

A Suburban Affair

By

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FADE IN:

EXT. SUBURBS OF NYC - DAWN

High above the suburbs of New York City. A commuter train winds its way through the leafy suburbs. Follow the tracks to a commuter train station in a small town.

A train HORN as the train pulls out of the station. The trees show signs of fall.

Well maintained houses with manicured lawns, some with pools, dot the landscape. Each with 2.5 kids, a dog and half a cat. Anywhere America.

Closer, one cookie-cutter neighborhood, one house.

EXERCISE INSTRUCTOR

(os)

Ready? Jack it out! We start to  
jack a little faster! Jack it out!

Through the walk-out basement door we enter...

INT. AUSTIN'S BASEMENT - DAWN

... the Austin's finished basement. Comfortable furniture, family photos, an air hockey table and a big-screen TV.

Shaun T., of the *Insanity* exercise video, is on the TV putting his students through their paces.

SHAUN T.

(on TV)

30 second water break.. drink your  
water.. you only get 30 seconds  
people this isn't a coffee break!

On the couch in front of the TV with a towel draped around his neck is JAMES AUSTIN, 45. He's not in shape, but not out of shape. Not bald, but doesn't have a full head of hair. He has grand aspirations, but not a risk taker, won't disrupt the status quo.

SHAUN T.

(on TV)

Let's GO people...

CLICK. The TV is turned off as James gets up from the couch.

INT. MASTER BEDROOM - DAWN

The Austin's well-appointed master bedroom.

James, in a suit and tie, quietly walks across the darkened room as he fastens his watch.

Reaches the bed and kisses his wife DEBBIE, early 40s, strong, opinionated, loving mother/wife, on the forehead.

DEBBIE  
(mumbles)  
Have a good day.

JAMES  
You too.

DEBBIE  
You in the office?

As he leaves he turns:

JAMES  
Yeah.

INT. JAMES' CAR - DAY

James drives his suburban issue sedan to the train station.

He constantly changes radio stations,

- 1010 WINS, - Imus, WABC 770, - Boomer and Carton WFAN 660.

Morning babble, traffic, weather, sports, corny jokes.

EXT. STREETS OF KATONAH - DAY

James exits the car. Nods good morning to his fellow commuters. Checks his watch.

Walks to the train station with the rest of the procession.

Checks his watch and enters...

INT. DELI - DAY

... the deli.

As James enters the deli a WOMAN behind the counter takes a bagel from the toaster and butters it, pours a cup of coffee.

James grabs The Wall Street Journal and The New York Post and heads to the cashier where a bagel and coffee await. He pays with exact change.

He's done this before.

Exchanges good morning nods with the WOMAN behind the counter and heads out.

EXT. TRAIN PLATFORM - DAY

James waits among businessmen/women dressed for office work. Some with overcoats to ward off the chill, some without.

Silence, no one talks, except:

A WOMAN (60s) dressed like it is mid-January. She paces up and down the train platform and mumbles to herself. This happens every morning, no one pays attention to her.

In the distance a train HORN.

James checks his watch.

The crossing signal starts to FLASH as the gates are LOWERED.

INT. TRAIN - DAY

James enters the last train car with the other commuters. They all move to their seats as if they were assigned.

James settles into his seat on the isle in the lightly populated rear car of the train.

Between him and the other COMMUTER (50s) is an empty seat. It's been this way for 15 years. Same guy, same seats. James doesn't know his name, has barley spoken with him except good morning or maybe Merry Christmas. The guy may even be Jewish.

(CONTINUED)

As James opens the Post and takes a sip of coffee he looks across the isle and sees:

MIKE DUNCAN, 38, chiseled face, perfect black hair, dressed impeccably, in shape, confident, a real PLAYER.

Duncan makes-out soft-porn style with COURTNEY, mid-20s, attractive, but not a super model.

James glances at his watch and turns to the COMMUTER:

JAMES

You see this? Jesus Christ, it's  
6:30.

Before the COMMUTER can respond:

CONDUCTOR

(os)

Tickets! Katonah tickets.

The CONDUCTOR (40s) moves briskly through the train checking passes, hole-punching tickets.

James pulls out his commuter pass and shows the Conductor.

Nods towards Duncan and Courtney:

JAMES

You see this?

CONDUCTOR

Every morning.

JAMES

Me too. Can it be stopped?

The Conductor continues to take tickets, glance at monthly passes as he talks.

CONDUCTOR

Not by me. As long as they keep  
their clothes on I can't do  
anything about it. Empty seats in  
the other cars.

As the Conductor moves on:

CONDUCTOR

You could move.

A light goes off in James' head, MOVE. But I've been sitting here for 15 years.

(CONTINUED)

James looks to the Commuter next to him:

JAMES

Sorry, but I'm going to move.

The Commuter next to him looks over his reading glasses and shrugs.

As James gathers his things and heads down the isle, DUNCAN looks up from his make-out session and takes note.

EXT. MANHATTAN - DAY

Midtown Manhattan on a bright, clear fall morning. From afar the calmness hides the ...

EXT. PARK AVE. - DAY

... early morning NYC rush hour. Commuters power walk in both directions through the east-side tunnel of the Hemsley building.

BRIDGET, 25, walks with a purpose uptown through the tunnel toward Park Ave and 46th street. Bridget is confident and mature beyond her years. She IS the smartest person in the room, but won't let you know it. All of these characteristics make her EXTREMELY ATTRACTIVE.

Duncan emerges from the Grand Central Station exit in the tunnel. He spies Bridget and follows. He's on the hunt.

Bridget crosses 46th street and weaves quickly through the pedestrian traffic as she heads uptown on Park Ave.

Duncan furiously tries to keep up.

She stops at the "Don't Walk" sign at 48th and Park.

From behind a voice in broken English with a French accent:

DUNCAN

(os)

Pardon, madame can you direct me to the hotel Waldorf?

Bridget turns to the voice and in perfect French:

(CONTINUED)

BRIDGET  
(subtitles)  
To get to the Waldorf all you need  
to do is cross this street. It's  
right there, up ahead.

Duncan is caught off guard by Bridget's response. This is going to be harder than he thought.

DUNCAN  
(horrible French accent)  
Ah, yes. I have a business meeting  
there. English, please. I prefer to  
speak the native tongue in each  
country.

Smooth, he thinks.

Bridget's caught onto his play and is FLATTERED.

BRIDGET  
(exactly as before)  
To get to the Waldorf all you need  
to do is cross this street. It's  
right there, up ahead.

Duncan's English is getting better:

DUNCAN  
Thank you. I've been walking in  
circles for the last fifteen  
minutes.

BRIDGET  
Follow me. I have a breakfast  
meeting there.

Bridget turns to cross the street and Duncan gladly follows.

INT. LOBBY WALDORF ASTORIA - DAY

Bridget, followed by Duncan, enters the lobby of the Waldorf.

She turns to Duncan with her arms out:

BRIDGET  
Here it is. Where is your meeting?

Duncan, confused, looks around for the front desk. (Note, the Waldorf has no "front desk" at the Park Ave entrance.)

(CONTINUED)

DUNCAN

Not sure. I need to check with the front desk.

She reaches into her bag.

BRIDGET

Well, I'm heading to the restaurant.

Bridget scribbles on a piece of scrap paper.

BRIDGET

Here's my number. The next time you're in town give me a call.

Bridget hands the paper to Duncan.

Duncan is in shock. This was one of his worst performances and he got a number and a possible date. He looks down to read the paper and with no hint of a French accent:

DUNCAN

Thank you for the help, Bridget...

Duncan looks up and Bridget is gone.

He looks around the lobby and does not see her, pockets the slip of paper and exits through the revolving door.

From the shadows Bridget watches Duncan exit. He's a fool, but something about him ATTRACTS her.

Bridget exits the Waldorf a few seconds behind Duncan.

EXT. AUSTIN'S SUV - DAY

The Austin's suburban-issued, late-model SUV heads south on route 684.

JAMES

(os)

Remind me again, why are we going to this?

INT. AUSTIN'S SUV - DAY

Inside the SUV are James, Debbie and their two kids. TRISTAN (10) and SAM (8).

DEBBIE

It is Melissa Roth's birthday party. Our neighbor's daughter. The right thing to do.

JAMES

How old is she?

TRISTAN

Five.

JAMES

Do you play with her sweetie?

James gets a look from Debbie, where are you going with this?

TRISTAN

No, she's weird and smells sometimes.

Debbie turns to address Tristan.

DEBBIE

Tristan! Be nice!  
(to James)  
You, too.

SAM

I threw a snowball at her last year, but I missed.

James glances in the mirror to address Sam.

JAMES

Come on Sam, you gotta work on that arm.

And another, if looks could kill they probably will, from Debbie.

JAMES

(to Debbie)  
Ok, ok, just kidding.  
(to kids)  
Daddy was just kidding. Behave yourselves and play nice.

INT. LEAPIN' LIZARDS MAIN ENTRANCE - DAY

Together the Austins enter Leapin Lizards. Leapin' Lizards is Chuck E Cheese on steroids.

Ball pits, indoor jungle gyms, basketball hoops, and kid's, hundreds of screaming kid's. The noise level approaches that of a jumbo jet.

Sam and Tristan see kids they know and run off.

James looks at Debbie:

JAMES  
Where's the bar?

Debbie shakes her head and grabs James by the arm.

DEBBIE  
I see them over there.

JAMES  
(grabbing his head)  
I should taken four Advil.

INT. PARTY ROOM - DAY

Parents mill about the party room. They drink soda and coffee.

It looks a lot like a junior high dance, men (boys) on one side, women (girls) on the other. The men talk sports. The women talk about the other women.

From across the room James watches Debbie talk with WENDY ROTH (early 30s) their neighbor and ANOTHER WOMAN. They all laugh, smile, exchange introductions.

James turns his attention to the play area where he sees Sam on a slide, Tristan on the jungle-gym and THE MAKE-OUT GUY from the train as he helps a kid out of the ball pit...

WHAT, HOLY SHIT... he's heading this way.

James squeezes his Styrofoam coffee cup and spills coffee ALL over himself...

Frantically he tries to clean it up. Can't find any napkins.

MAKE-OUT GUY heads toward the party room.

(CONTINUED)

James heads to the exit, but before he can get out Debbie grabs his arm:

DEBBIE

Honey, I want you to meet Ann,  
Wendy's sister.

ANN DUNCAN (late 30s) attractive, motherly, reaches out her hand to greet James.

ANN

Ann Duncan, nice to meet you James.  
We've just been discussing how  
wonderful you husbands are.

James doesn't look up or take her hand.

JAMES

Ah, um, nice to meet you too.  
Excuse me, I, ah spilled some..

As James turns to duck out he runs SMACK into Duncan, aka MAKE-OUT GUY.

DUNCAN

Excuse me.

JAMES

(without making eye contact)  
Sorry, I've got to..

ANN

Oh, honey, these are Wendy's  
neighbors, the Austins.

Debbie graciously extends her hand to Duncan.

DEBBIE

Debbie Austin, pleased to meet you.  
And this is my husband James..

Debbie turns to where James was, but he's vanished.

DEBBIE

(miffed)  
Was my husband James.

DUNCAN

Mike Duncan, my pleasure. I'll  
catch up with your husband later.  
He looks familiar, I think I've  
seen him on the train.

INT. BOYS RESTROOM - DAY

James is in the boys restroom at Leapin' Lizards He cleans up the coffee spill. As he turns on the hand dryer to dry his shirt the door OPENS.

SLAM, James is violently shoved against the bathroom wall by Duncan.

Duncan plants his forearm firmly on James' neck, pushes hard into his Adam's apple, he can barley breath.

This is not the Duncan we've seen before, or a minute ago for that matter. He is ENRAGED.

DUNCAN

Not a fucking word, you hear me?  
Not one FUCKING word. I know where  
you live. I know your wife. I know  
your kids. Anything gets back to my  
wife they pay. Hear me?

James tries to speak, but can't. Duncan presses harder against his throat.

DUNCAN

Hear me?

James manages a nod and struggles to say:

JAMES

Fine...I don't care..do whatever  
you want..I won't say a thing.

As Duncan relents and turns to go he sees a little boy in a puddle of his own pee.

DUNCAN

That goes for you too!

Duncan exits and the boy runs out and screams for his mother.

James tries to gather himself so he can return to the party as if all is normal.

INT. PARTY ROOM - DAY

Debbie, Wendy and Ann casually chat while kids play around them. Tristan eats cake with MELISSA (5).

(CONTINUED)

Outside the party room Sam plays in the ball pit with DUNCAN'S SON (8).

Debbie looks out the window to check on Sam, but he is gone.

Before that can register:

JAMES

(os)

Debbie, we need to go.

Debbie turns to the voice to see James. He holds Sam as he squirms to get free.

DEBBIE

We just got here.

JAMES

I forgot I need to do something for work..

WENDY

We can bring them..

JAMES

(irritated)

Debbie, can you get Tristan

(to Wendy)

Thanks, but we need to go.

James glances out the window and sees Duncan as he plays with his SON on the slide.

SUDDENLY, Sam slips from James' grip and runs toward the slide. He screams as he runs away:

SAM

I don't want to go.

JAMES

(more irritated)

We need to go, now!

James chases after Sam.

Debbie slowly gathers Tristan, who doesn't want to leave either.

DEBBIE

(to Wendy)

I'm sorry, I'm not sure what has gotten into him.

(to Ann)

Nice meeting you.

EXT. PARKING LOT - DAY

James carries Sam quickly out of Leapin' Lizards and toward their car.

An irritated and confused Debbie follows holding Tristan's hand.

DEBBIE

What was that about? Do you realize how embarrassing...

James quickly turns to Debbie.

JAMES

Just get Tristan in the car, now.

Sam finally succumbs to the fact that they are going home, climbs into the car and buckles up. James shuts the door behind him.

Debbie opens the backdoor for Tristan and goes to climb in herself.

James circles to the back of the car and motions for Debbie to join him.

Debbie slams the door and walks to the back of the car. Arms folded across her chest. This better be good.

JAMES

Do you remember me telling you about the guy making out with the girl on the train?

Debbie holds her arms out and shakes her head.

DEBBIE

Not really, maybe.

JAMES

A few weeks ago. The guy had been making out with this girl for, like, three weeks. At 6 AM.

DEBBIE

Ok, so?

JAMES

Well, he was there today. At the party.

(CONTINUED)

DEBBIE

I still don't get it. Get to your point.

James turns to LAUGHTER as a FAMILY exits Leapin' Lizards. He moves closer to Debbie.

JAMES

(in a whisper)

Duncan, Mike Duncan is the guy. And the girl wasn't his wife.

DEBBIE

Fine, we just met them. None of our business.

JAMES

Good, so you won't say anything to Wendy about her brother in-law.

James turns to get into the car.

Debbie realizes that telling Wendy would be the right thing to do.

DEBBIE

Maybe I should say something to Wendy..

James wheels back to Debbie, gets real close and forcefully says:

JAMES

NO, you can't! Duncan threatened me, threatened us if I, we said anything.

DEBBIE

Are you serious?

JAMES

He confronted me in the bathroom just now. Almost choked me to death.

DEBBIE

So, you think he's going to kill you? It's an affair. This is crazy, you're crazy. I think you're making this up.

Debbie shakes her head and turns to get in the SUV.

James gives her a, "No fucking way I'm making this up" look as he turns to get in the car.

INT. COMMUTER BAR - NIGHT

A crowded bar. Although a "commuter bar", the crowd is young and lively.

At a table in the corner, away from the crowd, are Bridget and her girlfriends, SARAH (23) and ZOE (24). All ambitious, but they miss college life. The girls enjoy a few drinks at Friday evening Happy Hour.

SARAH

A French accent, really?

BRIDGET

Not even a good one. I spoke to him in French and he looked at me like I had two heads.

SARAH

But he was French, wasn't he?

BRIDGET

No way. I studied in France for two years, at the Sorbonne. He couldn't pass first year high school French.

ZOE

So, what did you do? Did you kick him in the balls?

BRIDGET

No, I gave him my number.

Before the girls can respond to this, a WAITRESS comes over.

Before the WAITRESS can ask, the Girls indicate another round.

EXT. COMMUTER BAR - NIGHT

Duncan walks on 46th street and stops at the entrance to the Bar. He hesitates a second, then ...

INT. COMMUTER BAR - NIGHT

... enters the bar to grab a drink, maybe a girl, before he heads home for the weekend.

He spots a CUTE BLONDE (20s) at the bar and makes his way over to work his magic.

INT. COMMUTER BAR - NIGHT

Back to the girls..

ZOE

Are you fucking nuts? He could've abducted you right there. Dragged you to his hotel room, raped you and left you for dead.

BRIDGET

I doubt it. Plus, he was good looking, a little full of himself. But, hey maybe I get some free dinners and a trip to Martinique.

SARAH

That's my girl. Trading favors for favors. No emotional involvement. I like it.

The Waitress returns with the drinks.

As the girls grab their drinks Bridget catches a glimpse of...

... Duncan at the bar.

BRIDGET

Well, well. Don't look now girls, but Mr. French has arrived.

SARAH

Where, where?

Bridget nods her head toward the bar, near the entrance.

BRIDGET

Calm down. At the bar, dark hair. Talking to the blonde.

Sarah, who has her back to the bar tries to turn nonchalantly.

(CONTINUED)

She turns back to her friends:

SARAH

Smooth operator that one, looks like he's speaking Italian.

ZOE

(peering over her drink)  
I'd do him.

Bridget and Sarah turn to Zoe. All three let out a hearty laugh.

INT. COMMUTER BAR - NIGHT

Duncan is in deep conversation with the BLONDE. As he moves in to whisper in her ear he sees Bridget across the room with her girlfriends.

Bridget catches his gaze. Not even a hint that she is jealous of him with another women.

Bridget turns her hand into a phone receiver and holds it to her head and mouths, "Call me."

EXT. JAMES' OFFICE - DAY

Establishing shot of James' nondescript, midtown office building.

INT. BREAK ROOM JAMES' OFFICE - DAY

James pours himself a cup of coffee. On the counter next to the coffee maker he notices a box of "charity" candy for sale.

James picks up the attached note and reads it aloud to himself:

JAMES

Please place a \$1 in the envelope attached for each candy bar you take. Note, this is not for a charity, this is for my own personnel income. Due to the shitty bonuses and lack of raises here, I am forced to sell candy to

(MORE)

(CONTINUED)

JAMES (cont'd)  
supplement my income and feed my  
family. Bill

James shakes his head and chuckles, clever.

JAMES  
(to himself)  
Wish Bill put that much thought  
into his work.

INT. HALLWAY JAMES' OFFICE - DAY

James walks down the hall to his office. As he passes his  
assistant BETH (mid-30s):

JAMES  
Beth, can you stop in for a second?

Beth grabs a note pad and gets up from her desk and follows  
James into his...

INT. JAMES OFFICE - DAY

... office. As James sits at his desk:

JAMES  
Can you set up a call with HR for  
one? I want to discuss headcount.  
Also, can you see where Bob is on  
the revenue flash for last week?

Beth, stands, scribbles notes on her pad.

BETH  
Sure, anything...

JAMES  
And, can you tell Bill to make up  
some charity. Anything, Water for  
Somalia, whatever. He can still  
keep the money. I just don't want  
him to affect moral, cause  
problems.

BETH  
(smiles)  
No problem. I gave him a buck  
anyway. Clever idea, wish I thought  
of it.

(CONTINUED)

Beth turns to leave.

JAMES  
Yeah, me too.

James hesitates a moment.

JAMES  
Ah, Beth, one more thing.

Beth turns around.

BETH  
Sure, what's up.

James motions for her to sit.

JAMES  
Do you remember me telling you  
about the guy making-out on the  
train?

BETH  
Sort of, yeah.

JAMES  
Well, come to find out he's my  
neighbor's brother in-law.

Gossip, Beth starts to show more interest.

BETH  
Do tell.

JAMES  
No, not like that. I wanted your  
advise. Do you think I should say  
something?

Beth hears her phone RING and gets up to leave.

BETH  
I wouldn't, really not your  
business. She'll find out soon  
enough.

James reaches for his phone.

JAMES  
Thanks, that's what I thought.

Beth leaves as James dials the phone.

EXT. UNITED NATIONS - DAY

Establishing shot of the United Nations from the shores of the East River.

A delegate speaks in French:

DELEGATE  
(os - subtitles)  
Peace will only be possible the day  
dialogue and understanding..

INT. UNITED NATIONS INTERPRETER'S ROOM - DAY

Bridget sits in a cubicle overlooking the floor of the U. N. general assembly. Outside her window the French DELEGATE (Female, 60s) addresses the bored diplomats.

Bridget wears headphones and speaks into the attached microphone in Russian:

BRIDGET  
(subtitles)  
... about common values, values  
involving respect for tolerance,  
defeat intolerance and  
fundamentalism.

Yes, she speaks Russian too!

Muffled applause is heard through the window. The French DELEGATE can be seen as she gathers her papers and acknowledges the applause.

Bridget removes the headset, gets up from her chair, gathers her things and relinquishes the cubicle to the next interpreter.

A brief nod to her replacement and she...

INT. HALLWAY AT U. N. DAY

... walks down the hall and checks her phone.

She ignores her coworkers.

One missed call, unknown number. One message.

She checks the message as she continues down the hall.

(CONTINUED)

DUNCAN

(os)

Bridget, Mike Duncan, ah, not sure if I told you my name. The guy with the horrible French from the other day.

Bridget smiles as she exits onto...

EXT. OUTSIDE U. N. - DAY

...First avenue.

DUNCAN

(os)

Listen, as you could tell, I'm not French. Well, anyway, I saw you at the bar near Grand Central last week and was wondering if you'd like to meet me there for a drink?

Bridget deletes the message and smiles again.

She looks at her phone for the time. What the hell, favors for favors.

Walks to the curb and hails a ...

BRIDGET

Taxi!

A taxi pulls up to the curb almost immediately and...

INT. TAXI - DAY

...Bridget climbs in.

BRIDGET

Grand Central, please.

INT. GRAND CENTRAL STATION - DAY

James stands near the famous information booth/clock in the middle of Grand Central Station. Nervously he checks his watch, his phone.

(CONTINUED)

ANNOUNCER

(oc)

Attention Harlem line passengers,  
the 4:10 to Southeast is boarding  
on track 28 on the upper level. The  
4:10 to Southeast on track 28 on  
the upper level.

James checks his watch again and heads toward track 28.

EXT. AUSTIN'S HOUSE - DAY

Establishing shot of the Austin's cookie-cutter suburban  
home.

The SCREAM of a tea kettle.

INT. AUSTIN'S KITCHEN - DAY

A HAND grabs the screaming kettle and carries it to the  
kitchen island.

Seated at the island is Wendy Roth. Debbie pours water into  
tea cups for Wendy and herself.

WENDY

Thanks.

Debbie slides the sugar/milk toward Wendy and sits down next  
to her.

As they add sugar/milk to their tea:

DEBBIE

So, I have to apologize for James'  
behavior last week.

WENDY

No problem.

DEBBIE

I'm not sure what has gotten into  
him, but that day was weird.

Debbie is deep in thought, at a cross roads. She knows what  
the "right" thing to do is...

(CONTINUED)

DEBBIE

About that day, James mentioned...

SAM AND TRISTAN

(os)

Daddy!

Debbie turns and is surprised to see James as he walks in the backdoor.

DEBBIE

(to James)

You're home early. I thought you were meeting...

James, hides his disappointment, hugs Sam and Tristan and pets the family dog JOE, a Golden Retriever.

JAMES

Couldn't make it, actually didn't return my calls.

Wendy gets up from her seat.

WENDY

I better be heading home.

DEBBIE

No, you can stay.

Wendy heads toward the family room to get her daughter.

WENDY

No, no, we'll go.

(to her daughter)

Melissa, time to go honey.

(to Debbie)

Thanks for the tea and the chat.

We'll catch up tomorrow.

Wendy nods to James, nothing said. Gathers Mellisa and heads out the door.

Sam, with Joe in tow, tugs at James' arm:

SAM

Daddy! Daddy! Can we play catch?

JAMES

Sure, get my glove.

Sam runs off to grab his baseball stuff. Joe picks up a tennis ball off the floor and follows Sam.

(CONTINUED)

Debbie, at the sink, cleans up the tea cups.

DEBBIE

Didn't even return your calls?  
That's odd. I thought we were  
confirmed.

Trough the window James watches as Wendy heads home. He's  
distracted.

JAMES

Yeah, odd.  
(snaps to life)  
What were you guys talking about?  
(a beat)  
Did you say anything?

Continues to clean the dishes:

DEBBIE

No, I didn't. But I still think  
you're crazy.

INT. COMMUTER BAR - NIGHT

Another Friday Happy Hour - much later and less crowded  
than the previous bar scene.

Bridget and Duncan sit at a darkened corner table. She  
drinks vodka and rocks with a splash of lime, he a beer. He  
appears uncomfortable - intimidated.

DUNCAN

So, what do you do for a living?

UNDER THE TABLE

Bridget's shoeless foot slides up Duncan's leg...

BRIDGET

(os)  
Interesting. I didn't peg you for  
someone who liked small talk.

... and moves aggressively between his legs, under his  
balls.

ABOVE THE TABLE

Duncan feels the presence of her foot and blurts out an  
answer..

(CONTINUED)

DUNCAN  
Ugh, ah, not usually.

WAITRESS  
(os)  
Can I get you folks another round?

UNDER THE TABLE

Bridget gently flutters her toes, plays with Duncan's balls.

ABOVE THE TABLE

She shows no hints of the foot job below.

DUNCAN  
(to the waitress)  
I think we'll take another...

UNDER THE TABLE

Bridget forcefully grinds her heel into Duncan's crotch...

ABOVE THE TABLE

DUNCAN  
Ah! Check please.

UNDER THE TABLE

Bridget slowly pulls her heel back and begins to gently caress Duncan's balls with her toes.

INT. HOTEL ROOM - NIGHT

A dimly lit luxury hotel room. Eerily quite until...

SLAM, Bridget, half-dressed, is thrown against the wall. Duncan pins her against the wall, struggles to get the rest of her clothes off while she frantically removes his.

Bridget wraps her legs around Duncan and in an instant...

WHAM, he is flat on his back on the floor. On top now, she takes command...

...she startles his chest and removes her bra, the rest already gone. He kicks off his pants and in a flash...

...she slides down and he enters her. No getting up to speed here, they are fully engaged...

INT. HOTEL ROOM - NIGHT (LATER)

Finished, Bridget puts her clothes back on.

On the floor, Duncan is exhausted, but satisfied. He rolls to his side to watch her...

DUNCAN  
We should do this again.

BRIDGET  
(dismissive)  
Maybe.

... and she's gone. Out the door into the ...

INT. HOTEL HALLWAY - NIGHT

...hallway.

Slings her bag over her shoulder and checks her phone as she buttons her blouse.

Three missed calls, three messages from Dad.

BRIDGET  
(to herself)  
Shit!

INT. HOTEL ROOM - NIGHT

Duncan gets up and puts on his boxer shorts. A little disturbed that she left so quickly. He enters the...

INT. HOTEL BATHROOM - NIGHT

... bathroom.

He checks himself out in the bathroom mirror.

Too fat...nope.

Hair too thin...nope.

Biceps, good as usual.

Big Mike? He looks down his boxer shorts, nope he's good.

A shrug of the shoulders, she'll be back...he hopes. Back to the...

INT. HOTEL ROOM - NIGHT

... main room.

As he gathers his clothes, BUZZ, his cellphone vibrates.

He picks it up from the night table and as he dresses:

DUNCAN

Hi sweetie....No, got hung up in a meeting. Heading home now.....See you in about an hour....Love you too.

EXT. BRIDGET'S APARTMENT BUILDING - NIGHT

Establishing shot of Bridget's nondescript, lower East-side walk-up.

A taxi pulls up in front of the building. Bridget exits and runs up the stairs.

BRIDGET

(os)

Shit, shit..

INT. HALLWAY OUTSIDE BRIDGET'S APARTMENT - NIGHT

Bridget walks down her hallway fumbles through her purse. Keys, keys, keys!

As she fumbles she continues down the hall to a near-dead plant on a metal table.

She peels back some leafs to reveal...

...a fake ROCK. Her apartment keys hidden inside. She unlocks the door and enters...

## INT. BRIDGET'S APARTMENT - NIGHT

... her one room apartment. Throws the rock on a table next to the door, right next to the KEYS she couldn't find.

It's a small, cramped apartment, not even a studio. No TV, a bed, a bathroom (barley) with a shower and a toilet. A kitchen sink which doubles as a bathroom sink and a small refrigerator/freezer.

She changes into more casual clothes, throws her work clothes into a pile.

As she dresses she packs an overnight bag.

In a flash she is packed and grabs her keys from the table as she heads out the door.

But leaves the rock...

... the door opens and a hand reaches in and grabs the rock.

## INT. AUSTIN'S BEDROOM - NIGHT

James sits on the edge of the bed dressed in shorts and his old college t-shirt, his back to Debbie. Debbie in pajamas lies in the bed.

DEBBIE

You ok?

JAMES

Yeah, I'm all right.

DEBBIE

I'm sure she's is fine.

Debbie rolls over, ready to go to sleep.

JAMES

In that shit hole neighborhood, who knows?

(a beat)

She could've just stayed with us.

Debbie rolls back to James.

DEBBIE

And you would've stayed with your parents in the burbs rather than live on your own in the city?

(CONTINUED)

JAMES

Well, she's vulnerable. Can't a Dad be concerned? She's still my little girl.

Debbie sits up.

DEBBIE

There it is. She's finding her way, learning to live on her own. You can't protect her all the time. She has to live.

The door bell RINGS. James looks at Debbie, who the hell is that?

INT. AUSTIN'S FOYER - NIGHT

Debbie and James walk down the stairs to the foyer. Debbie puts on a bath robe. Some concern, who could it be at this hour.

Debbie opens the door and in steps Bridget with an overnight bag.

BRIDGET

Sorry, I'm late. I know Dad, I should've called.

INT. AUSTIN'S KITCHEN - NIGHT

Bridget, James and Debbie sit at the kitchen table, each with a glass of wine.

James gets up from the table:

JAMES

I'm exhausted. I'm going up.

He kisses Debbie...

DEBBIE

Good night.

...and walks over and kisses Bridget on the forehead.

JAMES

Good night sweetie.

(CONTINUED)

BRIDGET

Good night Dad, sorry I didn't call.

The ladies sit silently while James walks out.

INT. AUSTIN'S KITCHEN - NIGHT (LATER)

Debbie refills Bridget's wine glass.

Bridget takes a sip of wine and rolls her eyes.

BRIDGET

Seems a little up tight?

DEBBIE

He's had a lot on his mind lately.

BRIDGET

Work?

DEBBIE

You.

Bridget is taken-a-back by this.

DEBBIE

Look, I'm not the real mother here, but he's constantly worried about you.

BRIDGET

I'm old enough to take care of myself.

DEBBIE

I know you are, he knows you are. But he doesn't want to lose you. He misses the old times.

BRIDGET

I can't always be his  
(air quotes)  
"little girl".

A pause, Bridget takes a sip of wine, shakes her head.

BRIDGET

I'm not moving in with you guys. I really like being on my own.

(CONTINUED)

DEBBIE

That's not what I'm saying. I know you like the freedom. You should have the freedom, but just call him when he calls. Tell him you're out with the girls, friends from work, whatever.

Bridget rolls her eyes and takes another sip of wine.

BRIDGET

A little intrusive, don't you think?

DEBBIE

Just return his calls, tell him you're fine. It will keep him off you're back.

EXT. DUNCAN'S HOUSE - DAY

Duncan and his SON toss a football in the yard.

The SON dives into a pile of leafs to catch the ball.

Duncan laughs and jumps into the pile as well. They laugh, wrestle, throw leafs at each other.

Ann watches the scene through the picture window. Happy, suburban bliss. She waves.

Duncan and his SON spot her. They wave back.

As he waves Duncan is deep in thought, back to...

EXT. DUNCAN'S CHILDHOOD HOME - DAY - FLASHBACK

... a similar scene.

A YOUNG DUNCAN (8) and DUNCAN'S DAD (mid 30s), a late 80s version of Duncan, wave to DUNCAN'S MOM in front of a picture window. The home reminiscent of late 80's suburban bliss.

EXT. 1980'S SUBURBAN NEIGHBORHOOD - DAY - FLASHBACK

YOUNG DUNCAN and DAD walk hand-in-hand through the neighborhood. They skip, run, laugh.

EXT. DAIRY QUEEN - DAY - FLASHBACK

YOUNG DUNCAN and his DAD sit at a table outside of a Dairy Queen and share a banana split.

As they eat, a YOUNG WOMAN (early 20s), and her friends approach. All dressed like Madonna. As SHE enters the Dairy Queen SHE looks at DAD, he at her.

A look that YOUNG DUNCAN will know very well in 10 years.

INT. DUNCAN'S KITCHEN - NIGHT

Duncan, Ann and their Son are finishing dinner.

DUNCAN'S SON  
Can I be excused.

ANN  
Yes.

Duncan's Son gets up from the table as Duncan's phone BUZZES:

DUNCAN  
The dishes.

Duncan's Son collects the dinner dishes. Ann helps him as Duncan looks at his phone.

A text message from "WALDORF GIRL":

WALDORF GIRL  
(text)  
U in the city this week?

DUNCAN  
(text)  
Yes. Get together?

Duncan puts his phone down and takes a sip of wine.

(CONTINUED)

DUNCAN

I need to be in Chicago this week.

Ann at the sink washing dishes. She replies without looking.

ANN

Ok, when will you be home?

Duncan's phone BUZZES again. He picks it up and glances at it:

WALDORF GIRL

(text)

YES!!!!

Duncan takes another sip of wine and puts down the phone.

DUNCAN

Late Friday.

EXT. FIFTH AVE - NIGHT

Duncan and Bridget emerge from a Starbucks.

The stroll up Fifth Ave which is decorated for the Christmas Holidays.

They "window shop" at Saks. Share a laugh. They are becoming a happy couple.

EXT. CENTRAL PARK - NIGHT

Bridget and Duncan share a carriage ride in Central Park. A light, romantic snow begins to fall.

Bridget snuggles closer to Duncan.

BRIDGET

When do you head home?

DUNCAN

Friday afternoon.

BRIDGET

When will you be back?

DUNCAN

After New Years'.

(CONTINUED)

BRIDGET  
Can we get together then?

DUNCAN  
(feigns disinterest)  
Maybe.

Bridget pulls away, looks to Duncan, what? He chuckles.

DUNCAN  
Of course.

They snuggle again.

INT. HIGH-END NYC HOTEL BAR - NIGHT

A high-end bar is decorated for a corporate holiday party. Appetizers are being passed among the guests. Although the setting is high class, the food and drink are economy class.

Duncan is at the bar deep in conversation with a STUNNING REDHEAD (mid 20s). Duncan leans in to whisper in her ear:

DUNCAN  
We should get out of here. Go to my cottage upstate.

REDHEAD  
Bear skin rug?

DUNCAN  
And a roaring fire.

The REDHEAD slams the rest of her Cosmo and puts the glass on the bar.

REDHEAD  
Let's go.

From across the room TIM MURRAY, mid 50s, sees Duncan at the bar.

Duncan and the REDHEAD gather their coats and prepare to leave.

Tim tries to get Duncan's attention:

TIM  
Mike! Mike!

Too far away, too many people in between and too late.

(CONTINUED)

As Duncan and the REDHEAD leave, she stumbles.

Opportunistically, Duncan grabs the REDHEAD's shapely ass to brace her. She turns to him and kisses him passionately, deeply.

From across the room Tim is shocked. Jesus, does Wendy know about this?

EXT. DUNCAN'S CABIN - NIGHT

A cold, lonely, lake side cottage in dire need of a paint job. A lite snow covers the ground.

Duncan is on the front porch. He looks around to see if he is being watched. Who could be out here at this hour? In this weather?

Duncan quickly locks the door with a rusted padlock. Walks to his car and gets in.

As he swiftly drives away, the darkness may conceal a passenger.

EXT. DUNCAN'S HOUSE - NIGHT

Duncan pulls into the driveway of his cookie-cutter suburban home.

He presses the automatic garage door opener and pulls the car into...

INT. DUNCAN'S GARAGE- NIGHT

... the garage.

Duncan exits the car and removes his work bag and an overnight bag from the trunk.

He tries to open the door to the house, but it is locked. Duncan tries his keys, but they won't work.

He looks under an old flower pot on the work bench next to the door, no spare key. What the FUCK!

Duncan puts down his bags and rummages through his work bench. He finds two small screw drivers.

Uses the screw drivers to pick the lock like a CIA agent and enters...

INT. MUDROOM, DUNCAN'S HOUSE - NIGHT

... the dimly lit mudroom.

Duncan sets down his bags, hangs up his coat and enters...

INT. DUNCAN'S KITCHEN - NIGHT

... the darkened kitchen. Grabs a glass from the cabinet and approaches the sink. Just before he turns on the water...

ANN

(os)

How was your trip?

Startled, Duncan drops the glass and it SHATTERS in the sink. He turns to see...

... Ann at the kitchen table in the dark. A half-empty bottle of wine in front of her, a full glass in her hand.

DUNCAN

Jesus Christ! You scared the shit out of me.

ANN

My sister called. Said her neighbor saw you at the holiday party...

Ann let's this hang in the room awhile.

ANN

... with a women.

DUNCAN

(amazingly calm)

I got back early so I thought I would go to the party. My client's ...

ANN

And grab a young chick's ass and stick your tongue down her throat!

Still calm, this story will hold up.

(CONTINUED)

DUNCAN

No, my client's daughter had too much to drink. He asked me to take her home. Innocent, nothing more.

Ann gets up to leave the room, not fully convinced yet. As she passes Duncan on her way out:

ANN

You better not be lying to me.

DUNCAN

I'm not.

Ann pauses in the doorway.

ANN

Don't worry, I'll just throw you out...

Ann hesitates. Turns back to Duncan.

ANN

... I won't kill you.

As Ann leaves, Duncan turns to clean up the glass in the sink. He looks up and sees his reflection in the kitchen window. He's PISSED.

EXT. AUSTIN'S DRIVEWAY - DAY

On a cold mid-December morning Debbie waits with Sam and Tristan for the school bus. Sam turns to his mother:

SAM

Where is Joe this morning?

DEBBIE

Out roaming the woods like dogs do sometimes.

Debbie masks her concern for the family pet well.

The school bus approaches and Sam and Tristan hop on like elementary kids do.

Tristan hands a small package to the bus driver RAUL (late 20s).

(CONTINUED)

TRISTAN  
Ah, Merry Christmas....  
(looks to Debbie)  
I mean, happy holidays!

RAUL  
For me? Thank you very much. Happy  
holidays to you too.  
(looks to Debbie)  
Merry Christmas Mrs. A.

DEBBIE  
Merry Christmas Raul.

Raul closes the bus door and drives a way.

Debbie watches as the bus pulls away then turns to head down  
the driveway.

She looks to the woods at the rear of the property and  
WHISTLES.

DEBBIE  
Joe, here boy. Come here Joe.

Nothing.

INT. AUSTIN'S KITCHEN - DAY

Debbie cleans up the breakfast dishes, pours herself a cup  
of coffee and heads into...

INT. AUSTIN'S FAMILY ROOM - DAY

... the family room.

She straightens up a few things on the coffee table, sits on  
the couch and turns on the TV.

Dr. Phil is on the screen. The crawl on the TV reads, "Tell  
Your Friend About Spouse's Affair?"

DR. PHIL  
(on TV)  
All it is, is you trying to feel  
better about yourself.

Debbie takes a sip of coffee, stares intently at the screen.

(CONTINUED)

DR. PHIL

(on TV)

It does your friend no good to hear it from you. All they are going to do is deny it. Until they see it for themselves they won't believe it. All it will do is cause trouble for you and your friend. And besides, it's none of your business.

CLICK. Debbie turns off the TV and gets up from the couch and walks back to...

INT. AUSTIN'S KITCHEN - DAY

... the kitchen.

Debbie approaches the French doors to the patio.

She looks out the doors and through the woods to the Roth's house as she sips her coffee.

INT. COMMUTER TRAIN - NIGHT

James is asleep on a nearly deserted train.

ANNOUNCER

(os)

Bedford Hills. Head four cars to exit at Bedford Hills. Next stop Katonah.

Nearly comatose, James gets up from his seat and gathers his coat, briefcase, an empty beer bottle and an empty bag of chips.

EXT. TRAIN STATION - NIGHT

ANNOUNCER

(os)

Katonah, all doors open at Katonah. Next stop Golden's Bridge.

James exits the train onto the deserted train platform. It's unseasonably cold and the train platform is icy.

(CONTINUED)

James bundles up against the cold as he sleepwalks to the stairs.

SUDDENLY James is grabbed from behind and forced to the edge of the platform.

His body leans out over the tracks, he stares at the electrified third rail.

The beer bottle falls from his grip and SHATTERS on the tracks. The empty chip bag FLUTTERS in the wind.

DUNCAN

(os)

I told you not to say anything!

Duncan lifts James from the platform and hangs his body further out over the tracks.

Closer to the "DANGER 700 VOLTS" sign on the third rail.

In the distance a train HORN sounds as the crossing lights FLASH.

JAMES

I didn't say anything! I swear, not a word!

A louder train HORN. Duncan lifts James further out over the tracks as the train quickly approaches, it's a through train!

JAMES

Jesus Christ!

The train is ROARING closer, the HORN grows louder...

DUNCAN

(os)

Strike two.

Duncan throws James down on the platform just before the train blares it's HORN and ROARS through.

James tries to collect himself, he is visibly shaken.

He looks around the platform, but Duncan is...

... gone.

The empty chip bag floats harmlessly and lands at James' feet.

INT. AUSTIN'S FOYER - NIGHT

James enters the front door and into the foyer. He is shaken from the incident at the train station.

Sam and Tristan rush in. They are covered in tinsel.

SAM AND TRISTAN  
Daddy! We're decorating the tree!

Puts on a brave face for the kids.

JAMES  
You sure? It looks like your  
decorating yourselves.

James hugs the kids and looks to Debbie as she enters. He motions with his head for her to follow him into the kitchen.

DEBBIE  
(to the kids)  
Let Daddy put his stuff away. He'll  
be right in to help.

The kids rush back to the family room as Debbie follows James into...

INT. AUSTIN'S KITCHEN - NIGHT

... the kitchen.

James puts down his briefcase and picks tinsel off his jacket.

DEBBIE  
Ann knows.

JAMES  
(shocked)  
What?

DEBBIE  
Wendy came over today. Tim Murray  
saw Mike with a woman at his  
Christmas party.

James realizes why Duncan confronted him.

(CONTINUED)

JAMES  
And she told Ann.

DEBBIE  
Who confronted Mike, he denied it  
of course.

JAMES  
You didn't say anything?

DEBBIE  
Not a word.

JAMES  
He confronted me at the station  
tonight.

James hesitates, but doesn't give Debbie all the details.

DEBBIE  
Holy shit, you ok?

JAMES  
Yeah, now I am.

A loud CRASH comes from the family room. Debbie turns to see  
what happened.

Before she leaves she turns back to James who is consumed by  
his own thoughts.

DEBBIE  
The dog is missing again.

EXT. WOODS OUTSIDE OF AUSTIN'S HOUSE - NIGHT

A flash light FLICKERS through the tress. It is cold, a lite  
snow falls. The frozen ground crunches under James' feet as  
he walks through the woods.

JAMES  
Joe, here boy. Come here Joe!

James WHISTLES, nothing.

EXT. STREET IN FRONT OF AUSTIN'S HOUSE - NIGHT

A car, headlights off, pulls slowly to a stop in front of the Austin's house.

EXT. WOODS OUTSIDE OF AUSTIN'S HOUSE - NIGHT

The flash light lands on an object through the trees, Joe?

James runs over and reaches the dog. Joe has been here awhile. A thin layer of snow covers the dog.

James kneels down and touches the dog's chest. Not breathing, obviously dead. No cuts, no blood, no sign of broken bones or evidence of an accident.

James pets the dog's head and notices the dog's mouth is open.

He looks in and sees an object wedged down the dogs throat. He struggles to pull it out, finally he pulls it free.

A bandanna wrapped around a tennis ball.

Joe's been murdered.

James looks back toward his house. From a distance he can see his family through the back window as they happily decorate the Christmas tree.

He throws the tennis ball deep into the woods.

INT. DUNCAN'S CAR - NIGHT

Duncan sits in the darkened car in front of the Austin's house.

Through the front window of the Austin's house he can see what James saw, James' family as they decorate the Christmas tree.

INT. GRAND CENTRAL STATION TRAIN PLATFORM - DAY

The doors of a Metro North train open. A MASS of humanity exit the train.

In this mass, Duncan. He follows the other commuters as they head for the exit.

James exits the train a few train cars behind Duncan. He spots Duncan and follows. His eyes glued to him.

EXT. PARK AVE. - DAY

Duncan exits Grand Central in the Hemsley tunnel exit.

James behind him, not detected.

Duncan waits to cross 45th Street and proceed up the East side of Park Ave.

James crosses to the West side of Park.

Duncan continues up Park. He spots a CUTIE and follows her. A LARGE WOMAN gets in his way and slows his pursuit.

The CUTIE crosses Park at 47th street, just before the Waldorf. Stuck behind the LARGE WOMAN a frustrated Duncan gives up the chase.

He crosses 47th and continues uptown.

ACROSS PARK AVE.

James watches Duncan amid a mass of other commuters. He continues uptown with an eye on Duncan.

EXT. 455 PARK AVE. - DAY

Duncan enters 455 Park Ave. A class C building in a class A neighborhood.

ACROSS PARK AVE.

James watches. Checks his watch and turns to go to his own office.

EXT. COMMUTER BAR - NIGHT

Duncan walks on 46th Street and enters the now familiar commuter bar.

James emerges from the shadows across the street. Takes a deep breath. Ok, now or never.

He hustles across the street and enters...

INT. COMMUTER BAR - NIGHT

... the crowded bar. He spots Duncan at the bar as he cuddles with the now familiar BLONDE.

James squeezes in next to Duncan, his back to him.

The BARTENDER approaches James,

BARTENDER  
What'll it be?

JAMES  
Grey Goose, rocks with a splash of  
lime.

James drops a \$20 bill on the on the bar as the Bartender makes his drink. He's uncomfortable, but gains courage.

The Bartender hands James his drink. James nods "Thank You", and takes a long drink.

James leans in closer to Duncan and without looking at him:

JAMES  
I know what you are doing...

Duncan turns, who the FUCK is this? Sees James and is STARTLED.

JAMES  
... and I don't care. I told you I  
wouldn't say anything and I didn't.  
But you kill my dog anyway.

A long pause as James let's this settle in.

James slams the rest of his drink.

JAMES  
I know more about you than you  
realize. I know the game you're  
playing.  
(a beat)  
Now it's my turn.

James leans in closer to Duncan and in a whisper:

JAMES  
You come near my family again, even  
my cat, and I go to the police. Not  
your wife, the police. That doesn't  
work, I come for you. Hear me?

(CONTINUED)

Duncan takes a drink and nods.

JAMES

Good.

James turns and leaves the bar. On his way out he takes another DEEP breath.

Duncan watches as James exits.

INT. AUSTIN'S FAMILY ROOM - NIGHT

The remains of a Christmas celebration. Packages, new toys, ugly sweaters, half eaten deserts, dirty dishes are scattered about the Austin's family room and kitchen.

Sam and Tristan play with their cousins, ROB (11) and KERRY (9). James' older brother CHRIS (40s) sits with his wife TONYA (40s) on the couch. GRANDPA and GRANDMA Austin proudly watch the grand kids.

James hurries about, picks up wrapping paper, carries dishes to the sink.

CHRIS

A shame about the dog Jimmy. How'd it happen again?

James shoots Chris a look and nods toward the kids as he picks up a dirty dish. Not now!

CHRIS

Oh, yeah, car.

Chris grabs another cookie.

INT. AUSTIN'S KITCHEN - DAY

Amid the chaos, Debbie and Bridget sit quietly and share a bottle of wine and a conversation:

BRIDGET

I just thought it would be a little more exciting. You know, whisked away to Paris for high level Russian, French disarmament talks, or whatever.

(CONTINUED)

DEBBIE

Patience. You'll make the right contacts.

BRIDGET

Not really, they keep us locked up in a separate room. No contact with the big wigs.

DEBBIE

You're a smart woman. Get your experience and take these skills where you want to go.

BRIDGET

CIA? State Department? Russian embassy?

DEBBIE

Sure, just don't tell your father.

As James walks by and starts to load the dishwasher.

JAMES

Tell your father what?

Debbie and Bridget chuckle as they respond:

DEBBIE/BRIDGET

Nothing!

James exits to collect more dishes. As he leaves, he places a loving hand on Bridget's shoulder and a kiss on her forehead.

Bridget takes a sip of wine and rolls her eyes toward Debbie.

DEBBIE

Thank you.

Bridget looks at Debbie, "for what?"

DEBBIE

For reaching out to him. Making him a part of your life. Letting him know your okay.

BRIDGET

I haven't told him everything.

Debbie inches closer.

(CONTINUED)

BRIDGET

I've been seeing someone. He's from Chicago. Comes to the city a couple times a month.

DEBBIE

Serious?

BRIDGET

Getting there. I didn't want it to be, but I think it is.

(a beat)

He's older.

Debbie looks to James playing with the kids in the family room.

BRIDGET

Not that old!

DEBBIE

Good. But let me soften him up before you say anything.

They both look back to James.

EXT. KATONAH POLICE STATION - NIGHT

A converted Victorian serves as home for the part-time Katonah police force. A couple of lonely lights are on.

INT. KATONAH SHERIFF'S OFFICE - NIGHT

SHERIFF BROWNE (late 50s), more Andy Griffin than Barney Miller, sits at his desk reviewing case files.

A KNOCK on the door.

Sheriff Browne looks up and sees, SGT. FIGOLI (mid 40s), former NYPD picking up some hours to keep busy.

Browne looks over his reading glasses and motions for Figoli to come in.

FIGOLI

My buddy in Manhattan sent up another one.

Browne puts down his file and removes his glasses as he looks at Figoli.

(CONTINUED)

FIGOLI  
(reading from the file)  
Missing girl. Grew up in  
Westchester. Moved to New York  
after college. No one has heard  
from her for a week. Didn't show  
for Christmas.

BROWNE  
Family?

FIGOLI  
In Florida now. Beside themselves.

BROWNE  
How many is that now?

Figoli tosses the file on Browne's desk.

FIGOLI  
Four.

Browne picks up the file.

BROWNE  
Put some fliers up, see if we get  
some leads.

Figoli turns to leave.

BROWNE  
Any connection to the other girls?

Over his shoulder:

FIGOLI  
They're all good looking.

Browne focuses on the file, picks up the picture, we don't  
see it.

EXT. SKATING RINK ROCKEFELLER CENTER - NIGHT

Bridget and Duncan skate on the near empty ice rink  
underneath the famous Christmas tree at Rockefeller Center.

Bridget playfully pushes Duncan away. She skates to the  
middle of the ice and strikes a pose. As an old familiar  
song goes off in her head she begins a mini-figure skating  
routine. She's good, real good.

(CONTINUED)

A double Axel, a flip jump, a flying Camel spin into a lay back spin to a posed finish, ta-da.

Applause from Duncan and some on-lookers there to admire the tree.

Bridget acknowledges the on-lookers with a wave and skates toward Duncan.

DUNCAN  
Impressive.

BRIDGET  
I'm a little rusty.

DUNCAN  
Didn't look rusty to me.

They skate as they talk. She skates backwards facing him, holding hands.

BRIDGET  
It's been at least five years. I used to skate a lot before my Mom died.

DUNCAN  
Did she teach you?

BRIDGET  
She was my first coach. After she passed Dad took over.

DUNCAN  
Teaching?

BRIDGET  
No, no way! He hired a coach, took me to the rink. He was very supportive.

DUNCAN  
Why didn't you keep it up?

BRIDGET  
Life, college.  
(leans in playfully)  
Boyfriends.  
(serious)  
His new family.

Bridget pushes away and performs another flawless spin.

DUNCAN  
Can you teach me something?

BRIDGET  
Sure.

Duncan skates over. Bridget positions his arms, legs and demonstrates a simple spin for him.

Duncan begins to twirl, stumbles and falls flat on his ASS to laughter from both of them and the on-lookers above.

INT. ITALIAN RESTAURANT - NIGHT

A dimly lit, empty, except for the wait staff, Italian restaurant. Bridget and Duncan sit on the the same side of a corner booth. Untouched plates of food on the table, a half-empty bottle of wine.

Bridget moves closer and begins to stroke Duncan's hair as he takes a sip of wine. She's more loving, less sexual than before.

BRIDGET  
You like this?

DUNCAN  
Good food, good wine. What's not to like?

Bridget inches closer, nibbles on Duncan's ear and whispers:

BRIDGET  
No, this. Us.

Duncan puts down his wine glass and turns to look at Bridget. Deeply into her eyes:

DUNCAN  
Yes, I do. Very much.

INT. HOTEL ROOM - NIGHT LATER

Bridget and Duncan lie naked in a a hotel bed. Drained from passionate sex. Unlike before, Bridget rolls over and cuddles with Duncan. She passionately rubs his chest.

(CONTINUED)

DUNCAN  
Not leaving?

BRIDGET  
I think I'll stay awhile.

DUNCAN  
Good, I like that.

BRIDGET  
Me too.

Bridget snuggles closer, closes her eyes and starts to fall asleep.

Duncan stares at the ceiling, arms folded behind his head, a wry smile on his face.

EXT. RESTAURANT, KATONAH - NIGHT

A police car pulls up to a farmhouse converted into a restaurant. Very few cars in the lot.

INT. RESTAURANT KATONAH - NIGHT

Dimly lit, nearly vacant bar area of the restaurant/local watering hole.

JACK (early 40s) the bartender leans on the bar and watches a hockey game on the TV.

He turns to a CREAK as the door to the bar is opened and in walks...

... Figoli who knocks the snow off his boots.

JACK  
Ah, Figoli! What'll it be.

FIGOLI  
Nothing, I'm on duty.

JACK  
No underagers in hear. We proof everyone.

Figoli hands Jack a missing persons flier.

(CONTINUED)

FIGOLI  
Have you seen this girl.

Jack examines the flier.

JACK  
Not in a while. Used to come in  
with her parents. I think they're  
in...

FIGOLI  
Florida now. She's missing, thought  
maybe some of your customers may  
have seen her. Can you put up a  
flier for us?

JACK  
Sure, no problem. Though we're not  
getting many of those customers you  
mentioned.

Jack waves he arms. The only people in the bar is a couple  
sitting close together in a darkened corner.

FIGOLI  
Thanks.

Jack turns and thumb tacks the picture on the wall beside  
the bar. He turns to his "customers" at the darkened corner  
table.

JACK  
Anything else for you guys?

DUNCAN  
No thanks, we'll be heading out.

Duncan and Ann get up from the table and start to head out.

As he passes the bar, Duncan glances at the picture of the  
missing girl, no emotion to the fact that the picture is  
of...

...The REDHEAD from the Christmas party.

EXT. MANHATTAN - DAY

Aerial view of the Manhattan skyline on a beautiful early  
spring day.

EXT. FIRST AVE. NEAR UN - DAY

On a street corner near the UN, a HOT DOG VENDOR pulls a dirty water dog out of the dirty water.

He places it in a bun, next to a second dog. He looks up to his customers, James and Bridget:

HOT DOG VENDOR  
Kraut?

JAMES  
Just mustard.

The Vendor slob mustard on the dogs and hands them to James, who hands the Vendor money.

JAMES  
Thanks, keep the change.

Bridget and James turn and walk up the street. As James takes a bite he turns to Bridget:

JAMES  
Sure you don't want one?

BRIDGET  
No thanks. Those things will kill you.

JAMES  
Not today, I hope.

They walk in silence, James eats his hot dogs, Bridget sips her water. They find an available bench and sit.

JAMES  
Thanks for reaching out. We should do this more often.

BRIDGET  
We should.

An awkward silence.

BRIDGET  
Did Debbie talk to you?

JAMES  
She softened me up, if that's your question. You know, I haven't met this guy.

(CONTINUED)

BRIDGET  
Dad, I'm not in high school  
anymore.

Another silence.

BRIDGET  
I really think I like this guy,  
he's kind, good to me, successful,  
older.

JAMES  
Older?

BRIDGET  
Not as old as you.

JAMES  
Thanks, I think.

BRIDGET  
I'm going to bring him to your  
birthday. You'll like him.

EXT. RUNNING PATH ALONG FDR - DAY

A beautiful spring evening. Bridget and Sarah jog along a path on the FDR.

BUZZ. Bridget slows to a stop to check her phone. Sarah continues on, temporarily unaware Bridget has stopped.

Bridget checks her phone. A text from Duncan:

DUNCAN  
(text message)  
Going back 2nite. Can we meet b4  
flt?

Sarah slows, realizes Bridget has stopped.

She turns and heads back as Bridget types a text message:

BRIDGET  
My plc in 30.

Sarah approaches Bridget as Bridget finishes the text.

SARAH  
You okay?

Bridget stares at her phone and sends the text.

(CONTINUED)

BRIDGET

He's flying back tonight. I'm going to go back to my apartment. Sorry.

Bridget turns to leave.

SARAH

I thought this was favors for favors. Not like you to drop everything for a man.

Bridget looks back over her shoulder, already started a slow jog.

BRIDGET

This is different. I think I really like this guy.

Sarah realizes this may be different.

SARAH

See you tomorrow?

Bridget is well on her way back to her apartment. She gives Sarah a dismissive wave and shouts without looking back:

BRIDGET

I'll text you.

Sarah, annoyed, turns to continue her run.

INT. BRIDGET'S APARTMENT - NIGHT

Bridget emerges from her bathroom, naked, and towel dries her hair.

A CLICK and the FLASH from a cellphone camera startles her.

Duncan sits on the bed and laughs as he takes another picture.

DUNCAN

Got ya!

Bridget throws her towel at him.

BRIDGET

Let me give you something to get.

She awkwardly tries to pose seductively.

Duncan snaps another picture.

Bridget leaps playfully onto the bed and they begin to fool around...

INT. BRIDGET'S APARTMENT - NIGHT (LATER)

Bridget and Duncan snuggle in her bed as Duncan flips through the pictures he just took of Bridget.

BRIDGET

These aren't going to turn up on some shady internet site are they?

DUNCAN

No, never. These are for my own personal enjoyment.

BRIDGET

Yuk, can't you just close your eyes and imagine?

DUNCAN

What? Are you suggesting... You're disgusting!

Some more playful wrestling. As they settle down, Duncan looks at his watch.

DUNCAN

I've got to get going.

Duncan gets up and starts to dress.

BRIDGET

So this means you won't be here this weekend.

Duncan continues to dress.

DUNCAN

Sorry I'm going to miss the party.

Duncan leans down and kisses Bridget on the forehead, a lot like James does.

DUNCAN

I'll make it up to you. The next time I'm in we'll have dinner, the four of us.

Bridget is clearly disappointed.

(CONTINUED)

BRIDGET

You owe me.

Duncan heads for the door. As he exits, he looks back over his shoulder and mouths, "I know".

Bridget rolls to her back and stares at the ceiling.

EXT. TRAIN PLATFORM - DAY

Duncan and Courtney walk arm-and-arm. The picture of a loving couple on the early-morning train platform.

Courtney pauses to look at something on the information board.

Unaware Duncan continues to walk, but is slowed when Courtney stops.

COURTNEY

Oh my God!

She turns to Duncan:

COURTNEY

I think I know this girl. She was a year or two ahead of me in school.

Duncan briefly looks at the picture of the REDHEAD.

DUNCAN

(cold)

Tragic, probably ran away or OD'd.

As he walks away, Courtney shoots him a "you bastard" look.

INT. GRAND CENTRAL STATION - DAY

The familiar clock/information booth at Grand Central Station.

James waits patiently, well, as patiently as he can. He only checks his watch twice.

From behind his eyes are covered. A fake man's voice:

BRIDGET

(os)

Don't move a muscle or the dame gets it.

(CONTINUED)

James chuckles and turns to see Bridget. They hug, a kiss on the cheek.

He looks at his watch again.

BRIDGET

Don't worry, I'm early. Well, on time.

JAMES

You alone?

BRIDGET

Yes, he had to rush back to Chicago.

James actually appears disappointed.

ANNOUNCER

(oc)

Attention Harlem line passengers, the 6:20 to Southeast is boarding on track 32 on the upper level. the 6:20 to Southeast on track 32 on the upper level.

James and Bridget head to track 32.

EXT. AUSTIN'S BACK PORCH - DAY

A burger is flipped on a gas grill. Around it other burgers and hot dogs sizzle.

A beautiful early spring day on the Austin's back porch. The Austin's, including Bridget, the Murray's, and James' brother Chris and his family are in attendance.

James mans the grill while the other adults share small talk, laugh and drink beer and Margaritas.

The kids play tag in and around a jungle gym.

James, wearing an ugly apron, turns from the grill with a plate full of burgers and dogs. He shouts to the kids:

JAMES

Food is ready!

The kids scream and rush to the porch.

(CONTINUED)

James leans over the table and places the burgers and dogs among the usual picnic fair, potato salad, tossed salad, corn on the cob. He is the only one sweating.

James grabs a beer from the cooler and twists off the top.

JAMES

I asked around at work..

All the adults stop talking and look to James to finish his sentence. James proceeds to drink the beer in one gulp. He wipes his mouth and brow.

JAMES

... and not one of them cook on their birthday.

A slight hesitation from the assembled adults. Some guilt?

Chris SNAPS his bottle cap at James.

CHRIS

Yeah, but none of them can burn a burger like you Jimmy!

Hearty laughs, no guilt. James SNAPS his bottle at Chris.

James turns back to the grill to shut it off. Through the woods separating the Austin's from the Roth's he half-notices as a CAR approaches.

James bends down to shut off the tank. Stands to remove his apron as a car door SLAMS.

James looks to the Roth's again and sees Duncan and his family emerge from the car. The kids and Ann head happily to the house.

Duncan hesitates. He looks through the woods and locks eyes with James, both stern, neither backs down.

Duncan's eyes catch something. He turns his head slightly, a look of shock on his face.

James turns to his right to see what caught Duncan's attention. There sitting at the table he sees what Duncan sees, Bridget, and she is furious.

Duncan, this is your father?

Bridget, you're fucking married!

James catches on.

That moment when everyone knows that everyone knows.

INT. AUSTIN'S HOUSE/BRIDGET'S BEDROOM - DAY

Bridget's old bedroom, untouched since she left for the city. Alternative rock posters, a picture of Einstein, pictures of Bridget and her friends from high school. A picture of her and James at an ice rink, Bridget holding a trophy.

Basically, James' shrine to the "old days."

Bridget frantically packs her weekend bag. She is furious.

JAMES

(OS)

Him! That's the older guy?

Bridget storms past James into the adjoining bathroom.

BATHROOM

James follows her and stands in the doorway.

JAMES

Not only is he married, he's a  
fucking creep. I've seen him...

Bridget throws all of her toiletries into her bag. Storms back past James into the bedroom.

BEDROOM

Bridget continues to pack.

BRIDGET

That's what you think? I'm going  
around fucking married men?

Debbie in the doorway.

DEBBIE

No, that's not it..

Bridget is more and more frantic. How is this happening. Masks, "I can't believe he's married."

BRIDGET

Good, because it's not him.

Desperately hides, "Of course it is."

(CONTINUED)

JAMES

You're telling me that look meant nothing?

Bridget continues to shove things in her bag. What, she doesn't know.

BRIDGET

Maybe he noticed me from a bar?  
Maybe he's fucking one of my friends?

JAMES

Even if he is you need to know what kind of guy he is. So we can protect you.

Bridget flies into James' face.

BRIDGET

Protect me!? I don't need your protection!

Bridget turns and pulls the picture of her and James from the wall.

BRIDGET

These days are over!

She SMASHES the picture on the desk, the glass SHATTERS, the frame BREAKS.

DEBBIE

Sit down, calm down. Let's talk this through. We just want to help you...

BRIDGET

I don't need anymore of your help either.

Bridget storms out and heads down the stairs and into the...

INT. AUSTIN'S FOYER - DAY

... foyer and grabs the front door.

JAMES

(os)

Wait, where are you going?

Bridget turns to see James and Debbie on the stairs.

(CONTINUED)

BRIDGET

Home!

DEBBIE

Let me take you to the train.

No look back:

BRIDGET

I'll call my boyfriend.

Bridget slams the door behind her as she exits.

EXT. STREET IN FRONT OF AUSTIN'S HOUSE - DAY

Bridget storms down the street in front of the Austin's house.

She pulls out her phone and dials...

INT. ROTH'S KITCHEN - DAY

The Roth's and Duncan's share prefunctionary hugs and kisses.

Duncan's phone BUZZES, he turns to the crowd...

DUNCAN

I have to grab this. Work.

... and walks out the door onto the porch to answer the call.

EXT. STREET IN FRONT OF AUSTIN'S HOUSE - DAY

Bridget, unbelievably frantic screams into her phone.

BRIDGET

You're FUCKING married! This needs to end right...

EXT. ROTH'S BACK DECK - DAY

Duncan, unbelievably calm.

DUNCAN  
We'll there is an explanation for  
that.

Duncan turns and sees Ann in the doorway. He smiles and gives her the one minute sign.

DUNCAN  
Perhaps we can meet this evening to  
iron out some of the details.

EXT. STREET IN FRONT OF AUSTIN'S HOUSE - DAY

Bridget walks a hundred miles an hour and continues to scream into he phone.

BRIDGET  
I don't want explanations! You took  
me for a fool! You hid everything  
from me!

EXT. ROTH'S BACK DECK - DAY

Duncan as calm as ever.

DUNCAN  
Ok then, eight PM at your place.  
Good, I'll see you then.

Duncan casually hangs up the phone and heads inside.

EXT. STREET IN FRONT OF AUSTIN'S HOUSE - DAY

Bridget looks at her phone in disbelief, screams and throws it in her bag.

INT. BRIDGET'S APARTMENT - NIGHT

Bridget paces like a caged animal. She checks her watch, once, twice. Checks her phone.

A KNOCK on the door. She rips open the door, Duncan.

(CONTINUED)

BRIDGET  
You're fucking late!

Bridget blocks his entrance.

DUNCAN  
I can explain.

Duncan tries to get around Bridget.

BRIDGET  
I don't want explanations. This is over.

DUNCAN  
We're getting a divorce.

Bridget turns from the doorway, sits on the bed.

BRIDGET  
Does your wife know?

Duncan slowly enters the apartment.

DUNCAN  
It's been in the works for awhile.

BRIDGET  
She looked awful happy for someone getting divorced.

DUNCAN  
We'll it's not going to be cheap.  
We're signing the papers Monday.

He hands some official looking papers to Bridget. She tosses them aside.

BRIDGET  
You're a fucking lawyer, of course you have papers!

Duncan sits next to Bridget on the bed. She gets up.

DUNCAN  
Look, I'm falling hard for you. I didn't want to, but I am.

Bridget walks to and opens the door.

BRIDGET  
I need to think about this.

Duncan grabs the papers and gets up. Approaches Bridget and moves in for a kiss.

She turns away.

DUNCAN

I really...

Looks back to him and indicates he should leave.

BRIDGET

You should go.

INT. BRIDGET'S BEDROOM - NIGHT

James in Bridget's room, untouched since the fight.

He picks up the shattered picture. Brushes broken glass and pieces of the frame into a garbage can.

He sits on the bed, smooths out the picture and stares at it, for a while.

DEBBIE

(os)

Have you heard from her?

James turns to the doorway where Debbie stands.

JAMES

No.

DEBBIE

What if it isn't him?

JAMES

I know.

James gets up from the bed. Places the picture on the desk. One more attempt to smooth out the creases.

Back to Debbie.

JAMES

I have to go see her. She's my only link.

DEBBIE

I know. Do you want me to go with you?

(CONTINUED)

JAMES

No, I'll go alone. Tomorrow after work.

EXT. SIDEWALK CAFE, NYC - DAY

Debbie sits at an outside table at a NYC cafe.

A WAITRESS approaches with a cup of coffee.

WAITRESS

Ready to order?

DEBBIE

Not yet. I'm still waiting for my friend.

The WAITRESS turns and leaves.

Debbie adds milk to her coffee and takes a sip.

A loud SCRAP as the chair across from Debbie is pulled out. Debbie looks up as...

... Bridget sits.

BRIDGET

Thanks for meeting me.

Debbie takes another sip of coffee.

DEBBIE

You want anything?

BRIDGET

No.

An awkward silence. Bridget looks away, can't look Debbie in the face.

Finally.

BRIDGET

It is him, or was. It's over now.

EXT. OUTSIDE COMMUTER BAR - NIGHT

Bridget is on 46th street outside the commuter bar on her phone. A frustrated look on her face.

DUNCAN

(OS)

This is Mike. Please leave a message at the tone.

Bridget hangs up without leaving a message and turns to enter...

INT. COMMUTER BAR - NIGHT

...the bar.

As she enters Bridget looks around the bar.

Sarah and Zoe wave frantically from a corner table.

Bridget spots them and heads over.

SARAH

You're late.

Bridget slides into a seat next to Sarah.

BRIDGET

Sorry, I got caught up at work.

ZOE

Did you hear?

BRIDGET

Hear what?

SARAH

About Courtney. She was in an ...

ZOE

Fucking mess of a car wreck.

INT. DUNCAN'S CAR - NIGHT

Duncan drives along a secluded road. A shit eating grin on his face.

(CONTINUED)

ZOE

(os)

She was with some old guy she'd  
been fucking...

Duncan looks down as he strokes Courtney's (train girl from  
earlier) hair. He enjoys this immensely...

ZOE

(os)

... giving him a blow job.

Courtney is deep into the BJ. Duncan near the finish line  
looses control of the car, pays no attention to the road..

ZOE

(os)

Just after he finishes...

Courtney looks up at Duncan and smiles. Duncan looks down,  
away from the road, at Courtney...

BAM, Duncan CRASHES into a car in front of him!

The air bag and steering wheel EXPLODE into Courtney's  
head...

INT. COMMUTER BAR - NIGHT

Bridget is in shock as Zoe continues...

ZOE

... she gets an airbag and steering  
wheel to the head.

BRIDGET

Jesus Christ! Is she going to be  
alright..

EXT. BYRAM LAKE ROAD - NIGHT

Rescue vehicle lights FLASH as EMTs, cops and fireman attend  
to the accident scene.

SARAH

(os)

It will be a while. Broken jaw,  
sprained neck, cuts and bruises all  
over her face.

(CONTINUED)

Courtney, unconscious, is taken from the car. Carefully braced and loaded onto a gurney.

BRIDGET

(os)

Where is she? Did you guys see her?

The gurney is loaded into the ambulance and the doors are shut.

SARAH

(os)

Northern Westchester. No, we haven't seen her.

BRIDGET

(os)

How did you get the details?

The EMTs talk briefly at the back of the ambulance. Remove their surgical gloves, move to the front of the ambulance and get in.

ZOE

(os)

I slept with one of the EMTs last summer. He remembered she was my friend. He filled me in. He said the bastard hardly got a scratch.

Duncan talks to Sgt. Figoli. A few cuts on his face, an ice bag on his eye. No real signs that he has just been involved in a horrific crash

The street sign above Duncan's head, "Byram Lake Rd."

INT. COMMUTER BAR - NIGHT

The girls conclude the story.

SARAH

The EMTs said it could've been worse. She's lucky.

ZOE

She's lucky? He's lucky! Ten seconds earlier and she would've bit his dick off!

INT. EMERGENCY ROOM NORTHERN WESTCHESTER - NIGHT

Ann Duncan paces in the waiting area of the NWH emergency room. She's not nervous, she's pissed.

Her sister Wendy waits with her.

WENDY

Ann, sit. Try to relax.

ANN

I knew it. You were right. The bastard was fucking around on me. How could I be so stupid?

WENDY

This is not your fault.

The swinging doors to the ER open with a CRASH. Two ORDERLIES push a gurney with a heavily sedated Courtney on it through the door.

Ann turns at the sound and starts to rush over:

ANN

Is that the slut?

Wendy and ANOTHER ORDERLY, jump in to restrain Ann.

ORDERLY

Ma'am, please, sit.

Ann relents and turns with Wendy to sit as the doors swing open again.

Duncan, carries an ice bag and discharge papers, emerges from the ER.

Ann turns and gets into Duncan's face and with surprising calmness:

ANN

You have an hour.

Duncan tries to say something, tries to apologize.

Ann holds up her hand, STOP.

ANN

Too late. I called you a car to take you home. Pack what you need and get out.

Duncan finally gets it. Again tries to say something.

(CONTINUED)

Ann moves in closer.

ANN  
Whatever you can't carry, I'll  
burn.

INT. HALLWAY OUTSIDE BRIDGET'S APARTMENT - NIGHT

Bridget fumbles in her bag, looks for her keys as she approaches her apartment. As she goes to open the door she notices it is AJAR.

Slowly and quietly, she puts her keys back in her bag and pulls out a can of mace.

Cautiously she pushes open the door and enters...

INT. BRIDGET'S APARTMENT - NIGHT

... the darkened apartment.

SUDDENLY the bedside lamp is turned on.

Bridget is STARTLED, but relieved when she sees Duncan on the edge of the bed.

She drops the mace nonchalantly back in her bag and sets the bag on the floor.

BRIDGET  
I've been looking all over for you.  
We need to...

As she moves closer, Bridget notices the cuts and black eye on Duncan's face.

BRIDGET  
Are you ok?

DUNCAN  
I had a bit of an accident.

Duncan appears to be in a trance.

Bridget grows uneasy, something is not right, she has never seen him like this.

(CONTINUED)

DUNCAN

It wasn't supposed to be your turn yet. I was beginning to really like you. I wanted this to last a little longer, but then that bitch had to get hit in the head with a steering wheel.

BRIDGET

Courtney?

Puts two and two together, Bridget starts to slowly back away from Duncan.

Duncan gets up from the bed and approaches Bridget.

DUNCAN

All you Bitches are the same. The first one took away someone I loved.

EXT. DUNCAN'S CHILDHOOD HOME - DAY - FLASHBACK

A buzz of activity, police cars, an ambulance.

A YOUNG DUNCAN is screaming as he is being dragged to a Government issued car by two SOCIAL WORKERS.

The car door is shut and the car pulls away, but not before YOUNG DUNCAN sees a gurney with a sheet covering a body emerge from his house. His MOTHER behind it, in hand cuffs, blood covers her dress.

INT. BRIDGET'S APARTMENT - NIGHT

DUNCAN

And the other Bitch threw me out. All the rest of you sluts can't control yourselves. So all the rest have to pay.

Bridget tries to reach down for her bag and the mace.

DUNCAN

Everything has changed, you've moved up in the order. It's your turn now.

Bridget turns to run for the door.

(CONTINUED)

Duncan grabs her from behind before she can reach the door. They both fall to the floor, knock the table and lamp over in the process.

Bridget, on her stomach struggles to get free, but can't loosen his grip...

Duncan is on top of her now, she can't move...

... he bear hugs her and lifts her to force her out the door.

She gains some leverage and pushes back into Duncan with all she has.

Together they slam into the mirror on the wall. Glass SHATTERS all over the place.

Duncan's shoulder is cut and bleeds. He doesn't notice. He tightens his grip.

Bridget struggles to break free, she gets some room and back kicks him in the balls with her heel.

STUNNED, Duncan falls to the ground and screams with pain/anger as...

Bridget scrambles for the door, but catches her foot on the corner of the bed and falls to the floor...

She turns to see where Duncan is when BAM...

... the base of the lamp hits her square in the face.

CUT TO: BLACK

EXT. BRIDGET'S APARTMENT BUILDING - NIGHT

A car pulls up to curb outside Bridget's apartment building and double parks. It begins to rain.

James exits the car and races up the stairs to avoid the rain.

INT. HALLWAY BRIDGET'S APARTMENT - NIGHT

The hallway outside Bridget's apartment.

James finds the door locked. He looks around the hallway and notices the dead plant on the table at the end of the hall.

(CONTINUED)

He grabs the fake rock and heads back to the door...

... removes the key from the rock, unlocks the door and cautiously enters...

INT. BRIDGET'S APARTMENT - NIGHT

... Bridget's apartment.

The apartment is a shambles, glass from the shattered mirror covers the floor, an overturned table, a lamp on the floor, blood droplets on the wrinkled carpet.

James is distraught, panicked, what the hell happened here?

James reaches in his pocket for his phone and calls Bridget...

...a European police car ALARM goes off.

Confused at first, James looks around the apartment.

OH shit, that's Bridget's ring tone...

...the phone is in the apartment, James searches frantically for the phone.

The ALARM shuts off...

BRIDGET

(os)

You have reached Bridget's  
telephone, please leave a telephone  
message...

Shit, James dials again...

... the ALARM is under the bed.

James drops to the floor and looks under the bed. Sees the phone, but can't reach it...

...he jumps to his feet and in one motion flips over the bed and grabs the phone.

He scrolls through the recent calls, last call was to "My Man." James presses call...

DUNCAN

(os)

You have reached Mike Duncan's  
mobile phone. Please leave a ...

James drops the phone. Holly shit she IS seeing him!

EXT. WEST-SIDE HIGHWAY - NIGHT

Heavy traffic snakes up the West-side highway. Rain is heavier now.

DEBBIE

(os)

Hello.

INT. JAMES' CAR - NIGHT

Inside James' car as he weaves his way through the traffic.

JAMES

She is seeing him. Something's up, the apartment was a shambles. Looks like there was a fight.

Intercut: Phone conversation with Debbie.

DEBBIE

I know.

JAMES

What! You know! You didn't tell me!

DEBBIE

She was going to tell you. I knew you were going there tonight.

JAMES

Jesus Christ, I can't believe you...

DEBBIE

Calm down. There's something else. Wendy said he got into a car accident,

(a beat)

with a women.

JAMES

Do you think?

DEBBIE

I don't know.

(CONTINUED)

JAMES  
What hospital?

DEBBIE  
Northern Westchester. James, be  
careful.

JAMES  
You too.

James puts down the phone and looks up, as traffic comes to a halt.

James SLAMS on the breaks and comes to a SCREECHING stop, almost rear-ends the car in front of him.

He pounds the steering wheel in frustration.

JAMES  
Fuck!

EXT. NORTHERN WESTCHESTER HOSPITAL - NIGHT

James' car pulls up to the hospital. He exits the car and runs into...

INT. NWH LOBBY - NIGHT

... the lobby of the hospital, after-hours.

James approaches the reception desk.

A lone SECURITY GUARD sits at the reception desk, feet up, watches late-night TV. He laughs enthusiastically.

Reluctantly he looks up to James:

SECURITY GUARD  
Hospital's closed.

JAMES  
Perhaps you can help me?

James pulls out his wallet. The SECURITY GUARD perks up.

SECURITY GUARD  
Maybe?

(CONTINUED)

JAMES

I'm checking to see if you have a patient here, Bridget Austin.

SECURITY GUARD

I'll check.

With one eye on the late-night TV show and one eye on the computer, the security guard searches for Bridget.

Nothing.

SECURITY GUARD

Nope, not here.

JAMES

How a bout a victim of a car accident.

James pulls a \$50 bill from his wallet and nonchalantly shows the Security Guard.

SECURITY GUARD

Car accident, that's two words isn't it?

James removes another \$50 from the wallet.

The Security Guard searches again.

SECURITY GUARD

We do. You can't go there, intensive care.

James removes ANOTHER \$50 from his wallet, his last.

The Security Guard sticks out his hand for the money and nods his head toward the hall.

SECURITY GUARD

Room 610, take the stairs, less obvious.

INT. NWH SIXTH FLOOR HALL - NIGHT

James emerges from the stairwell and slowly enters the dimly lit sixth floor hallway.

To his right the glow of the floor's nurse station.

Straight across, room 608. To the right room 606, to the left 610.

Quickly, but quietly, James crosses the hall to room 610. He slowly opens the door and enters...

INT. NWH PATIENT ROOM 610 - NIGHT

... patient room 610.

A young WOMAN lies in a hospital bed. Several IVs in her arms, monitors surround the bed, a ventilator helps her breath.

Her head is shaved and bandaged. Her face is swollen and bruised. She wears a neck brace.

The methodical WHOOSH of the ventilator creates an eerie silence.

James is still not sure who the woman is. He slowly moves closer for a better look.

Closer still, at the side of the bed, James recognizes who the WOMAN is not. It's NOT Bridget, but is familiar.

Slowly leaning closer to the WOMAN, James recognizes her, the girl from the train, Courtney.

James' hand gently brushes Courtney's arm.

SUDDENLY Courtney's eyes open WIDE, she is terrified. She tries to scream, but can't due to the ventilator. Monitors begin to go crazy.

STARTLED, James jumps back from the bed and stumbles to the floor...

From down the hall NIGHT NURSES can be heard as they rush to room 610.

Before he can escape James hears:

NIGHT NURSE ONE

(os)

Sir! What are you doing here?

James gets up from the floor as NIGHT NURSE ONE rushes in.

JAMES

I, ah, I am sorry, I ah...

NIGHT NURSE TWO rushes in to check on Courtney as NIGHT NURSE ONE positions herself between James and Courtney.

(CONTINUED)

NIGHT NURSE ONE  
You need to leave, now! I'm not  
sure how you got in...

JAMES  
I'm sorry. I thought this might be  
my daughter.

NIGHT NURSE ONE  
Is it?

JAMES  
No.

NIGHT NURSE ONE  
Then get out.

NIGHT NURSE ONE turns to help with Courtney. James turns to  
leave. Before he does he turns back:

JAMES  
Excuse me, where was the accident  
she was in?

NIGHT NURSE ONE turns to address James:

NIGHT NURSE ONE  
(annoyed)  
Byram Lake Road.

EXT. DUNCAN'S CABIN - NIGHT

Exterior of the lonely lakeside cabin from before.

INT. DUNCAN'S CABIN LIVING AREA- NIGHT

Living area of Duncan's two-room cabin. A table, a small,  
worn couch and a fireplace. A deer head hangs on the wall  
above the fireplace. Below the deer head, a SHOTGUN.

Duncan rummages through the cabinets of the kitchen/living  
area of his cabin. His shirt is off and his shoulder is cut  
and bleeds as a result of the the earlier confrontation with  
Bridget's mirror.

Duncan pulls some gauze and medical tape from a drawer. He  
fashions a bandage.

He peers into the mirror above the sink and tries to attach  
the bandage. He can't reach the cut.

INT. DUNCAN'S CABIN BEDROOM - NIGHT

Meanwhile, in the cabin's bedroom.

Bridget struggles to regain consciousness. Slowly she opens her eyes. She tries to get up, but realizes her hands and feet are chained to a bed, her mouth gagged.

She looks around, tries to recognize her surroundings, but can't.

She sees PICTURES on the wall across from the bed. She can't focus, but there must be 20 of them.

Slowly her vision clears. Now she sees the pictures clearer...

The wall across from the bed is covered with 8X10 photos of naked young women. Some posing seductively, some shyly. Most of them have a red X through them, in fact all of them do except two.

Bridget focuses on the last three pictures. The last one with a red X is the striking REDHEAD from the Christmas party, the next is Courtney and the last is Bridget!

She tries to scream, but can't. She struggles fervently to loosen the chains, but can't.

INT. DUNCAN'S CABIN LIVING AREA- NIGHT

Duncan turns toward a MUFFLED scream from the other room.

He tosses the bandage on the counter and opens a drawer. From the drawer he removes a syringe and a vial.

INT. DUNCAN'S CABIN BEDROOM - NIGHT

A shadow fills the room. Bridget looks up to see...

... Duncan, with a syringe. He grabs her arm as she struggles and jabs the syringe into it.

Quickly her vision fades to...

FADE TO: BLACK.

EXT. DUNCAN'S CABIN - NIGHT

Duncan exits the cabin and padlocks the door. As before, he looks around for someone watching him.

Duncan gets in his car and drives away.

EXT. BYRAM LAKE ROAD - NIGHT/DAWN

Duncan's car heads down Byram Lake Road, a cloud of dust follows.

The car reaches the end of the dirt road and turns right onto the paved road to town.

EXT. GAS STATION/CONVENIENCE STORE -NIGHT/DAWN

Duncan turns into a gas station/convenience store.

Duncan parks his car and gets out.

As Duncan walks across the parking lot to the store, James' car can be seen in the background as it passes the store.

Duncan, his back to the main road, continues across the lot and enters the store.

EXT. BYRAM LAKE ROAD - DAWN

James' car on the paved road from town.

GPS

(os)

Byram Lake road on the left in .2  
miles.

James continues driving and turns slowly onto Byram Lake road.

INT. JAMES' CAR - DAWN

James drives slowly on the dirt road and sees a few cabins through the trees. They all appear to be boarded up, not open for the summer yet.

INT. GAS STATION/CONVENIENCE STORE - DAWN

Duncan grabs a small container of milk, OJ, eggs and a loaf of bread. He sets them down on the counter as the CLERK gets up from a chair to ring him up.

CLERK

That it?

DUNCAN

Coffee.

As Duncan turns to make a cup of coffee the Clerk notices the blood stains on his shirt.

Duncan returns with his coffee.

The Clerk points his back:

CLERK

You ok?

DUNCAN

Yeah, yeah. Just doing some work at my cabin. Ran into a nail.

INT. JAMES' CAR - DAWN

James notices one cabin, Duncan's cabin, a trickle of smoke comes out of the chimney. Other than the smoke, it appears as closed up as the other cabins. No car in front, no outward evidence of anyone being there.

James pulls down the road and parks behind some pine trees. The pine trees hide the car from the road.

EXT. DUNCAN'S CABIN - DAWN

James exits his car and slowly approaches the rear of the cabin.

CLERK

(os)

That'll be \$17.86.

INT. GAS STATION/CONVENIENCE STORE - DAWN

Duncan reaches into his pocket and hands the clerk a \$20 bill.

The clerk makes change and hands it back to Duncan who gathers his bags and exits the store.

CLERK  
(sarcastically)  
You're welcome.

EXT. DUNCAN'S CABIN - DAWN

James circles the cabin. He tries to peer in one of the rear windows, but it is covered in black paint.

He continues to the front of the cabin, notices the door is padlocked.

He looks through the lone, dusty front window. Sees the main room, table and chairs, deer head, gun over the fireplace. A fire smolders in the fireplace. Really no sign of life, except...

... the bloody bandages from before on the counter.

EXT. GAS STATION/CONVENIENCE STORE - DAWN

Duncan gets in his car and exits the gas station/store. He turns onto the paved road we saw James turn onto before.

EXT. DUNCAN'S CABIN - DAWN

James tugs at the padlock, it won't budge.

He looks around the porch for something to bash the door in with.

Spots the wood pile, grabs the biggest piece of wood and BASHES the padlock several times before...

... the hinge holding the padlock RIPS from the door frame and the door flies open. James stumbles from the force of the blow to the door.

He tosses the wood aside as he regains his balance and enters...

INT. DUNCAN'S CABIN LIVING AREA- DAY

... Duncan's cabin.

INT. DUNCAN'S CAR - DAY

Duncan calmly sings along to a song on the radio as he sips coffee and drives back to the cabin.

INT. DUNCAN'S CABIN LIVING AREA - DAY

James is in the cabin. He looks around for a sign, any sign that Bridget, someone is here.

James spots the door to the bedroom. It to is padlocked.

James troughs his body weight against the door...nothing.

Again, ...nothing.

A third time.... CRASH the door rips off the hinges and falls to the floor as James stumbles into....

INT. DUNCAN'S CABIN BEDROOM - DAY

... the darkened bedroom.

EXT. BYRAM LAKE ROAD - DAY

Duncan's car turns off the paved road onto Byram Lake road and heads toward the cabin. A dust cloud trails the car.

INT. DUNCAN'S CABIN BEDROOM - DAY

It takes a few seconds for James' eyes to adjust to the darkness. When they do...

... he rushes to Bridget on the bed and tries to wake her:

JAMES  
Bridget! Bridget!

...tries to free her from the bed. James begins to look for a way to break the chains, the bed when...

... a car door SLAMS.

EXT. DUNCAN'S CABIN - DAY

Duncan gets out of his car and slams the door. He whistles the tune from the car radio as he gathers the groceries from the back seat.

INT. DUNCAN'S CABIN LIVING AREA - DAY

James looks out the window and sees Duncan as he approaches the cabin.

James grabs the shotgun from above the fireplace and opens the chamber...SHIT, no bullets.

Frantic, he looks around. Bullets? What now?

EXT. DUNCAN'S CABIN - DAY

As Duncan takes a sip of coffee and steps on the porch he notices that the door is AJAR, the padlock and bracket are on the porch.

Slowly, he puts his bags down and grabs the same log James used earlier.

Slower still, Duncan pushes the door open and enters the ...

INT. DUNCAN'S CABIN LIVING AREA - DAY

... cabin.

Duncan takes a cautious step in. Looks around he doesn't see anything out of the ordinary until...

...the shotgun is missing.

The door behind him SQUEAKS. Duncan turns and BAM...

James hits him in the face with the butt-end of the shotgun.

Duncan drops to the floor like a ton of bricks.

For good measure, James smashes him in the face again.

INT. DUNCAN'S CABIN BEDROOM - DAY

James rushes into the bedroom and uses the butt-end of the shotgun to destroy the bed frame and free Bridget from the CHAINS.

He tosses the shotgun to the floor, takes off Bridget's gag, throws her over his shoulder, fireman style, and runs from the bedroom through...

INT. DUNCAN'S CABIN LIVING AREA - DAY

... the living area. Passed an unconscious Duncan through the front door...

EXT. DUNCAN'S CABIN - DAY

...off the porch to his car.

INT. JAMES' CAR - DAY

Places an unconscious Bridget into the back seat.

SLAMS the door and runs around to the driver's side.

Starts the car and speeds off.

INT. DUNCAN'S CABIN LIVING AREA - DAY

Duncan lies on the floor. Blood trickles from his forehead.

James' car can be seen through the front door as it speeds away.

A slight twitch of Duncan's hand.

INT. JAMES' CAR - DAY

James picks up his phone as he speeds down Byram Lake Rd. and dials 911:

(CONTINUED)

911 OPERATOR

(os)

911 dispatch. What's your  
emergency?

INT. DUNCAN'S CABIN LIVING AREA - DAY

Duncan struggles to regain consciousness.

JAMES

(os)

My daughter is unconscious, I'm  
taking her to the hospital.

Duncan gets up and staggers to the sink. Splashes cold water  
on his face and seems to snap to.

EXT. BYRAM LAKE ROAD - DAY

James' car hurtles down the road.

INT. JAMES' CAR - DAY

JAMES

You need to send someone to a cabin  
on Byram Lake Road. The man who  
held her hostage is there.

911 OPERATOR

(os)

Your name and address please.

JAMES

James Austin, I don't have an...

EXT. JAMES' CAR - DAY

James' car turns onto the paved road to town, out of control  
and cuts off another motorist.

INT. JAMES' CAR - DAY

As he turns James drops the phone, it flies to the floor of the passenger side.

JAMES

Shit!

INT. 911 CALL CENTER - DAY

911 OPERATOR sits at her station:

911 OPERATOR

Sir? Hello, sir?..

Confused, she turns to her SUPERVISOR:

911 OPERATOR

I lost him.

911 SUPERVISOR

Run the tape. Send the locals if you think we should.

INT. DUNCAN'S CABIN BEDROOM - DAY

Duncan stumbles into the bedroom. Notices that Bridget is gone.

Notices the shotgun on the floor.

EXT. DUNCAN'S CABIN - DAY

Duncan, carries the shotgun as he runs to his car.

INT. JAMES' CAR - DAY

James speeds, but under control.

He leans over and picks up the phone from floor to continue his 911 call. The call has been disconnected.

No signal.

He throws the phone back to the floor and speeds up.

EXT. DUNCAN'S CAR - DAY

Duncan's car speeds down Byram Lake Road and turns onto the paved road to town nearly on two wheels.

INT. UNSUSPECTING MOTORIST CAR - DAY

The motorist that James cut-off before, an unsuspecting OLD MAN, drives casually to town.

He checks his rear view mirror and notices a car as it speeds up behind him.

Before he can look back to the road in front of him, Duncan's car speeds by and cuts in front of him and narrowly misses a vehicle on the other side of the road.

INT. JAMES' CAR - DAY

James turns back to check on Bridget in the backseat. She is still out cold.

As James turns back to the front, WHAM, he is rear ended by...

Duncan, who can be seen clearly in the rear view mirror.

EXT. ROAD TO TOWN - DAY

James accelerates and pulls away from Duncan. The rear of his car and the front of Duncan's are heavily damaged.

Duncan catches up and pulls along side James.

INT. JAMES' CAR - DAY

James swerves into Duncan's car, forces it into the other lane.

James pulls ahead.

INT. DUNCAN'S CAR - DAY

Duncan is jarred by the impact, loses his grip on the wheel and sight of the road.

He looks up and gains control of the car just in time to avoid on coming traffic.

INT. JAMES' CAR - DAY

Bridget shows some signs of life, but not many.

EXT ROAD TO TOWN - DAY

James' pulls ahead, but not much.

INT. DUNCAN'S CAR - DAY

Frustrated, Duncan pounds the steering wheel and slams the accelerator to the floor.

He grabs the shotgun from the passenger side, lowers the passenger window.

EXT. ROAD TO TOWN - DAY

James leaves the road to town and merges onto the Saw Mill Parkway.

Duncan, gains ground, follows.

INT. JAMES' CAR - DAY

James checks his mirror, Duncan is in hot pursuit. James pushes the speed.

EXT. SAW MILL PARKWAY - DAY

Duncan closes the gap. Pulls up along side James.

INT. JAMES' CAR - DAY

James glances at Duncan along side now.

A double take, the SHOTGUN aimed at his face.

James swerves into...

INT. DUNCAN'S CAR - DAY

... Duncan is jolted by the impact. He loses control of the shotgun as it fires a shot through the roof of the car.

The shotgun falls to the back seat.

Duncan regains control of the car and hits the accelerator.

EXT. BYRAM LAKE ROAD - DAY

A police car drives slowly on Byram Lake road.

INT. POLICE CAR - DAY

From inside the car, Sgt. Figoli views deserted cottage after deserted cottage. Then...

... Duncan's cottage, the door open.

INT. JAMES' CAR - DAY

Bridget, gains consciousness, tries to recognize her surroundings.

INT. DUNCAN'S CABIN LIVING AREA - DAY

Sgt. Figoli enters the living area and looks around. Sees signs of the previous struggle.

Puts on latex gloves to protect the scene.

He continues into...

INT. DUNCAN'S CABIN BEDROOM - DAY

... the cabin's bedroom.

Notices the smashed bed. Turns and sees the pictures.

Grabs his radio:

FIGOLI  
Figoli to Sheriff Browne.

BROWNE  
(os)  
Browne. Go ahead Figoli.

FIGOLI  
You know those missing girls? I  
think I found them.

EXT. SAW MILL PARKWAY - DAY

From above, Duncan closes the gap. An exit up ahead, a  
railroad crossing.

BRIDGET  
(os)  
Daddy?

INT. JAMES' CAR - DAY

James, maintains his speed, takes the exit and turns to the  
voice:

JAMES  
Hang on sweetie, everything is  
going to be alright.

WHAM, James is jarred by the impact of Duncan's car as it  
slams into the rear quarter panel of his.

Bridget is tossed to the floor from the impact.

EXT. EXIT/TRAIN CROSSING - DAY

James' car spins out of control across the railroad tracks  
and CRASHES violently into a tree.

INT. JAMES' CAR - DAY

At impact with the tree the airbag explodes into James' face.

EXT. EXIT/TRAIN CROSSING - DAY

Duncan's car slides into the ditch next to the tracks. Smoke billows from the hood. The door is pushed open.

Duncan stumbles out, blood slides down his face.

INT. JAMES' CAR - DAY

Still dazed, James fumbles with the air bag. He turns to check Bridget, can't see her, she's on the floor of the backseat.

SUDDENLY the door is flung open and Duncan drags James from the car.

EXT. EXIT/TRAIN CROSSING - DAY

As Duncan drags James toward the railroad crossing he savagely beats him about the face.

Duncan lands haymaker after haymaker on a defenseless James.

INT. JAMES' CAR - DAY

Bridget struggles to come to. She looks around the car to get her bearings.

A train HORN in the distance.

DUNCAN

(os)

I told you to stay out.

EXT. EXIT/TRAIN CROSSING - DAY

Another vicious blow to James' face. CRACK, a broken nose.

DUNCAN

To mind your own business.

Duncan pauses, he's tired.

Another train HORN, as the train grows closer.

The DING and FLASH of the crossing gate.

Duncan drags a nearly unconscious James toward the tracks.

DUNCAN

I'm going to finish you. Then I'll  
finish your daughter.

The train HORN, louder, closer.

James summons every last ounce of strength and breaks free from Duncan.

Duncan stumbles backwards toward the tracks as the train HORN grows louder.

James, on his feet now prepares to fight...

FLASH of the crossing lights...a louder, closer train HORN.

Duncan braces himself for a charge....

Out of nowhere he is SLAMMED backwards onto the tracks by Bridget.

The train HORN blares as Duncan tuns and looks the on coming train eye-to-eye.

The train SLAMS into Duncan and DESTROYS him in an instant.

The train's breaks SQUEAL as it GRINDS to a halt. Pieces of Duncan all over the tracks.

The ENGINEER jumps from the train grabs his head with both hands:

ENGINEER

Holy shit!

The ENGINEER fumbles with his phone, tries to dial 911.

In the calm of the chaos, Bridget gets up and runs to James.

(CONTINUED)

They embrace, a long, hard, loving embrace.

Pulling away, emergency vehicles race to the scene, rubberneckers on the Saw Mill pull over and exit their cars.

Further away, over Byram Lake Road. FLASHING lights of several cop cars as they surround Duncan's cabin.

Higher still, well maintained houses with manicured lawns, some with pools, dot the landscape. Each with 2.5 kid's, a dog and half a cat.

Anywhere America.

FADE OUT