. Like you.

Cindy is bothered.

BURNHAM (CONT'D)

Take it with a grain of salt. I'm just telling you the truth. Do you know a name of a person or people involved?

CINDY

No.

BURNHAM

Then, how do you expect me to believe your information?

A beat. Cindy stares at Burnham.

CINDY

(chuckles)

Okay, fine. I found out by doing my job. Other bitches I work with kept talking and talking about this woman who had gotten pregnant about several months ago and decided to leave her baby around in Hartsdale because she didn't want to take care of it. I decided to tell child protective services because I felt it was the right thing to do in a situation like this. I mean shit, it ain't right to leave a baby like that to a man without letting him know, you know? Because he can be just as bad as she is.

BURNHAM

Do you remember the woman who told you?

(CONTINUED)

CONTINUED: (3)

CINDY

I do.

BURNHAM

Then you won't have a problem in identifying her for me.

CINDY

Why?

BURNHAM

To know that you're telling the truth.

CINDY

Look. Why would I waste my time here? It's dark now. I could be working but I'm not. I'm helping you. I look at it as I wouldn't waste your time as you wouldn't waste mine. You can believe me or not. Ignore the tip.

Burnham gets up from her chair:

BURNHAM

Alright, get up. Let's go.

Cindy gets up from her chair and exits with Burnham.

INT. TOWN OF GREENBURGH POLICE DEPARTMENT - DESK AREA -
CONTINUOUS

Burnham and Cindy approach Matterson.

BURNHAM

All right. We're heading to the address.

MATTERSON

Okay then.

Burnham glances at Cindy, and then continues to speak to him.

BURNHAM

She's gonna ID the woman who told her about the information.

MATTERSON

You sure?

(CONTINUED)

CONTINUED:

BURNHAM

Yes. It's the only piece of information I have right now. I gotta take whatever comes.

Burnham addresses Cindy.

BURNHAM (CONT'D)

Where is the address?

CINDY

In SoHo.

BURNHAM

Is that where they work?

CINDY

Most of them.

BURNHAM

Not all of them?

CINDY

They might be there tonight.

BURNHAM

Fine.

Burnham addresses Matterson.

BURNHAM (CONT'D)

This is all she's gonna give us. Let's go.

Burnham, Cindy, and Matterson all exit.

EXT. FDR DRIVE - LATER

The Crown Vic speeds South.

INT. BURNHAM'S CROWN VICTORIA - CONTINUOUS

Burnham is driving with Cindy sitting beside her up front. Burnham looks at her rear window. She sees MATTERSON'S GRAND AM SEDAN.

INT. MATTERSON'S GRAND AM SEDAN - CONTINUOUS

Matterson is driving following The Crown Vic.

(CONTINUED)

CONTINUED:

His point-of-view through the windshield: The Crown Vic drives toward an exit:

**EXIT 5
HOUSTON STREET
1/4 MILE**

INT. BURNHAM'S CROWN VICTORIA/MERCER STREET - MINUTES LATER

They are in SoHo. Outlandish. Outré.

BURNHAM

Looking around as she is driving:

BURNHAM
Where can I park?

Cindy looks around the street:

CINDY
You can park in the parking lot of
the building.

BURNHAM
Alright. Fine.

Burnham pulls down her window to signal Matterson to park besides The Crown Vic.

INT. MATTERSON'S GRAND AM SEDAN - CONTINUOUS

Matterson sees the signal. He drives up next to The Crown Vic.

His point-of-view: Driving besides The Crown Vic.

Back to Matterson. Pan to Burnham we see from the outside.

MATTERSON
(calling)
Where are we parking?

BURNHAM
Inside the building's parking lot.

MATTERSON
Okay.

BURNHAM
Follow me.

(CONTINUED)

CONTINUED:

He allows for her to drive ahead of him.

EXT. MERCER APARTMENT BUILDING - PARKING LOT - CONTINUOUS

Both cars park inside the empty parking spots.

We see Burnham and Cindy step out of the car. Then, Matterson walks up toward the two women.

Matterson addresses Cindy.

MATTERSON
You lead, we follow.

Cindy begins to walk as Burnham and Matterson follow.

INT. MERCER APARTMENT BUILDING - FRONT LOBBY - CONTINUOUS

Burnham, Cindy and Matterson walk toward a DOORMAN. The Doorman walks toward them.

DOORMAN
Good evening.

Burnham takes out her badge followed by Matterson.

BURNHAM
I'm Detective Barbara Burnham of
the Town of Greenburgh Police
Department.

MATTERSON
And I'm Detective Charles
Matterson. NYPD. I need for you to
answer a few questions for us.

DOORMAN
Sure.

MATTERSON
Are you aware of a Prostitute ring?
A Drug ring or possibly an Abduct
ring going on here?

DOORMAN
I open and close doors here. I
don't know anything else than that.
If there is any ring going on here,
the people running it are doing a
good job at it.

(CONTINUED)

CONTINUED:

MATTERSON

There's a ring of every kind I just mentioned going on here.

(re: Cindy)

This is one of the women involved with the rings. Have you ever seen her before?

The Doorman looks at Cindy and recognizes her.

DOORMAN

I have.

MATTERSON

Okay. Would you know how many pregnant women you have seen in the past...I'd say...four or five months?

The Doorman thinks of how to answer Matterson.

DOORMAN

Ah...I would think about a handful.

MATTERSON

Okay. What's an handful for you?

DOORMAN

I'd say four or five.

MATTERSON

Okay. Do you know any of them?

DOORMAN

Yes. I can say I do. One of them at least.

MATTERSON

Good. Do you know where the one you know lives?

DOORMAN

Yes, come with me.

INT. MERCER APARTMENT BUILDING - CORRIDOR - CONTINUOUS

Burnham, Cindy, and Matterson follow The Doorman toward an elevator.

The Doorman presses the call button so the elevator door can open.

(CONTINUED)

CONTINUED:

The elevator doors OPEN. The Doorman holds the doors open.

DOORMAN

From what I can remember, the one I
know lives on the seventeenth
floor. Apartment seventeen B.

Cindy is grows innocent. Then:

CINDY

I know the apartments.

BURNHAM

Are the rings there?

CINDY

All of them.

BURNHAM

Are you sure?

CINDY

Positive. We work out of there.
There are usually one or two men
who guard the doors from the
inside. They usually answer the
door.

BURNHAM

How are they?

CINDY

They look like business men.
Proper.

MATTERSON

We'll check there.

Matterson addresses The Doorman.

MATTERSON (CONT'D)

Thank you sir. Have a good one.

DOORMAN

You too.

INT. MERCER APARTMENT BUILDING - SEVENTEENTH FLOOR - CORRIDOR
- MINUTES LATER

DING! The elevator doors OPEN.

Burnham, Cindy, and Matterson all step out of the elevator.

(CONTINUED)

CONTINUED:

They all look around for the apartment one by one.

Matterson finds the apartment:

MATTERSON

I found it.

They all walk over to the apartment door, Burnham and Matterson LOAD their guns. Burnham addresses Cindy.

BURNHAM

You stand behind us. They know you, right?

CINDY

They do.

BURNHAM

One bad move and they'll probably kill you, right?

CINDY

Not probably. They will.

Burnham moves Cindy in back of her.

BURNHAM

Stand back.

Matterson KNOCKS.

ROSS (O.S.)

Coming.

From the inside, a man named ROSS, mid-thirties, OPENS the door.

ROSS (CONT'D)

Yes -- oh, good evening.

Ross looks at Burnham and Matterson.

ROSS (CONT'D)

Is there something wrong?

MATTERSON

Possibly. We would like to step inside the apartment for a moment.

ROSS

For what?

(CONTINUED)

CONTINUED: (2)

Burnham looks around the apartment from the outside to see if there are any people inside. She sees no one.

BURNHAM

We just want to ask you a couple of questions.

ROSS

What kind of questions?

Burnham and Matterson each takes out their badge.

BURNHAM

I'm Detective Barbara Burnham of the Town of Greenburgh Police Department. This is Detective Charles Matterson from the NYPD. He's helping me with my report. I'm trying to follow a tip about a possible person or possible people responsible in leaving a neglected infant with a young man's doorstep a few months ago.

ROSS

A neglect report? I don't know anything about that.

BURNHAM

Do you have a wife?

Ross shows his left ring finger to Burnham. He has a wedding band on.

Suddenly, a woman emerges from the bedroom. This is SASHA, in her late-twenties. She walks toward the door. Sasha looks at Burnham and Matterson.

SASHA

Honey, what's going on?

BURNHAM

Hello ma'am. Excuse me for asking, but do you have a baby inside?

SASHA

I do.

MATTERSON

We would like to see.

(CONTINUED)

CONTINUED: (3)

ROSS
 (to Sasha)
 They don't have warrants.
 (to Burnham)
 Do you have a warrant?

BURNHAM
 We don't need a warrant.

ROSS
 You're searching our apartment.

BURNHAM
 But we're not seizing anything at
 all.

ROSS
 No. You're not coming in.

Matterson hears a door OPEN from the inside.

MATTERSON
 Who else is inside?

ROSS
 That's none of your business. I'm
 sorry but we can't help you.

As Ross CLOSES the door, Cindy appears in the sight of Ross.

ROSS (CONT'D)
 Cindy!

INT. ROSS' APARTMENT - CONTINUOUS

Burnham and Matterson push OPEN the door and shove Ross and
 Sasha down to the floor as other men and women come out of
 different rooms in the apartment. Cindy stands outside
 watching the commotion happen as --

BAM! BAM! BAM! Burnham and Matterson move away from the
 gunshots.

Burnham handcuffs Ross as Matterson FIRES his gun at a man
 who tries to shoot him. BAM! BAM! BAM!

Burnham handcuffs Sasha:

BURNHAM
Cindy get in here!

Cindy runs toward Burnham.

(CONTINUED)

CONTINUED:

BURNHAM (CONT'D)
Sit on them.

Burnham goes over to help Matterson by FIRING her gun. She SHOOTs different men and women who are SHOOTING at her and Matterson. Burnham runs to the bedroom entrance and SHOOTs anyone who comes her way.

At the entrance, Burnham notices something coming from the bedroom.

This is blood. She tries to OPEN the door.

The door does not open.

BURNHAM (CONT'D)
Fuck this.

Burnham SHOOTs the door OPEN.

Her point-of-view turning into the bedroom: gory and messy. There is a YOUNG WOMAN, in her early twenties laying on the ground naked and dead.

Back to Burnham. Her face holds:

BURNHAM (CONT'D)
Matterson!

Matterson runs entering the bedroom. He sees the dead young woman.

Burnham takes off her jacket and covers the Young Woman:

BURNHAM (CONT'D)
(re: Young Woman)
Call EMT.

MATTERSON
I'm on it.

Matterson takes out his cell phone and begins to dial EMT. Burnham looks around the room as she takes in what has just occurred inside the apartment.

DISSOLVE TO:

INT. MARK'S HOUSE - BEDROOM - MORNING

Phone-filtered RINGS...

THE CORDLESS TELEPHONE

(CONTINUED)

CONTINUED:

This awakens Mark as he goes and reaches for the phone. He picks up the phone.

MARK
(into the phone)
Hello?

INT. BURNHAM'S APARTMENT - CONTINUOUS

We intercut Burnham as she is sitting on her bed tired.

BURNHAM
Morning Mark.

MARK
Morning Burnham. How are you?

BURNHAM
Tired. Listen, I called you now to tell you that we had a break in the report last night.

MARK
Really? That's good. What happened?

BURNHAM
I had been working with other police departments in the area to get some information. Last night, NYPD came to me from CPS in Manhattan with a suspect with information. The information came from a prostitute who was accompanied by a NYPD detective. She told us of the information that originated coming down from SoHo in Manhattan. We found an apartment complex on Mercer Street where the prostitute had been part of a ring that included drugs, sex and abducts. She heard from a woman she worked with about a neglected infant.

MARK
You sure it was my case?

BURNHAM
I took the best information that came my way. And besides, I'm the only one in the department with this kind of unique report.
(MORE)

(CONTINUED)

CONTINUED:

BURNHAM (CONT'D)

So, we went inside the apartment and ended up finding a young woman dead on the floor. An early autopsy showed that she had given birth a few months ago. An ID was made with the woman giving us the name Candace Donaldson. She held a residence in Scarsdale. Right now, this is what we're working from.

MARK

I understand.

A beat.

MARK (CONT'D)

Well, do you feel okay? I mean besides the fact that you sound tired.

BURNHAM

Yeah well I could use some sleep.

MARK

How about some ice cream after a few hours from sleeping?

BURNHAM

(slightly grins)

Sure. I'd like that. Where?

MARK

Carvel?

BURNHAM

That's fine by me. I'll see you there at one?

MARK

That's fine. Take care.

BURNHAM

You too.

Burnham CLOSES her phone. She looks at it for a beat. Burnham smiles from the nice gesture from Mark. She lays back in her bed and begins to fall asleep.

INT. CARVEL ICE CREAM BAKERY - DAY

Mark and Laura are sitting together in a booth as they pass the time talking and eating their ice cream. They wait for Burnham to arrive.

Mark stares at the Carvel entrance waiting for Burnham.

Outside: The Crown Vic parks as a slightly pale Burnham steps out and walks toward the Carvel Ice Cream Bakery seeing Mark through a window. Then, she enters and walks toward him.

At the booth, she sits across from Mark and Laura:

BURNHAM
Sorry I'm late.

MARK
Not a problem. Did you sleep well?

BURNHAM
Yeah I did. Thank you.

A beat.

MARK
(to Burnham)
Detective, this is my good friend
Laura Raines.
(to Laura)
Laura, this is Detective Barbara
Burnham. She's been helping me out
with the investigation.

LAURA
It's a pleasure to meet you.

Laura and Burnham shake hands:

BURNHAM
Like wise.

LAURA
Would you like some ice cream?

BURNHAM
No, I'm not in the mood for some,
but thank you.

LAURA
That's fine -- but you look a
little pale? Are you alright?

(CONTINUED)

CONTINUED:

BURNHAM

Yeah, it's okay.

Burnham looks at two glasses of water facing Mark and Laura.

BURNHAM (CONT'D)

Did any of you drink your water?

LAURA

Not at all. If you wanna take it,
go ahead.

BURNHAM

Thank you.

Burnham draws Laura's glass of water close to her. Then, she goes inside her left coat pocket to take out four small prescription bottles.

Afterwards, Burnham places them one by one on the table close to her as she OPENS each bottle to take out a pill and take with the glass of water. Laura notices the amount of pills she is taking.

LAURA

Those are a lot of pills you have
there.

Burnham looks at Mark in hesitation, and then to Laura.

BURNHAM

They're for my cancer.

LAURA

(understanding)
Oh. I see.

Burnham places the bottles back inside her left coat pocket.

BURNHAM

Mark you know, while on my drive
over here, I thought about
something I should be doing for
myself. I've decided that I'm going
to take some time off from work for
a little while. And don't worry;
I'll still work on your case.

MARK

I've said this all along, you don't
have to. Besides, you've looked
stressed out ever since I've met
you.

(CONTINUED)

CONTINUED: (2)

BURNHAM

Yeah and with last night, I just keep working so many hours like I do often.

MARK

I understand that, but understand me when I say that it's not necessary to continue my case. Mary's safe so that's all I care about. Work on your pace. It's fine.

BURNHAM

Okay. I will.

EXT. MORTON'S SUPERMARKET - ENTRANCE - LATER

LARRY

Smoking a cigarette and sitting on a crate. He looks at the passing cars.

From afar, Larry looks at Carvel.

Then, he sees Mark and Laura exit. There is a third person with them. (note: this is Burnham but Larry does not know this yet) They are all talking very casual and friendly.

ECU: Larry's eyes more attentive. Blurry. He squints to try and see the third person with Mark and Laura.

Back to Larry. He takes out his glasses and puts them on. Now he can see much better.

His point-of-view: Trying again to look at the third person with Mark and Laura. He looks and discovers it is Barbara Burnham.

Back to Larry. He is startled and jolted. Larry recognizes Burnham from some place but we do not know it at this time.

From afar, he sees Mark and Laura getting up from the table. Burnham gives Laura a business card. Laura takes the card on places it in her wallet. Larry quickly drops his cigarette on the floor and sprints back inside before Mark and Laura can notice him watching them from afar.

DISSOLVE TO:

INT. MORTON'S SUPERMARKET - AISLES - NIGHT

Wrapping up. The store has a few customers left.

LAURA

Finishes mopping the floor.

LARRY

He sees Laura from afar as he comes out from the stock room. Larry walks slowly toward her with a suspicious look on his face.

He approaches her:

LARRY

So, are you about finished?

LAURA

(suspicious)

Almost. Why?

LARRY

Ah, well I was just checking. I wanted to close soon you know. I just finished things in stock.

LAURA

I'm almost finished.

LARRY

Good, good.

Larry starts to walk away from Laura.

As he is leaving the aisle, he looks to his right:

LARRY (CONT'D)

When you're done, I want you to come to my office.

Laura stops mopping.

LAURA

Am I in trouble?

LARRY

No. I just want to speak to you about something.

Laura continues to mop.

(CONTINUED)

CONTINUED:

LAURA

Okay then. I'll be there in a few.

INT. MORTON'S SUPERMARKET - OFFICE HALLWAY - CONTINUOUS

Larry reaches his office. His hands rise into frame. They are clammy.

Larry looks around. He lingers. Larry becomes nervous.

Once again, his hands are in frame and his right hand meet the office door knob OPENING the door.

Larry enters and CLOSES the door.

EXT. MORTON'S SUPERMARKET - LARRY'S OFFICE - CONTINUOUS

Larry grows even more nervous as he waits for Laura. He OPENS the desk cabinet to take out a newspaper. Then, Larry begins to read it.

DISSOLVE TO:

LARRY'S OFFICE - MINUTES LATER

Larry finishes his newspaper. He looks out the window.

The sky is quiescent with the moonlight and stars giving its grace incorporating the night.

The door KNOCKS twice:

LARRY

Come in.

We see Laura outside. She OPENS and CLOSES the door entering the room.

She sees Larry staring at the moon from his window.

LAURA

Sir?

He turns to Laura. Larry looks at Laura with suspicion.

She grows bothered by his vision toward her.

A long beat.

(CONTINUED)

CONTINUED:

LAURA (CONT'D)
Is something wrong?

LARRY
We'll see. Sit down.

Laura sits down on a chair in front of Larry's desk.

LAURA
Okay, fire away.

LARRY
This afternoon, you went out with Mark to Carvel during your lunch hour, right?

LAURA
Yes I did.

LARRY
And when you were there with him, you were also there with a woman, right?

LAURA
Yeah. She's a detective. Her name is Detective Barbara --

LARRY
Burnham, right? Barbara Burnham.

LAURA
(suspicious)
Yes...why? Do you know her?

LARRY
Well yes and no. I met her once. I don't think she remembers me much though.

He turns toward the direction of the window again. Larry starts to breathe heftily.

LAURA
(concerned)
Larry, you okay?

He turns around toward her direction and addresses her.

LARRY
(coughs)
Ummm...yeah.

(CONTINUED)

CONTINUED: (2)

Larry comes to collect his breath again as Laura is still concerned. She waits for him to speak again.

A long beat.

Larry is calm now. Laura decides to get up from the chair:

LAURA
Sir, I'm tired. If that was all,
I'll see you --

LARRY
Sit down...

LAURA
Sit down? For what? What do you
have to tell me?

LARRY
(irritated)
Sit down and I'll tell you.

LAURA
What is it that you have to tell
me? I'm really tired and I want to
go home and get some --

He SLAMS his hands on his desk.

LARRY
I said sit down!

Slowly, Larry gets up from his chair and stares irately at
Laura.

LARRY (CONT'D)
Sit your ass down, now.

She does not test Larry and sits back down on the chair.

LAURA
Do you have a problem with
something?

LARRY
To be frank, I have a problem with
everything.

LAURA
What's the problem?

A beat.

(CONTINUED)

CONTINUED: (3)

When he is calm, he looks at Laura.

LARRY
Laura, I am sorry.

LAURA
None taken.

LARRY
I know what I just did was callous,
but it is warranted.

A beat.

Larry lounges back on his chair.

LARRY (CONT'D)
You know, there are places we go
and bridges we cross that can never
bring back what is disgraceful and
disdaining. I know that what I'm
about to tell you is something you
think you shouldn't know, but since
you met that woman today, I'm going
to tell you something about her and
I that I've been keeping a secret
from everyone all this time.

A beat.

LARRY (CONT'D)
Today, the woman you met, Barbara,
was a woman, like I said before,
who I met once but, when I saw her
today, I thought I was going to
die.

Now, Laura lounges back on her chair.

LAURA
What are you talking about?

LARRY
What did you talk with her at lunch
about?

LAURA
I don't think that's any of your
business.

LARRY
I'll ask again. What did you talk
to her at lunch about?

(CONTINUED)

CONTINUED: (4)

LAURA

Did you not hear me? I don't think that's any of your business.

LARRY

Very well. How about if I guess?

LAURA

If that's what you want to do, go right ahead. I don't know how you would know what we were talking about though but, be my guest.

LARRY

Fine. I'll guess perfection.

LAURA

I doubt it.

LARRY

Fine. Did she talk to you about her being sick?

LAURA

(surprised)

Well yes, she did talk about being sick -- but I want to know where are you getting at? What do you want to tell me?

LARRY

Well I know she has something. A Cold? A Virus?

She stares directly at him as she leans forward to his direction.

LAURA

What are you getting at?

LARRY

(dead on)

That depends. What kind of illness does she have?

LAURA

She's sick. Now stop tiptoeing. How do you know her? What do you know?

LARRY

(not giving in)

What kind?

(CONTINUED)

CONTINUED: (5)

LAURA
(frustrated)
Cancer kind. Now tell me how you
know her?

LARRY
(slightly chuckles)
Alright, alright. Cancer kind she
said? That's what she told you?

LAURA
Yeah but she didn't tell me what
kind of cancer. All I know is that
it made her look really pale. She
also said she's gonna take it
easier on herself now since her
condition has worsened.

LARRY
(smart ass)
Hmm. I should of done that.

LAURA
Done what?

LARRY
Take it easier and definitely go on
to take care of my ailing self.

LAURA
Well no one is stopping you from
taking it easier.

LARRY
(slightly chuckles)
Really? I can name two kinds of
people who are stopping me. Doctors
and pharmacists.

Larry sits up in his chair to continue to talk with Laura.

LARRY (CONT'D)
You know, to think that up to this
point you think that I'm talking
about taking it easier on my
workload.

LAURA
What do you mean?

LARRY
What I mean is...

(CONTINUED)

CONTINUED: (6)

A beat.

LARRY (CONT'D)
I'm HIV positive.

She is in incredulousness. Laura sits back in her chair.

LAURA
I'm sorry.

LARRY
Yes well, the truth is inevitable.
I am dying, and quite slow at that.

A beat.

LARRY (CONT'D)
You know, I've had this damn thing
for five years now and it's been
with my control that I've held out
so long. When I first found out
about it, I thought I was going to
become homeless and die dirt poor.

He stares at his desk.

LARRY (CONT'D)
But then I came into some money.

LAURA
Money?

LARRY
Yes. Money to take care of myself,
money I could use to live longer.

DISSOLVE TO:

FLASHBACK - EXT. JONES BEACH - BOARDWALK - NIGHT

SUPER: Nassau County, New York - Jones Beach

It is a hot summer. The night is alive. Jazz music is playing
from afar. The breeze coming from the ocean cools off those
walking on the boardwalk.

Larry is walking on the boardwalk. He is looking at people
passing by him. Over this:

LARRY (V.O.)
It was a beautiful hot night at the
border walk at Jones Beach.
(MORE)

(CONTINUED)

CONTINUED:

LARRY (V.O.) (CONT'D)
I went down there for sometime to
relax from work.

DISSOLVE TO:

INT. O'MALLEY'S PUB - BAR - NIGHT

Loud classic rock music plays. Larry drinks a shot. He then
looks around the pub relishing its eidos. Over this:

LARRY (V.O.)
I had been at O'Malley's Pub also
that night. It was the first time I
saw Barbara.

His point-of-view: A pregnant Burnham sitting with a group of
other detectives. The detectives are drinking around of beers
as Burnham is drinking a cranberry juice. Larry looks at
Burnham's frame to realize she is pregnant. Over this:

LARRY (V.O.) (CONT'D)
She was talking and having fun with
a few friends of hers from the
force. Before working for the Town
of Greenburgh Police Department,
she worked with the Nassau County
Police Department. Something was
noticeable though. All of her
friends had been drinking beers and
she wasn't.

Back to Larry. His look holds. Over this:

LARRY (V.O.) (CONT'D)
It was then I realized looking at
her body that she was at least a
few months pregnant. I also thought
to myself, "I've never seen such a
beautiful woman." I had to quickly
get over that though because I
wasn't there to dream. I was there
to get paid.

DISSOLVE TO:

BAR - LATER

The pub is about empty. A few people are still there
listening to music and drinking.

Burnham is left to her cranberry juice and no one else.

(CONTINUED)

CONTINUED:

Larry finishes his last shot. He had about five. Then, Larry stands to approach Burnham. Over this:

LARRY (V.O.)

I waited for people to leave the pub before I made my move. I had told the bartender to spike her cranberry juice so I could do my job. I paid him of course but it wasn't easy. The asshole wanted twice of what I was offering him just in case anything ever went wrong. I agreed with him and gave him what he wanted. I was in no liberty to argue and I needed this task to be done.

He begins to talk with her by saying a nice comment. Burnham likes Larry's comment and asks him to sit down and talk with her. Over this:

LARRY (V.O.) (CONT'D)

I approached her by starting a kind conversation. From the moment I said a nice comment to her, she was hooked on me. I sat with her to talk afterwards and talked for at least an hour or so.

They continue talking casually with one another enjoying each other's company as...

DISSOLVE TO:

INT. MOTEL ROOM - LATER

A beat. Burnham is unconscious. She is completely naked on a bed.

Larry is wearing his clothes, wearing plastic gloves on his hands, and has no shoes on. Instead, he is wearing his socks to cover his feet. Over this:

LARRY (V.O.)

After that, I decided to take her back to a motel I was staying at and well, I did my job.

Larry goes toward Burnham's clothes and takes out her wallet out of her left pant pocket. He FLIPS through back and forth to find a white piece of paper. This is her paycheck.

(CONTINUED)

CONTINUED:

When Larry discovers the paycheck, he takes it out and looks at the address.

A beat. He looks at Burnham.

DISSOLVE TO:

INT. BURNHAM'S APARTMENT - NASSAU COUNTY - CORRIDOR - DAWN

Cold. Burnham is covered with a blanket and has her clothes beside her. She wakes up unaware of her surroundings. Over this:

LARRY (V.O.)
The next morning I left her in
front of her apartment door. She
had been well taken care of.

Burnham digs quickly through her clothes to find her apartment keys.

In her right pant pocket, she finds them. Burnham's right hand with the apartment keys rise into frame to meet the door knob and OPEN the door.

Looking from side to side, she enters quickly and CLOSES the door SHUT. Over this:

LARRY (V.O.) (CONT'D)
I made sure she was. After that
morning, I had never seen her again
until this afternoon.

END OF FLASHBACK.

DISSOLVE TO:

INT. MORTON'S SUPERMARKET - LARRY'S OFFICE - NIGHT

Laura is staring at Larry. She is in complete shock.

LARRY
You know the owner of Morton's?

She does not answer.

LARRY (CONT'D)
Well, his name was Carl Morton.

FLASHBACK - INT. MORTON'S HEADQUARTERS - CARL'S OFFICE - DAY

SUPER: **Philadelphia, Pennsylvania**

CARL MORTON, in his late forties, neat and presentable. He is reading through annual reports of all personnel managers at Morton's Supermarket. Over this:

LARRY (V.O.)
Barbara was married to him for
eight years.

DISSOLVE TO:

INT. MORTON'S SUPERMARKET - LARRY'S OFFICE - DAY

Larry is on the phone with his reading glasses looking at incoming inventory. Over this:

LARRY (V.O.)
As you know, he is no longer with us. However before he died, he spoke to me. He offered me "The Deal". I couldn't turn down. I needed the money. "The Deal" was fifty thousand to do one job, rape his ex-wife Barbara. He knew what I had. It's the reason why he called me. He didn't want to kill her instantly. He wanted to kill her slowly. He told me that she ran away after the divorce. She perhaps was going to take what she got in the prenuptial and start a new life. I had received a phone call from Carl days after the divorce was filed. Like I said before, I was in need for money and he knew it from the tone of my voice. So, I agreed.

END OF FLASHBACK.

DISSOLVE TO:

INT. MORTON'S SUPERMARKET - LARRY'S OFFICE - NIGHT

Laura is stoned.

(CONTINUED)

CONTINUED:

LARRY

The deal was great for me because I thought I could continue living.

A beat.

LARRY (CONT'D)

I don't know. I thought to myself maybe something good would come up for me if I did that job. The truth is that nothing good has come since. I'm not better from my sickness than what I did when I did it...but I don't regret doing what I did. It was damn good money at that and best of all, I still got a little bit of that money left.

She is revolted. Laura cannot believe what she has just heard. She tries to collect her thoughts:

LAURA

Why would you do this? You're HIV positive.

LARRY

(careless)
And?

LAURA

(disgusted)
How could you?

LARRY

It was quite simple really. For Barbara, the second she decided to leave her husband was the second everything after that would go on to ruin her. Not even her good for nothing friends could stop me from what I did to her. Carl even paid them off to allow me to fuck her and jet right out of there. She never dared to go to the police about it or else she'd lose her job and be without any work. She'd be ashamed. Why do you think so didn't tell you right there and then back in Carvel? It's because she's ashamed.

Laura begins to tear up and take in the speech from Larry.

(CONTINUED)

CONTINUED: (2)

He looks at her tear up. Larry does not think nothing of her emotion.

FLASHBACK - EXT. O'MALLEY'S PUB - PARKING LOT - DAY

Larry is talking with Burnham's friends. These are the same friends she had drinks with the night of the date rape. Over this:

LARRY (V.O.)

A month after the rape, I used those good for nothing friends of hers to find out who the father to Burnham's baby was. The reason why I did this was because soon after I did the job, that dream I had about her being the most beautiful woman I had ever seen came back to haunt me. I thought I could have a shot in getting with her. But in any case, one of them told me that she went to a cryobank to have a baby because she wanted to start a new life. That's when Carl didn't want and I stopped. You can say he knew his wife too well. Overall, the reason why the divorce happened was mainly because of the future.

DISSOLVE TO:

EXT. CRYOBANK - LATER

SUPER: **Great Neck, New York**

A SECRETARY is sitting on a bench with Larry telling him all about Barbara's visit and the identity of the father.

He gives the secretary a small yellow envelope. Inside the envelope is bribe money containing three-thousand dollars. Over this:

LARRY (V.O.)

After one of her friends told me she went to a cryobank to conceive, I went to the place she went to and bribed a secretary there to find out the identity of the father. She told me it had been from a young man from Westchester County...and that his name was Mark Hopkins.

(CONTINUED)

CONTINUED:

END OF FLASHBACK.

DISSOLVE TO:

INT. MORTON'S SUPERMARKET - LARRY'S OFFICE - NIGHT

Larry is still looking at Laura while talking. She stares at him in seriousness.

LARRY

Mark is the father to Burnham's baby.

Laura is shocked.

LAURA

No...

LARRY

(frank)

Yes. You can thank Carl Morton for being the mastermind to all this.

LAURA

You knew this whole time about all of this? Why did you keep this a secret for so long?

LARRY

Because I felt like it.

LAURA

(cut the crap)

Because you felt like it?

LARRY

Yes.

LAURA

I doubt it.

She stands from her chair and begins to bring herself back together.

LARRY

If you only knew.

LAURA

If I only knew what? That you kept something from an innocent young man --

(CONTINUED)

CONTINUED:

LARRY

Innocent so much that needed to donate sperm to get money.

LAURA

Because he was and still is on the verge of going poor! Can you blame him?!

LARRY

He is an unfortunate victim in all of this. What I've been through.

LAURA

And what have you been through? Hard times? No love life? What?

LARRY

More.

LAURA

(not missing a beat)
What more?

LARRY

Everything under the sun. I don't need to talk to you about it at all.

LAURA

You don't have to talk to me about it at all? You decided to tell me about this mess.

LARRY

It's not a mess. It was just a job.

Laura SLAMS her hands on Larry's desk.

LAURA

A job? You raped her! You let greed take over you! You're right. It's not a mess, it's an conspiracy.

He rises from his chair and looks directly at her.

LARRY

Call it whatever you want and I did. I let greed take over me but, it's the kind of greed that makes the world go round.

(CONTINUED)

CONTINUED: (2)

Laura turns away from Larry and walks to the door. He quickly walks toward her. Laura turns toward Larry. He draws closer to her.

LARRY (CONT'D)

Let me make myself clear. I know you. I know that you're a sneaky little bitch who was going to start to connect the dots sooner or later and if it wasn't you, it was going to be Barbara who was going to eventually connect the dots and let everyone here know about what happen. If you go on to make it known to Barbara that I'm here, I'll make sure that there is not much for you to stand for.

LAURA

(dead on)

I would love to see you try something on me.

LARRY

Are you challenging me?

LAURA

Only if you're looking for one. If you want to do something, do it now.

Laura pushes Larry. He goes back a few steps.

LAURA (CONT'D)

Do it. What are you afraid of? You want to kill me? Do you have a fucking gun in your desk? Do it. Do it! What do you wanna do?

He is settle.

LARRY

Nothing.

(cut the crap)

I won't do nothing. Do you understand?

Laura closes her eyes for a moment. A beat. Then, she opens her eyes:

LAURA

I understand I don't have to tell anyone anything. You know why?

(MORE)

(CONTINUED)

CONTINUED: (3)

LAURA (CONT'D)

Because you don't know how much I know about struggle. Why do you think I got into this fucking job? It wasn't because I was happy. You think I wanted this? Life wanted this for me. God wanted this for me. He makes the decisions. I can choose one way and he'll guide me to another direction. He wants me to struggle. I don't know why. It's part of nature. My theory is no justification for any wrongdoing in my life, it's just the way things have ended up for me. It's a reality. All my life, you know what I've been? I've been virulent. I've been tired. I'm both now but, I have the capability to keep the struggle inside. There are thorns, and needles, and spikes, and poison, and vile all embodied through the walls of my heart and flux through my veins. And do you know what? As all of that is inside me, I still know what's best. I would never let greed take over me no matter how much struggle I've had in my life or how much I have been tempted.

Laura takes a big step back from Larry.

LAURA (CONT'D)

But hey, people are different. You're different, and what's worst is that you don't even know it. You don't even know what evil is. What you did makes me sick. What you did is evil. The only way I know this is by life telling me so. I could have never imagined evil as you just told me. Now I know. Life tells me people are different.

A beat.

LAURA (CONT'D)

Sir, I want to thank you for telling me everything because I never thought people could be more evil than evil itself.

He stands silent. Larry looks like a scowled child.

(CONTINUED)

CONTINUED: (4)

She leaves him where he stands and turns around toward the door. Laura exits CLOSING the door in the process.

Larry looks at the door and remains silent. He does not move a muscle.

DISSOLVE TO:

EXT. LAURA'S APARTMENT BUILDING - NIGHT

Laura parks her TOYOTA COROLLA into an empty parking spot in front of her apartment building. We see her step out of the car and run inside the building.

INT. LAURA'S APARTMENT BUILDING - CORRIDOR - CONTINUOUS

Laura runs toward the elevator. She presses the call button to open the elevator door.

A long beat. The elevator is not working. Laura does not have the patience to wait. She decides to run up the stairs.

INT. LAURA'S APARTMENT - CONTINUOUS

Its pitch black. Street lights peak through the apartment windows giving the only appearance of light. Laura kicks the door SHUT as she takes off her jacket and throws it on a chair near the door.

She runs toward a work desk in the living room and scrambles to first get two post-its and pen to write with. Laura cannot see and turns ON a lamp on the desk. Right next to the lamp are a few post-its and pen. Laura writes down some information that the audience is not able to see on both the post-its. After she is done writing, she takes out a tape recorder and a blank audio tape inside a drawer. Once she places the tape recorder down on the table, she places the blank audio tape inside the tape recorder and PRESSES down to begin recording her speech.

DISSOLVE TO:

LAURA'S APARTMENT - EARLY MORNING

Restless and growing pale, Laura looks like a complete mess. She digs into her pockets to find her wallet. Laura finds her wallet in her right pant pocket and takes the wallet out. She jumbles through to find a business card. It is a business card containing Burnham's contact information.

(CONTINUED)

CONTINUED:

(note: This is the business card Burnham had given Laura during lunch at Carvel.) When Laura finds it, she takes the business card out which rises into frame.

Her point-of-view: The description of the business card:

DETECTIVE BARBARA BURNHAM
Town of Greenburgh Police Department
188 Tarrytown Road #2
White Plains, New York 10607
Office: (914)-555-6387
Cell: (914)-555-1018

Back to Laura. Her look holds.

Laura runs toward her cordless telephone which is on top of the television. She grabs the telephone and runs back to her work desk.

Laura takes the business card to meet the light of the lamp as she begins to look at the number on the card.

She takes the cordless telephone and begins to dial Burnham's cell phone number.

INT. BURNHAM'S APARTMENT - CONTINUOUS

Quiescence. We find Burnham soundly asleep.

THE CELL PHONE

The phone is on her night stand. It begins to light up and RING.

She awakes from the RINGING sound of the cell phone. Burnham reaches toward her night stand and picks up the phone.

She picks up her cell phone and listens without speaking.

A beat:

LAURA'S VOICE
 ...Hello?

BURNHAM
 Hello. Who's this?

Another beat.

LAURA'S VOICE
 Barbara?

(CONTINUED)

CONTINUED:

BURNHAM

Yes. Who's this?

Burnham gives Laura another beat, and then:

BURNHAM (CONT'D)

Who is this?

INT. LAURA'S APARTMENT - CONTINUOUS

We intercut Laura, sitting in her desk, and very hesitant. She pulls the phone closer to her ear. Finally:

LAURA

This is Laura, Laura Raines.

BURNHAM

Laura? Why are you calling me this late? Is there something wrong?

LAURA

I need your help.

BURNHAM

Help? With what?

LAURA

I never wanted to get involved, but by meeting you I have gotten myself into a situation I never wanted to be in.

A beat.

INT. BURNHAM'S APARTMENT - CONTINUOUS

Burnham rises from her bed to sit comfortably.

BURNHAM

What are you talking about?

LAURA

I can't tell you about it over the phone. I need for you to come over to my apartment.

BURNHAM

What's going on? Why can't you tell me over the --

(CONTINUED)

CONTINUED:

LAURA

I can't. I -- I can't over the phone. I need you here. In my apartment to talk about it. I don't trust anyone right now. I don't know if my life is in danger.

BURNHAM

Danger? From who?

LAURA

My address is fourteen, fifty-six Boldwyn Drive. Steinbach Plaza.

BURNHAM

Laura --

LAURA

Please. I'll tell you everything when you get here. Everything I know is about you and about Mark and about Mary.

Burnham is suspicious. She does not understand Laura's words.

BURNHAM

Okay. I'll be there in twenty minutes. Boldwyn isn't far from me.

LAURA

Call me when you're out front.

BURNHAM

I will.

Burnham CLOSES her cell phone anxiously. Then, she gets out from her bed and walks toward her bathroom.

INT. BURNHAM'S CROWN VICTORIA/BOLDWYN DRIVE - MINUTES LATER

The street looks slightly wet due to some light rain.

BURNHAM

Driving slowly down the street looking for an empty parking spot.

Her point-of-view through the windshield of different cars parked along the street. Ahead, there is an empty parking spot between two cars across from Laura's apartment building.

Back to Burnham. She drives toward the spot and parks.

(CONTINUED)

CONTINUED:

Once parked, Burnham takes out her cell phone and looks through her recent calls to find Laura's phone number as the last recent call. She presses SEND.

Phone-filtered RINGS. Connection; Laura's voice:

LAURA'S VOICE
Barbara?

BURNHAM
I'm here.

LAURA'S VOICE
Come out front.

Burnham steps out of the car.

EXT. LAURA'S APARTMENT BUILDING - HALLWAY - CONTINUOUS

Burnham looks both ways as she crosses the street to reach the hallway.

Laura is still on the line.

BURNHAM
I'm here.

LAURA'S VOICE
Come on in. I'm on the second floor.

BEEP! The door of the apartment building UNLOCKS.

Burnham CLOSES her cell phone and enters.

INT. LAURA'S APARTMENT - CONTINUOUS

From the inside, Laura sees Burnham coming up the stairs:

LAURA
(whispers)
Barbara?

Burnham hears Laura's whisper from the top of the stairs and walks toward her.

LAURA (CONT'D)
You have to whisper here.

(CONTINUED)

CONTINUED:

BURNHAM
(whispers)
Okay.

Burnham reaches Laura's apartment.

LAURA
Come in.

Laura moves away from the door as Burnham enters. Then, Laura CLOSSES the door.

Burnham follows Laura to the living room as Laura turns ON the lamp that can bring light to the room.

The light is dim but still bright enough for one to move. Burnham sits on a sofa as Laura sits besides her.

BURNHAM
Laura, what the hell is going on?

LAURA
I'm sorry I got you out of your sleep for this but Larry, he spoke with me about information you should know about.

BURNHAM
Who?

LAURA
Larry. My boss. He told me that he knew you. He saw Mark, you and I talking today in Carvel and asked about you. He asked about how you were and if you were sick.

BURNHAM
What did you tell him?

LAURA
I told him it was none of his business but, he knew that you have HIV and knows who gave it to you.

Burnham suddenly is stoned. She begins to piece together whose responsible in date raping her that night in O'Malley's Pub.

LAURA (CONT'D)
He told me it happened with a date rape that you left unreported one night while you were --

(CONTINUED)

CONTINUED: (2)

BURNHAM
(hysterical)
Oh my god!

Laura tries to conform Burnham.

LAURA
Barbara...

BURNHAM
Oh my god!

LAURA
Barbara, he told me it was
part of a divorce gone wrong
between you and your husband
Carl.

BURNHAM
Oh my god! I -- I -- don't --
I can't believe you! Don't
talk! No, no, no -- how could
you know?!

BURNHAM (CONT'D)
Carl?! Gone wrong?! What did he
do?!

LAURA
He knew where you ran to after the
divorce and didn't want you to take
the prenuptial and live a happy
life. He offered Larry fifty
thousand to do this to you. Larry
is HIV positive. Your ex-husband
knew that and didn't want to kill
you instantly but slowly. From what
I can gather, if you weren't going
to live life happy with him, you
weren't going to live life happy
either.

Laura looks towards another direction.

LAURA (CONT'D)
It was greed at it's best.

BURNHAM
Greed?! It was murder!

Burnham tries to calm herself, however she now begins to
tear up.

BURNHAM (CONT'D)
Who else knows about this?

(CONTINUED)

CONTINUED: (3)

LAURA

All of the friends you had at the Police Department down in Nassau County. Larry bribed them as part of "The Deal" as your ex-husband proposed it to Larry called it.

Burnham now remembers what she did three weeks after she was raped by Larry.

FLASHBACK - INT. BROOKHAVEN MEMORIAL HOSPITAL - DOCTOR'S OFFICE - DAY

Burnham is sitting with a DOCTOR, a male, discussing results of a recent checkup and blood test.

BURNHAM (V.O.)

Three weeks after the rape, I decided to visit the doctor about my health. The day I went back to discuss the results of my checkup and blood test, the doctor discovered something life changing. On that test, it showed that I became HIV positive. He noticed that I had gotten raped, but was very nice about it and didn't tell anyone. The doctor even gave me prescription medication to make sure Mary wouldn't contract the virus during the pregnancy.

DISSOLVE TO:

INT. CRYOBANK - CORRIDOR - LATER

Burnham is talking with a secretary about paper work. (note: this is the same secretary who was bribed by Larry)

BURNHAM (V.O.)

Soon after I discovered that I had HIV, I decided to obtain information about the sperm donor I took for my pregnancy.

Burnham looks through the paper work. Over this:

BURNHAM (V.O.) (CONT'D)

I went back to the cryobank and a secretary gave me the identity of the donor.

(MORE)

(CONTINUED)

CONTINUED:

BURNHAM (V.O.) (CONT'D)

It was then that I found out it was Mark. The paper work said his name Mark Hopkins.

DISSOLVE TO:

INT. LAW FIRM OFFICE - LATER

Burnham is signing papers with a LAWYER, a male, in his fifties.

BURNHAM (V.O.)

After I found out Mark was the father, I went to my lawyer to develop a testamentary trust as part of my testamentary will. It would guarantee everything for the man and daughter I never knew heaven forbid I'd die while giving birth to Mary or anytime after that.

END OF FLASHBACK.

DISSOLVE TO:

INT. LAURA'S APARTMENT - EARLY MORNING

Laura understands Burnham's confession of being the mother to Mary.

LAURA

You kept this from him this entire time? You started a whole conspiracy about the baby being neglected and she was yours from the start?

Burnham looks to another direction.

BURNHAM

Yes...this whole time she was mine and she's still mine and will always be mine. I also didn't want to go into the life of this young man abruptly and say "Look, I'm the mother of the baby you helped make".

(CONTINUED)

CONTINUED:

LAURA

But you started a silly conspiracy.
You fooled a lot of people. You
filed a report. Paper work on this.

(remembering)

Last night's tip that you went to,
was that --

BURNHAM

Yes. I orchestrated that tip I went
to last night. I only did it so he
wouldn't ever have a reason to
investigate on his own that he and
I help make Mary. I wasn't getting
anywhere. I was running out of
ideas and options. If I didn't come
up with something by now, he would
go to another detective and have
them investigate it and then things
would go down hill.

Burnham gets up from the sofa and starts to walk around.

BURNHAM (CONT'D)

Now I did what I did for good
reason. I was depressed after I
gave birth, what was I suppose to
do?

LAURA

Speak to someone. It would have
been better than to create such a
conspiracy.

BURNHAM

Who? Him? It was Mary and I, no one
else. No friends. No trustees. No
one.

DISSOLVE TO:

FLASHBACK - EXT. BROOKHAVEN MEMORIAL HOSPITAL - DAY

Establishing shot.

Well dressed and presentable, Burnham is carrying Mary out of
the hospital as she enters a taxi.

BURNHAM (V.O.)

Days after the birth, I went
through PND, postnatal depression.
(MORE)

(CONTINUED)

CONTINUED:

BURNHAM (V.O.) (CONT'D)
I wasn't as thrilled to carry a
baby in my arms as much as I would
have like to.

DISSOLVE TO:

INT. INTERSTATE 87 - LATER

The taxi races toward Westchester County.

INT. TAXI - CONTINUOUS

Burnham is looking outside the window. Then, she looks down
at Mary.

BURNHAM (V.O.)
When you're depressed, you feel
like you have no hope. I didn't
want to treat Mary wrong because
she didn't deserve it so I decided
to deliver Mary to Mark.

END OF FLASHBACK.

DISSOLVE TO:

INT. LAURA'S APARTMENT - EARLY MORNING

Burnham sits back down on the sofa and tries to get a hold of
herself as Laura watches now sadden.

LAURA
You blame your depression by
fooling an innocent man this whole
time and other people in the
process?

BURNHAM
If that's how you want to look at
it.

LAURA
There's no way of looking at it. It
happened. That's the way it is. I'm
just looking at the fact that you
had put this man through a lot and
for what?

(CONTINUED)

CONTINUED:

BURNHAM

You don't think I regret what I did. I just needed time to think.

LAURA

Its four months now. How much more do you need to think?

BURNHAM

I don't need this.

Burnham stands.

LAURA

You don't need what?

Laura stands.

BURNHAM

This -- This argument about whether I did the right thing or not.

LAURA

Yes you do. You fooled everyone.

BURNHAM

I fooled him. If people like you wanted to grow concerned then that is simply on you.

LAURA

And Jodie?

BURNHAM

What about her? She and you wanted to be --

LAURA

What? Fooled? No, no. Jodie and I were there for him when you weren't. You just messed with him and told him only what you thought he should know. You fostered a body of lies and you can't even tell him that you're the mother.

BURNHAM

That's right. I'm the mother, not you. With all due respect, I'm sorry that you got involved in this.

(MORE)

(CONTINUED)

CONTINUED: (2)

BURNHAM (CONT'D)

Thank you for telling me what you know but I really don't want to hear your opinion about what I should have done or not have done. There are things in this world we must do. Some good. Some bad but, I did them for what I felt was right at the time. From creating bogus investigations to killing others to creating alibis, I did it all while I tried to decide when I was going to or if was ever going to tell him. I mean, I'm sure you've done things in your life that were wrong.

LAURA

I've never done anything sick or selfish.

BURNHAM

(naive)

I'm not selfish.

LAURA

You're not? You didn't do what you have done because it was for the best interest for yourself? You lied to him about Mary.

BURNHAM

I'm not selfish --

LAURA

Then what? What are you?

BURNHAM

(nods)

I did it out of necessity.

LAURA

Necessity?

BURNHAM

That's right. For all its worth, that's why I did it. I wasn't ready to jump into this man's life who I never knew. Not to mention he is over ten, fifteen years older than I am. What's it worth to bombard this information onto him?

(CONTINUED)

CONTINUED: (3)

LAURA

That doesn't matter. He deserved to know.

BURNHAM

True but, with everything that happened with me during the pregnancy and not being sure, I could have gone to him. However, I didn't because I wanted time for myself. It's not selfish. People might think --

LAURA

Might think? No, it is.

BURNHAM

People might think it is but it's not. No matter what, it's a personal choice.

LAURA

That's your choice to make?

BURNHAM

(cut the shit)

Yeah -- as matter of fact, lay it out for me Laura. What is it? What would you have done, huh? You have no idea about me and you think it is so simple for everyone to do what you think everyone should do so come on, tell me what I should have done?

A long beat.

LAURA

(thinking, truthful)

I...I don't know -- I don't know. I apologize.

BURNHAM

No, if you have something --

LAURA

I don't know. I'm sorry.

Laura walks over to her desk and grabs a tape she recorded. Then, she walks back to Burnham.

(CONTINUED)

CONTINUED: (4)

LAURA (CONT'D)

I've been working on this tape all night. It's a recording to Mark about what Larry has told me.

Laura hands the tape over to Burnham:

LAURA (CONT'D)

I recorded everything I know hoping he'll understand.

Burnham looks at the tape for a moment, then looks back at Laura.

BURNHAM

Why don't we go and tell him ourselves?

LAURA

Larry wouldn't allow me to tell Mark.

BURNHAM

What the hell are you talking about?

LAURA

He doesn't look like a sane man. He'd probably kill me if I told him what I know.

BURNHAM

If we can get to Mark first, then nothing has to happen.

LAURA

Barbara, this man has no reserves. To him, God has washed his hands from him. By telling Mark all this, he probably won't want to go to work this morning and if that happens, then he'll probably go looking to kill you and I.

BURNHAM

Okay then. I believe you but we've got nothing going to lose.

LAURA

He has everything going to lose. No matter what, we have to get the tape to him because he deserves to know.

(CONTINUED)

CONTINUED: (5)

BURNHAM

Alright then but, how are you going to do that?

LAURA

I have someone who I can call. She can make sure he gets the tape. After that, we can flee the area. I don't know for how long. Depending on how hot it is, we'd need to be away for a while.

Laura takes the tape from Burnham's hands and goes to sit near the desk.

LAURA (CONT'D)

I'll leave it up to you to figure out how you want to tell him about your involvement.

Laura takes out the tape recorder and inserts the tape inside. Burnham is hesitant.

A beat.

Next, she walks over to Laura and stands in front of her. Laura presses RECORD on the tape recorder.

DISSOLVE TO:

INT. BURNHAM'S APARTMENT - DAWN

Laura is sitting down on a sofa in Burnham's living room with a small brown box and a roll of duct tape. Burnham is in her bedroom stuffing some clothes for herself into a black duffle bag. Then, she gathers the testamentary trust and testamentary will papers and a poem she has very personal to her. The poem's title is covered by Burnham's hand:

LAURA (O.S.)

Come on! It's getting late! I told her that we would be there in fifteen minutes at Ridge Road.

BURNHAM

Okay, I'm coming!

Burnham walks out of her bedroom and toward the front door of the apartment with her clothes in a black duffle bag, the papers, and the poem. Laura stands up and confronts Burnham by OPENING the box.

(CONTINUED)

CONTINUED:

Once Burnham places the papers and poem inside, Laura places one written post-it on top of the poem and one written post-it on top of the box. Afterwards, she CLOSES the box and tapes the top of the box and the sides of the box with the duct tape.

BURNHAM (CONT'D)
 Alright, let's go.

INT. BURNHAM'S CROWN VICTORIA - MOMENTS LATER

Burnham and Laura are both inside. Burnham turns ON The Crown Vic and drives out of the parking spot.

EXT. RIDGE ROAD COUNTY PARK - MINUTES LATER

No one is around walking or lurking the park.

INT. BURNHAM'S CROWN VICTORIA - CONTINUOUS

Laura has the box on her lap and looks for a TOYOTA CAMRY. She sees a car ahead next to some trees.

LAURA
 (directs)
 Up there.

Burnham's point-of-view through the windshield: the trees, the river streaming and then, the Toyota Camry.

Back to Burnham. She FLASHES her front lights as she parks in back of the Toyota Camry. Burnham turns OFF the car and looks at Laura. They both OPEN their door to get out of the car and walk up to the front passenger side of the Toyota Camry. Laura is carrying the box.

INT. THE WOMAN'S TOYOTA CAMRY - CONTINUOUS

There is a person inside the driver's seat. This person is to be referred to as "THE WOMAN". (note: WE DON'T SEE HER FACE THROUGH THE SCENE.)

The Woman sees Burnham and Laura coming toward the passenger side of the car. She pulls down the front passenger side window.

EXT. THE WOMAN'S TOYOTA CAMRY/RIDGE ROAD COUNTY PARK -
CONTINUOUS

Laura stands in front of the front passenger side window beside Burnham. Laura looks around the area to see if anyone is watching them. There is no one.

LAURA

(to The Woman)

Thank you. I apologize for calling you this late but, there wasn't anyone else I could have called and would have done this for me.

Laura hands the box over to The Woman.

LAURA (CONT'D)

Right on top of the box, I have very explicit directions for you. You will be responsible at this point for everything that goes on after we leave here dealing in the contents inside this box. You need to protect this box by all means. Do you understand?

The Woman nods her head in agreement.

Burnham takes out her SIG-Sauer P229 Pistol from her gun holster. Then, she gives The Woman the pistol:

BURNHAM

Here's a gun for you to use just in case anyone gives you a problem. It's simple to use. Pull back the slide and load the chamber. Pull back into place, point and shoot.

The Woman places the pistol on top of the box.

LAURA

Again, follow through with the directions given there and everything and everyone will be alright. Trust us.

Laura looks at The Woman for a moment.

A long beat.

Finally:

(CONTINUED)

CONTINUED:

LAURA (CONT'D)

(sad)

Okay. We're gonna go now.

Burnham looks at Laura and The Woman in melancholy. Laura and Burnham now head back to The Crown Vic.

The Woman turns ON the car and drives off out of the park.

EXT. RIDGE ROAD COUNTY PARK - CONTINUOUS

As The Woman drives off, Burnham and Laura watch the Toyota Camry drive into the night.

A long beat.

Burnham OPENS the front driver door while Laura OPENS the front passenger door to enter The Crown Vic.

INT. BURNHAM'S CROWN VICTORIA - CONTINUOUS

Silence. Burnham turns ON the car and drives out of the park.

DISSOLVE TO:

EXT. ROAD (HARTSDALE) - MINUTES LATER

The Crown Vic rattles down the road, the only car in sight.

INT. BURNHAM'S CROWN VICTORIA - CONTINUOUS

As she is driving, Burnham is thinking. Laura notices this:

LAURA

What's wrong?

BURNHAM

Mary. I have to see her before we leave.

Laura looks at her watch. She realizes that employees have to be at Morton's early to set up for the day.

LAURA

He's going to expect me there to fix things up for the day. If I'm not there --

(CONTINUED)

CONTINUED:

BURNHAM

I know.

Burnham becomes disturbed and continues to drive. Laura notices.

LAURA

How long will it take to see her?

BURNHAM

A few seconds. Hello and Goodbye.
That's it.

Laura makes a decision about if Burnham should see Mary.

LAURA

Fine. Head over there. Mark usually arrives early over to the market so he should already -- Oh shit

BURNHAM

What?

LAURA

Mary's with Jodie. How are we going to see her if she has her?

BURNHAM

(thinking)
Don't worry, I'll handle it.

Burnham drives faster down the road.

DISSOLVE TO:

EXT. PAYNE STREET - MORNING

We see Larry getting his car keys out of his right pant pocket to open his car. It is his CHEVROLET IMPALA from the mid-eighties. He UNLOCKS his car and enters.

INT. LARRY'S CHEVROLET IMPALA - CONTINUOUS

Larry is about to turn on his car when he turns to see...

His point-of-view: Headlights emerge from afar coming down the block. The headlights are so bright, it lights his car brightly. The highlight surfaces itself into The Crown Vic.

Back to Larry. He looks closely and realizes that Burnham is driving with Laura sitting up front.

(CONTINUED)

CONTINUED:

Larry watches The Crown Vic drive across to another street. He immediately turns ON his Impala, turning OFF his headlights and drives onto the street to follow the direction of the car with a distance.

EXT. MARK'S HOUSE - CONTINUOUS

The Crown Vic stops right in front. Burnham turns OFF the car.

INT. LARRY'S CHEVROLET IMPALA - CONTINUOUS

His point-of-view through the windshield of The Crown Vic from afar. He watches as Burnham and Laura step out of the car.

GLOVE COMPARTMENT

Larry OPENS it and takes out a .44 Magnum.

EXT. MARK'S HOUSE - CONTINUOUS

BURNHAM

She looks around the neighborhood and does not see Mark's F-150 Truck. Then, she looks at Jodie's house. Burnham quickly goes to the other side of the car to OPEN the glove compartment.

INT./EXT. BURNHAM'S CROWN VICTORIA - CONTINUOUS

GLOVE COMPARTMENT

Burnham draws out another SIG-Sauer P229 pistol that rises into frame.

LAURA
(surprised)
What the hell are you doing with that?

BURNHAM
Don't worry about it.

LAURA
But you don't have --

(CONTINUED)

CONTINUED:

BURNHAM

(direct)

If you want me to hurry up, I need
to play hard. There's no more time
to play nice. Let's go.

Burnham CLOSES the glove compartment followed by the door.
She puts the pistol in her gun holster.

INT. LARRY'S CHEVROLET IMPALA - CONTINUOUS

His point-of-view through the windshield of Burnham and Laura
heading toward Jodie's house.

Back to Larry. He UNLOCKS his car. Then, Larry steps out of
the car slowly and CLOSES the door.

EXT. JODIE'S HOUSE - PORCH - CONTINUOUS

THE DOOR

Burnham KNOCKS on the door firm.

INT. JODIE'S HOUSE - BEDROOM - CONTINUOUS

Jodie is soundly asleep.

A HARD KNOCK...

Jodie awakes. As quickly as she can, Jodie rises from her bed
to go downstairs.

Another KNOCK, harder than the first...

INT. JODIE'S HOUSE - HALLWAY - CONTINUOUS

Jodie comes downstairs.

JODIE

I'm coming.

EXT. JODIE'S HOUSE - PORCH - CONTINUOUS

Burnham and Laura await. Laura turns toward the street to see
if anyone is coming. Burnham does not turn. She waits for
Jodie to open the door.

(CONTINUED)

CONTINUED:

Burnham's point-of-view through the window Jodie coming downstairs.

Back to Burnham. She hides her pistol behind her as Jodie OPENS the door.

Jodie OPENS the door halfway to see Burnham and Laura. She is surprised to see the both of them.

JODIE
Hello. Good morning.

BURNHAM
(grins)
Good morning Mrs. Fitzgerald. Do you remember me?

Burnham takes out her badge and flashes it at Jodie.

BURNHAM (CONT'D)
I'm the detective who you met with Mark. Barbara Burnham...

JODIE
(remembering)
Oh...Hi. How are you?

Jodie looks at Laura.

JODIE (CONT'D)
And who are you?

BURNHAM
Don't mind her. I need to come in and see Mary for a moment.

JODIE
(confused)
Well why?

BURNHAM
Because Mark called me and asked me to check to see if Mary was sick. I just need to check on her that's all.

EXT. JODIE'S HOUSE - CONTINUOUS

Hiding behind the house, Larry is silent and does not make a move. He peaks to look at Burnham and Laura speaking with Jodie on the porch.

INT. JODIE'S HOUSE - PORCH - CONTINUOUS

Continuation of the conversation.

JODIE

(confused)

Well the baby doesn't seem sick. If that was the case then why didn't he --

LAURA

(cut the crap)

I really don't know. Can we come in and check?

JODIE

No. You two don't have to do that. Stand here for a minute while I check on --

Burnham SHOVES Jodie inside the house.

INT. JODIE'S HOUSE - HALLWAY - CONTINUOUS

Burnham struggles with Jodie:

BURNHAM

Laura, close the door!

Laura CLOSES the door and LOCKS it.

EXT. JODIE'S HOUSE - CONTINUOUS

Larry looks as Burnham and Laura enter the house. He walks slowly toward the front of the house.

Larry arrives at the front of the house. Then, he slowly walks up the stairs of the porch.

INT. JODIE'S HOUSE - HALLWAY - CONTINUOUS

THE CLOSET

Burnham LOCKS the door of the closet after she has placed Jodie inside. Burnham turns to Laura.

BURNHAM

Let's find her.

INT. JODIE'S HOUSE - LIVING ROOM - CONTINUOUS

The neatest living room you have ever seen. Burnham and Laura look around. On the sofa. At the chairs. They do not find Mary.

INT. JODIE'S HOUSE - DINING ROOM - CONTINUOUS

The dining room looks the same as the living room. Untouched. They continue to look around. They do not find Mary in the room either.

BURNHAM
(aggravated)
Damn it.

LAURA
Let's check upstairs.

INT. JODIE'S HOUSE - BEDROOM - CONTINUOUS

The door is open...

Burnham and Laura enter as they hear pounding and thumping, then faintly:

JODIE (O.S.)
(upset)
Hey!!! Why are you doing this!!!
This is crazy!!!

Burnham and Laura look around the room. The night stand. The bed. The windows. Then, a sleeping Mary wrapped up in a blanket laying on a handmade rocking chair.

Burnham becomes bubbly as she walks slowly to her. Laura follows Burnham.

Burnham approaches Mary and picks her up slowly. Mary is awakened and looks at Burnham. The importance of this moment is to collect the emotion felt between Burnham and Mary. Mary is innocent so emotion from her is not much expected but, with Burnham, it is expected. Words cannot explain what emotion she feels during this moment. The only way this can be explained is if you ever had a child and/or you were detached from your child for a long time. It is a different type of pain, a different type of emotion.

Mary looks from side to side and giggles when looking at Burnham.

(CONTINUED)

CONTINUED:

The giggles grip Burnham and make her realize that she does not want to leave her.

Laura looks out the window. She sees no one. Then, she approaches Burnham:

LAURA
We have to go.

A long beat.

BURNHAM
(re: Mary)
Okay.

Burnham places Mary back slowly on the rocking chair --

BAM! BAM! BAM! Gunshots are heard.

INT. JODIE'S HOUSE - CLOSET - CONTINUOUS

It is pitch black. We cannot see Jodie. She stops screaming. She is now in peril.

INT. JODIE'S HOUSE - BEDROOM - CONTINUOUS

Burnham kisses Mary on the head as Laura exits the room going downstairs.

A beat.

Burnham looks at Mary for one last time. Then, she exits following Laura.

INT. JODIE'S HOUSE - HALLWAY - CONTINUOUS

Burnham and Laura run downstairs when they see --

LARRY

Standing in the hallway. The two women are in shock.

Larry grins. Then, he steps closer to the stairs.

LARRY
Well, I was right about you Laura.
You are a sneaky little bitch.

Laura is silent.

(CONTINUED)

CONTINUED:

Larry looks at Burnham and smiles. Burnham grows angry at Larry's look at her.

LARRY (CONT'D)

And you. I never thought I would see you around here. You of all people but, here you are. I'm sure you know why I did what I had to do.

BURNHAM

(direct)

You didn't have to do anything.

LARRY

This is true but, I needed the money. At the time I wanted to stay alive. I had nothing.

BURNHAM

(upset)

And that gave you the right to do what you did to me?

LARRY

No, but the point is I did it. Deal with it. I can't go back and fix it.

Burnham tries to draw her gun out of her gun holster but, Larry immediately points his gun towards her:

LARRY (CONT'D)

Don't try it. Don't do you try it.

BURNHAM

(slowly)

Larry, we're leaving. We're leaving for good. You never gonna see us again.

Larry thinks for a moment of whether he should let Burnham and Laura leave the area and never come back. Burnham and Laura are both afraid for their lives.

INT. JODIE'S HOUSE - CLOSET - CONTINUOUS

BAM! BAM! BAM! BAM! BAM! BAM! Jodie is in shock. She hears a pile of bodies fall on the floor. Jodie wants to scream from the sounds of the gunshots fired and the pile of bodies that have fallen but, restrains herself.

(CONTINUED)

CONTINUED:

A beat.

She starts to cry.

EXT. MORTON'S SUPERMARKET - ENTRANCE - MINUTES LATER

A small crowd of employees are gathered outside.

Mark is sitting on the ground with his back leaning on the automatic doors.

Police SIRENS...

From afar, Mark can hear the SIRENS. The sound of the SIRENS intensifies as...

His point-of-view: Police cars pull up in front of the supermarket.

Back to Mark. He sees TWO POLICE OFFICERS each step out of their car and walk toward the small crowd of employees.

POLICE OFFICER 1
(calling)
Is Mark Hopkins here?

Mark stands.

MARK
(suspicious)
Yes officer?

POLICE OFFICER 1
Please come with me.

MARK
What's the problem officer?

POLICE OFFICER 1
Please come with me sir. I will explain everything on our way. An incident has occurred with a neighbor in your neighborhood, Jodie Fitzgerald.

MARK
(surprised)
Oh my God...is she okay?

(CONTINUED)

CONTINUED:

POLICE OFFICER 1
Yes, she's fine and so is your
daughter Mary. She said she was
taking care of her for you?

MARK
Yes sir she was.

POLICE OFFICER 2
Okay then please sir, listen to the
officer and go with him now.

Mark walks pass the small crowd of employees and toward the
car of Police Officer 1. Police Officer 1 OPENS the door for
Mark to enter inside.

POLICE OFFICER 2 (CONT'D)
(to Police Officer 1)
You got him?

POLICE OFFICER 1
I do. Take care of them.

Police Officer 1 goes over to enter his car and drives out.

DISSOLVE TO:

EXT. JODIE'S HOUSE - PORCH - MORNING

SUPER: One Month Later

It is a late summer morning. The birds are CHIRPING. The sun
is beaming.

We pull in to find Mark and Jodie sitting and enjoying a
glass of lemonade and taking in the traces of the cool breeze
that BLOWS from the east. Mary is sitting upright on Mark's
lap playing with a plush doll.

JODIE
It's a nice morning.

MARK
It sure is.
(re: lemonade flask)
Do you want some more?

JODIE
No I'm okay. Thank you though. You
made this one good this morning.

(CONTINUED)

CONTINUED:

For a long beat, there is an awkward silence between Mark and Jodie.

During this beat, they stay steady and look at the neighborhood which speaks for itself. We continue to hear the birds CHIRPING just faintly in the background.

JODIE (CONT'D)

It's funny how life can be so sweet and so sour.

MARK

(drinks)

I would agree. I mean with so much stuff that happens in life, there's so much things one can say about how life works. Who do you trust? Why do you trust? Most importantly, what you trust?

JODIE

(slightly grins)

Trust. Hmm...the funny thing about that is that life isn't about trust. If that were true, my husband would still be by my side.

A beat.

JODIE (CONT'D)

But for some reason, I always knew that he didn't like me much. Hell, he didn't like anyone. To this day, I wonder what was going through his mind when coming up to me that night at that ball. You remember we met at a ball way back when he and I were juniors in high school.

MARK

I remember.

Mark finishes his lemonade and puts the empty glass on the floor. Then, he sits back and closes his eyes to relax.

MARK (CONT'D)

For all the things he did to you though, do you forgive him? I mean I know it's hard to forgive but, he did give you seven wonderful children.

(CONTINUED)

CONTINUED: (2)

A long beat. Jodie looks at Mark to answer. She is content with how she is going to answer him.

JODIE

Well darling, I haven't been asked that question in years but, after time passed I forgave him and even then it's hard to forgive someone. You know, what's even harder is to be mad at someone for something that happened so recent or long ago. Eventually, it puts hate in your heart. And with hate, what can you build? Life goes on with incidents that we may like or not. That's the fact of life. When he left me, I thought my husband was a bad man, but then I came to realize that no one you lose will ever leave your heart. You can meet new people and even start a new life, but they'll still be there.

A beat.

JODIE (CONT'D)

I'll put it this way, if you waste one thought on people you hate, people who left your life like my ex-husband and like what happened to you, you'll come to find that you'll still love them unconditionally. You'll love them this way because you wasted so much time thinking about them that you can't help and say you love them. The mind and the heart are one piece. They are what the grass is to the ground out here.

Mark opens his eyes to look at Jodie. She looks directly at him.

JODIE (CONT'D)

Mark, what I'm telling you is that you have to love to forgive. You can't forgive and not love. Do that and you'll see that real happiness will come for you. I mean if I kept feeling what you're feeling after he left me, I wouldn't be here right now.

(CONTINUED)

CONTINUED: (3)

Jodie looks toward another direction.

JODIE (CONT'D)
And that is what I call
forgiveness. That's how I look at
it.

Now, Mark thinks long and hard about what was just said.
Tears come down his eyes. The emotion of what had happen to
Burnham, Laura and Larry embodied his thrive to cry.

Jodie looks at Mark in grief. She places her right hand on
left shoulder.

JODIE (CONT'D)
I don't want to say its okay. I'd
be callous if I'd say that to you.

MARK
(sad)
I know.

JODIE
You should take some time for
yourself and relax or if you want
to bring Mary. Drive around.

MARK
I should...
(clears throat)
I should. I'm gonna take your
advice.

Mark stands with Mary, followed by Jodie. He sits Mary on his
chair for a moment as Jodie gives him a warm hug. They enjoy
their hug for a long beat:

MARK (CONT'D)
Do you want me to help you clean up
here?

JODIE
I've got it sweetheart. Thank you.
You go and relax.

MARK
Thank you.

JODIE
You know I'm here for you anytime
you need me. You take care of
yourself, okay?

(CONTINUED)

CONTINUED: (4)

MARK

I will.

Mark and Jodie break away from their hug. He picks up Mary to carry her out of the porch.

Jodie watches Mark cross the street, walk up to his porch, get out his house keys, and enter his house. Now, she begins to clean up the porch.

EXT. MARK'S HOUSE - LATER

Establishing shot. A POSTAL OFFICE DELIVERY TRUCK parks in front of the house.

A MAILMAN steps out of the truck in hand with a box. (note: this is the same box that Laura gave The Woman a month ago) He walks toward Mark's house.

EXT. MARK'S HOUSE - PORCH - CONTINUOUS

The Mailman approaches the door and KNOCKS.

INT. MARK'S HOUSE - LIVING ROOM - CONTINUOUS

Mark is playing with Mary as he hears the door KNOCK.

Another KNOCK...

He stands up and carries her with both arms as he walks toward the door.

EXT. MARK'S HOUSE - PORCH - CONTINUOUS

The Mailman awaits as Mark OPENS the door halfway. From the inside:

MARK

Hello.

Mark looks at the box.

MAILMAN

Your package sir.

The Mailman takes out a mini-computer for Mark to e-sign for the package. He hands him the e-pen while The Mailman holds the mini-computer:

(CONTINUED)

CONTINUED:

MAILMAN (CONT'D)

Please sign.

Mark balances Mary on his left arm, and signs for the package using his right hand. Then, he gives the e-pen back to The Mailman.

MAILMAN (CONT'D)

Thank you.

Mark OPENS the door fully as The Mailman places the box inside the hallway.

MARK

Thank you sir.

MAILMAN

Have a nice day.

MARK

You too.

The Mailman walks out of the porch as Mark CLOSES the door.

INT. MARK'S HOUSE - KITCHEN - MINUTES LATER

THE BOX

Mary is sitting on a baby chair as Mark uses a knife to open the box from the top. He OPENS the box fully and finds an audio tape, the testamentary trust and testamentary will papers and the poem.

On top of the poem, Mark sees a written post-it taped onto the box and rips it off so he can read. The written post-it rises into frame.

His point-of-view as it reads:

Mark, please play the following audio tape. Please listen to the tape first before drawing conclusions. If you have any questions about the contents spoken in the tape, please call (914)-555-1211.

Déjà vu. Mark feels as if he recognizes the phone number. Tighter on the phone number digit by digit. He cannot remember the phone number at all.

Back to Mark. He takes out the audio tape and examines it. He is skeptical.

INT. MARK'S HOUSE - LIVING ROOM - MINUTES LATER

THE STEREO SYSTEM

Mark is sitting with Mary on the floor as he has headphones on. He listens and listens...and listens. Mark does not make a move, he only moves his eyes. He is taking in the information spoken. (note: this is a recording taped by Laura and Burnham back in Laura's apartment telling Mark everything they know [from Burnham's marriage and divorce to Mary's connection to him]; we hear various content said on the recording throughout the scene)

INT. MARK'S HOUSE - KITCHEN - CONTINUOUS

Mark is sitting with Mary on his lap with the post-it on his left hand and the cordless phone on his right hand. He looks at the number for a beat. Then, Mark begins to dial the phone number.

Phone filtered RINGS. Connection; a woman's voice (note: this is "The Woman"):

THE WOMAN'S VOICE

Hello?

Mark is hesitant. He listens without speaking.

THE WOMAN'S VOICE (CONT'D)

...Hello?

MARK

Who is this?

A beat. Then:

THE WOMAN'S VOICE

Mark?

MARK

Who is this?

THE WOMAN'S VOICE

Do you know who this is?

MARK

No. I received a package with a note attached to a poem inside a box and an audio tape inside. The note read to call this number if I had any questions. I have questions.

INT. SAMANTHA'S APARTMENT - CONTINUOUS

SAMANTHA ROBERTS, in her early twenties, cute, is sitting on a sofa with a book on her lap while holding the phone in astonishment. (note: this is "The Woman" and Mark's ex-girlfriend)

We intercut Samantha growing more astonished.

SAMANTHA

Yes it did. The note did ask for you to call. I'm sure. Do you recognize the number? Do you recognize this voice?

Mark tries to remember again if he has ever seen that number and the voice.

A beat. Then:

SAMANTHA (CONT'D)

It's Samantha, Mark.

He is stoned. Mark cannot believe the connection.

SAMANTHA (CONT'D)

(without words)

I...I don't know what to tell you. I'm sure the audio tape spoke about everything you needed to know by them.

MARK

(speechless)

How...how can it be you? I mean, I haven't heard from you in I don't know how many years...

SAMANTHA

I know.

A beat.

MARK

Why did the note say to contact you?

SAMANTHA

(not missing a beat)

Because Laura trusted that I could help you in dealing with all of this.

(CONTINUED)

CONTINUED:

MARK
(trying to put the pieces
together)
I...don't understand...why?

SAMANTHA
I'll come and see you. Perhaps it
would be better if I came and speak
you face to face.

MARK
(upset)
You're not doing anything until you
tell me what you know?

SAMANTHA
I can't go over it over the phone.
I need to see you.

MARK
But --

SAMANTHA
Twenty minutes. Please, give me
twenty minutes.

MARK
(irritated)
Fine. Twenty minutes.

SAMANTHA
Thank you.

MARK
I'll be here. You remember my
address?

SAMANTHA
I do. How could I have forgotten?

A beat.

MARK
Yeah.

Mark turns OFF the phone. He wants to slightly grin but
can't.

Samantha looks at her phone and slightly grins. Then, she
gets up from her sofa, puts her book on a table near the
sofa, and heads toward the door to exit.

EXT. MARK'S HOUSE - MINUTES LATER

SAMANTHA'S Toyota Camry parks in front.

INT. SAMANTHA'S TOYOTA CAMRY - CONTINUOUS

SAMANTHA

She turns OFF the car and looks at Mark's house. It is no different than the last time she had last been over seven years ago. She turns her attention toward her purse which is sitting on the front passenger seat. Samantha grabs her purse as she steps out of the car.

INT. JODIE'S HOUSE - LIVING ROOM - CONTINUOUS

Jodie walks over to the window to see Samantha.

EXT. SAMANTHA'S TOYOTA CAMRY/MARK'S HOUSE - CONTINUOUS

Samantha looks over to Jodie's house and sees Jodie inside her living room.

INT. JODIE'S HOUSE - LIVING ROOM - CONTINUOUS

Jodie grins at the sight of Samantha.

EXT. SAMANTHA'S TOYOTA CAMRY/MARK'S HOUSE - CONTINUOUS

Samantha grins at the sight of Jodie. Afterwards, she heads to Mark's porch.

INT. JODIE'S HOUSE - LIVING ROOM - CONTINUOUS

Jodie walks away from the living room window.

EXT. MARK'S HOUSE - PORCH - CONTINUOUS

Samantha approaches the door.

A beat. Then, she KNOCKS.

INT. MARK'S HOUSE - LIVING ROOM - CONTINUOUS

MARK

(CONTINUED)

CONTINUED:

He is sitting with Mary on his lap. Then, he hears the KNOCK. Mark looks toward the hallway. He stands up carrying Mary toward the door in both arms.

EXT. MARK'S HOUSE - PORCH - CONTINUOUS

Samantha looks around the porch. She is glad nothing has changed. From the chairs, the table, and even the floors. The floors have only lost a slight pallet.

From inside, Mark OPENS the door. For a long beat, Mark and Samantha lock eye contact.

This is special and bona fide. They are both anxious to speak to each other. Mark and Samantha are speechless.

Another beat, the love between the two of them cultivates from where it was lost. Then:

MARK
(lost for words)
Hi...

SAMANTHA
(lost for words)
Hi...

Samantha looks at Mary:

SAMANTHA (CONT'D)
(re: Mary)
Hi...

MARK
Come...
(clears throat)
Come in.

Samantha enters the house. Mark CLOSES the door.

INT. MARK'S HOUSE - LIVING ROOM - CONTINUOUS

Mark sits down with Mary on the sofa. Samantha walks and sits next to Mark on the sofa.

Mary looks at Samantha. Then, she smiles and giggles at her.

Samantha grins at Mary in return.

Mark looks at the moment Mary and Samantha share with each other:

(CONTINUED)

CONTINUED:

MARK

She seems to like you.

SAMANTHA

(re: Mary)

Yes she does.

A beat. Then, Samantha looks at Mark:

SAMANTHA (CONT'D)

(lost for words)

I don't even know where to begin.
I...I was never -- never close with
her. I never wanted to get involved
but, when she called me out of the
blue to do this, I felt like I had
to help her because she sounded so
scared. I could have ignored the
call but, she was my sister.

A beat.

SAMANTHA (CONT'D)

(sad)

I'm sure Laura was a magnificent
woman. I mean I regretted the many
times I never got to be with her
and get to know her as a person.

Samantha looks at Mark and cannot shake off her feelings
toward him. She grabs his hands softly and looks at him
directly.

SAMANTHA (CONT'D)

(continuing)

Mark, I never wanted anything
between us to have ended the way
they did. And it wasn't right to
have left you when your parents and
sister died. I acted too foolishly
to understand your pain. When I
broke up with you, I didn't put you
first.

MARK

Don't say --

SAMANTHA

I had to. You know that is the
reason why things ended.

(CONTINUED)

CONTINUED: (2)

MARK

Yes, but we weren't married. All I was expecting from you was to understand. When people are foolish, they can still understand if they really care for doing so. Your age or frame of mind had nothing to do with you breaking up with me.

SAMANTHA

You're right. I completely apologize. I hope in time you can accept my forgiveness.

Mark does not speak.

SAMANTHA (CONT'D)

But let me get to the reason why you wanted me here.

MARK

You invited yourself here. I'm letting you in here.

SAMANTHA

You're right. When I met up with Laura, she looked cold and helpless.

(re: Mary)

Her mother gave me a gun for protection against someone like Larry. That was your boss, right?

MARK

Yes he was. Yes.

SAMANTHA

Before they left, Laura looked at me as if she wanted to tell me that she should have been around more and that she really loved me but, I couldn't tell well. I didn't say a word. I was scared myself. When she called me before, she told me what she did for you. She looked up to you as a friend. She felt that Mary shouldn't have been raised without letting you know everything. She saw it as the right thing to do.

(CONTINUED)

CONTINUED: (3)

MARK

(sad)

I see. But, what about being there for her funeral? Why didn't you come or help me bury her?

SAMANTHA

She told me to follow the directions on the note I had gotten with the box. Even when something happened, you don't think I wanted to help bury her? I wanted to. At least it would have been something I could say I did for my sister.

Mark does not speak.

SAMANTHA (CONT'D)

She was great. I listened to her because she wanted to and I wanted to help.

DISSOLVE TO:

FLASHBACK - INT. ROBERTS' HOUSE - FATHER'S ROOM - DAY

Samantha enters her father's study room as she looks around at its elegance.

We see military memorabilia around the room as her father was a sergeant in World War II. What is more important is to focus on the essence of the memorabilia in its importance to American History and toward World War II. The photos. The metals of honor. The United States Flag. Over this:

SAMANTHA (V.O.)

A few weeks before the murder, I decided to go back to our father's house. It's vacant because knowing him he only went to Vermont in the summer and I'm currently working as a secretarial clerk in a law firm so I needed supplies. You remember my father was a lawyer after coming out of the war. Lucky him. Anyway, I thought I'd get some of the supplies he had used.

Samantha walks toward her father's desk and begins to look through the drawers. One by one. She finds office supplies in the first draw. In the second draw, Samantha finds manila folders. In the third draw, she finds a photo album.

(CONTINUED)

CONTINUED:

Samantha takes out the photo album as it rises into frame meeting the desk. She OPENS the album and begins to FLIP through it. Over this:

SAMANTHA (V.O.) (CONT'D)
 Going through her things inside his desk, I found an album of Laura and her. It was when Laura was little before the divorce that separated us both and drew bitter blood.

Inside are the photos of YOUNG LAURA and YOUNG SAMANTHA. Samantha grins as she looks through each photo one by one.

DISSOLVE TO:

INT. SAMANTHA'S APARTMENT - NIGHT

Samantha is talking with Laura while eating dinner together. We focus on the interaction between them as they speak thoughtfully relishing each other's company throughout the scene.

They look at the photos from the study Samantha had found. Over this:

SAMANTHA (V.O.)
 It was then that I realized that she wasn't just some person, she was family. I always had Laura's number so I decided to call her and invite her over for a dinner I cooked. You know Laura, she'd love anything you would ever do for her. At dinner, we laughed and talked and even mentioned you. It was then that you came back into my life.

DISSOLVE TO:

SAMANTHA'S APARTMENT - LATER

At the door, Samantha and Laura are talking together. Over this:

SAMANTHA (V.O.)
 By the end of the night, I had apologized for my behavior toward her and she forgave me. She told me one day, if she ever needed me to please never let her down.
 (MORE)

(CONTINUED)

CONTINUED:

SAMANTHA (V.O.) (CONT'D)
I couldn't believe it. We were the
sisters that never were.

Samantha and Laura share a hug. Then, Laura exits the
apartment and Samantha CLOSES the door.

END OF FLASHBACK.

DISSOLVE TO:

INT. MARK'S HOUSE - LIVING ROOM - DAY

Mark is more accepting of Samantha now.

A long beat. Finally:

MARK
We all want to heal...and it seems
that we both need each other. I
would be jading myself if I weren't
feeling what you're feeling.

SAMANTHA
You should never jade yourself.

MARK
You're right. This is a very small
world.

SAMANTHA
I don't think so. It's all part of
a plan. Bitter I know and sad but,
this is how it was suppose to play
out.

MARK
You have to go through the pain
before you receive the relief.

Samantha slightly grins. Mark does the same. Then, she draws
close toward him, kisses him softly on the cheek, and gives
him a warm hug.

Pull out to reveal Mark placing his head down to kiss
Samantha's head as this moment is peculiar. After all the
problems they had with each other and with others, the two of
them now feel happy with each other. It is the one shelter
for their hearts feel the most comfortable. Forgiveness has
been canonical.

DISSOLVE TO:

EXT. MARK'S HOUSE - GARAGE - AFTERNOON

Mark and Samantha walk out of the house. Samantha is carrying Mary in her arms as she walks toward her Toyota Camry.

Mark finishes reading the poem. (note: this is the poem that Burnham placed in the box)

The poem rises into frame. The top of the page reads:

"The Wind That Grabs the Water"
by
Meredith Burnham

Then, Mark walks toward his truck for a moment to get the infant car seat. As he walks toward his truck, he sees that a note was written by Burnham on the back of the poem.

Using his truck alarm system remote, he UNLOCKS the truck. Over this we hear Burnham:

BURNHAM (V.O.)

Dear Mark. I hope you enjoyed the poem if you read that first before reading this. I thought the poem was too simple and abstract to understand at first. Maybe if you read it a few times, you'd probably get it. That's my mother for you. Anyway, I decided to add to the poem. It's more of an explanation.

INT./EXT. MARK'S F-150 TRUCK - CONTINUOUS

Mark OPENS the back door to take out the infant car seat. Over this:

BURNHAM (V.O.)

Wind. It's such a mysterious entity. For as long as I can remember, wind to me had been refreshing and warming. At times, it can be harmful and uncomfortable. At other times, it can be either weak or strong. The wind can even make a day or end a life.

Mark CLOSES the door SHUT. He begins to walk toward Samantha's Toyota Camry, OPENS the door, and CLOSES the door. Over this:

(CONTINUED)

CONTINUED:

BURNHAM (V.O.) (CONT'D)
Water. It is colorless and
tasteless. At just four years old,
that's all I could really have said
about water. Maybe not in that way
but, somewhere in that frame of
mind. At times, there is nothing
prettier or more natural than
water.

DISSOLVE TO:

INT. SAMANTHA'S TOYOTA CAMRY - MINUTES LATER

The windows are cracked open. It is comfortable.

SAMANTHA

Driving at the road ahead. Then, she looks at Mark as he
continues to read from the note out loud.

Mary is in the back with her eyes closed:

MARK

"There's something different though
when water hits the elements we
have around us. Fire perhaps. Water
kills that instantly. It seems to
me that with the wind, it is as if
a being is made. A being like you
and I. One with emotions that
include all of the ups and downs"

Then:

BURNHAM (V.O.)
When I was just six years old, my
mother wrote that poem for me about
the wind and the water. She wrote
the poem so I could learn about
life. She told me to remember that
when life is tough and cold like
the wind and the water can be, it
can be soft and innocent that life
is sometimes. My mother always
believed in comparing things.
Living or nonliving things. After
thinking about it, at just six
years old, how could I have
possibly understood something like
that? The symbolisms. The analogies
of it all.

(MORE)

(CONTINUED)

CONTINUED:

BURNHAM (V.O.) (CONT'D)
Maybe she thought I would have understood the poem better with simple words. I guess she used the wind and the water because I liked the outdoors. It's where I spent most of my time as a child.

DISSOLVE TO:

EXT. CEMETERY - LATER

WIDE-SHOT: A immense, memorial of tombstones. We respect a few tombstones one by one. However, we acknowledge each with respect they deserve.

We see Samantha's Toyota Camry driving through the maze of the departed. Over this:

BURNHAM (V.O.)
I knew though as I got older, I would live by the poem just like my mother did. In the long hole though, it didn't help her none.

INT. SAMANTHA'S TOYOTA CAMRY - CONTINUOUS

MARK

Looking through the window as the poem is in his hands. He has stopped reading for a minute as he directs Samantha toward the tombstones of Laura and Burnham.

EXT. CEMETERY - CONTINUOUS

The Toyota Camry stops in the middle of the road.

INT. SAMANTHA'S TOYOTA CAMRY - CONTINUOUS

Samantha turns OFF the car. Mark and her step out of the car.

INT./EXT. SAMANTHA'S TOYOTA CAMRY - CONTINUOUS

Mark OPENS the back door to take out Mary from the infant car seat. Then, he CLOSES the door.

EXT. CEMETERY - CONTINUOUS

Samantha LOCKS the door with her car alarm remote and walks toward Mark. He gives her Mary. Samantha carries her as she follows Mark. He continues reading the poem to himself. Over this:

BURNHAM (V.O.)

Mark, it is my intention that you'll read the poem again and decide upon what you are going to do from here on out. Whatever you decide, I hope you will decide with passion and confidence. Knowing you though, I know you will.

They approach the tombstones of Laura and Burnham. Samantha places Mary down as Mary grabs the support of Mark's index finger. They all continue to walk slowly toward the tombstones as we drop toward the first tombstone...

Incrementally revealed:

The first name, *Barbara Ann Burnham*

Her dates: *1966-2008*.

The inscription: Exalted detective and beloved friend.

The second tombstone...

The second name, *Laura Louise Raines*.

Her dates: *1974-2008*.

The inscription: Inspissated worker and treasured friend.

Off that we cut to Mark, Samantha, and Mary who are all standing looking at the tombstones.

Dispirited. Samantha shares a long moment at Laura's tombstone. Then, she drops slowly to look at the tombstone as we pan to see her take out a dried up yellow rose with a ribbon wrapped around it from the inside of her right coat pocket.

On the ribbon, the inscription is very faint though it reads "S+L 4 EVER".

Samantha's right hand with the yellow rose rises into frame and meets the tombstone leaving the rose leaned along the tombstone.

(CONTINUED)

CONTINUED:

Then, she closes her eyes and kisses the tombstone for a beat as a tear comes down from her face dipping timely on the ground.

Mark looks at Samantha as she takes to heart the long beat. Then, she rises. He folds the poem.

Then, Mark takes out a pen in his right pant pocket to write "MARK" on the folded poem. He drops down with Mary as she walks just a step closer to the tombstone. She does not know what to make of the tombstone. Mary grips the side of the tombstone as Mark places the poem in between the two tombstones.

A beat. A faint breeze brushes the poem.

Then, Mark rises as he takes out from his other coat pocket, all wrinkled, Laura's blue Morton's Supermarket work shirt and wraps it on her tombstone. Next, he kisses the tombstone for a beat.

After a beat, Mark begins to tear up. He closes his eyes and kisses Burnham's tombstone hugging it for a beat. Mary looks at Mark in sadness even though she does not understand why he feels the way he does.

He rises as he puts out his index finger toward Mary. She grabs on as he walks toward Samantha for a solemn hug. Mary grabs onto the legs of Samantha and Mark. Over this:

BURNHAM (V.O.) (CONT'D)

What I want you to ultimately know is, at least for me, the poem had made me understand the world we all live in just a little better. No matter how tough or cold, soft or innocent life was, the poem always kept me going. It made me give in. It made me give in to see if there is any life worth living for.

And as we rise we see the love among the three. They feel that no one and no emotion can break them apart. Disappearing to the overcast sky with the clouds allowing the sunlight to glance through them looking sanctifying. And the seagulls CHIRPING.

FADE OUT

THE END