

*I'm
Your
Woman*

by Julia Hart & Jordan Horowitz

"Love takes off the masks that we fear we cannot live without and know we cannot live within."

- James Baldwin, *The Fire Next Time*

Somewhere in America. The mid 1970's.

OVER BLACK --

JEAN (V.O.)
Eddie and Jean met and fell in
love. Eddie and Jean got married
and bought a house.

CUT TO:

INT. JEAN & EDDIE'S HOUSE/BACKYARD - AFTERNOON

A BLONDE WOMAN lounges on an OUTDOOR CHAISE. BIG SUNGLASSES,
a CIGARETTE on her lips. A BRIGHTLY PATTERNED SILK ROBE
wrapped tightly around her. On a SIDE TABLE, a glass of WHITE
WINE and an ASH TRAY.

JEAN (V.O.)
Eddie and Jean were gonna have a
kid, but didn't.
(beat)
So every morning, Eddie kisses
Jean. Eddie leaves the house. And
Jean's... alone.

Bobbie Gentry - *I Wouldn't Be Surprised* - plays from inside.

The Blonde takes a drag from the cigarette. Looks down at her
delicate GOLD WATCH. There's something on her mind. Or maybe
she's just bored.

This is JEAN.

Smoke drifts up. She shifts back and forth, then settles. She
taps the cigarette in the ash tray and takes a sip of wine.

The sun is shining. She breathes. Until --

She shifts again and her mouth contorts. She reaches down and
feels something inside the robe. She takes off her sunglasses
and finds... TWO MEDIUM-SIZED STORE TAGS hiding along the
seam. She tries to pull off the tags without damaging the
silk. One RIPS in half, but the other stays attached.

JEAN
Shit.

She exhales. And then --

INT. JEAN & EDDIE'S HOUSE - CONTINUOUS

Jean makes her way through the KITCHEN of a modern house. The IN-WALL INTERCOM & RADIO plays Bobbie Gentry. She emerges into a LIVING ROOM and then heads up a set of STAIRS to the BATHROOM.

She opens a DRAWER and starts to rummage around inside, but doesn't find what she's looking for. She opens several more DRAWERS but she still can't find anything --

JEAN

Where the hell are the...

She turns and goes down a HALLWAY into the MASTER BEDROOM

and opens a drawer in a NIGHTSTAND. Rummages. ON THE BED there's a DISCARDED RED GIFT BOX from some DEPARTMENT STORE, tissue paper and a thick satin ribbon strewn about.

Jean moves to the other side of the bed and checks another drawer. Nothing.

JEAN (CONT'D)

Fucking Eddie, c'mon --

Increasingly agitated, Jean goes back to the KITCHEN.

The SONG BUILDS --

Finally she spots the KITCHEN KNIVES in a WOOD BLOCK. She lifts herself up onto the counter, grabs a KNIFE and starts to saw at the string, back and forth and back and forth --

The FRONT DOOR opens --

JEAN (CONT'D)

(still trying to cut the tags out)

Eddie where are the scissors I can't --

She looks up --

Stops. Her mouth falls open.

We see what she sees:

A HANDSOME WHITE MAN holding a BABY.

This is EDDIE. Jean's husband.

EDDIE
 (re: Jean's robe)
 You're wearing it. Looks real good
 on you.

Jean puts down the knife.

JEAN
 Who is that?

EDDIE
 He's our baby.

Jean doesn't know what to say. She slides off the counter.

JEAN
 There were still some tags...

EDDIE
 Aren't you gonna say something?

The radio is still on. She turns it off.

JEAN
 Is this some kind of sick joke
 Eddie? Cause I'm not --

EDDIE
 No.
 (beat)
 It's a baby, Jean.

JEAN
 I can see that.

EDDIE
 It's all worked out. He's our baby.

She places her hands on the counter just to stay upright. Her
 breath quickens. Her eyes shine.

Eddie raises his eyebrows, smiling, and gives her a look.
Come on. He heads into the LIVING ROOM.

Cautiously, she follows...

Eddie is on the COUCH with the baby. Jean sits.

EDDIE (CONT'D)
 (holding out the baby)
 Here, you can...

Jean takes the baby in her arms. She's in a trance.

JEAN
Where did... how did...

EDDIE
Not now, Jean.
(beat)
It's your baby.

JEAN
(not looking away)
What's his name?

EDDIE
That's up to you.

RING RING. RING RING.

It startles Jean.

Eddie stands and gently KISSES the baby on the FOREHEAD, then he KISSES Jean hard on the MOUTH. He leaves, looking back over his shoulder one last time before he disappears upstairs.

From another room we hear the phone CLICK as he picks it up, and then his muffled voice talking to whomever it is that called.

Jean doesn't look up. She remains on the sofa, quiet and alone, holding the BABY in her arms.

CUT TO BLACK.

I'm Your Woman

EXT. PARK - AFTERNOON

Just a green park. Some trees. A few children run in the middle of the grass, kicking a ball. A WOMAN stands, watching them.

Jean sits on a bench, smoking a cigarette. The baby asleep in a STROLLER by her side. She takes a long drag and exhales, closing her eyes. The smoke billows up around her face --

The baby WAKES --

Jean opens her eyes, turns, and clutching the cigarette between her lips, she rocks the stroller.

INT. JEAN & EDDIE'S HOUSE/KITCHEN - MORNING

The BABY CRIES.

Jean lifts him from a WOODEN PLAYPEN in the corner of the room. She rocks him back and forth, but he doesn't stop crying --

She moves to a COUNTER and grabs a BOTTLE and a NIPPLE and a CAP. Then she goes to the SINK, turns on the TAP and fills the bottle. She grabs a CANISTER OF BABY FORMULA. As the baby cries she scoops formula into the bottle, puts the bottle together and SHAKES it.

EDDIE (O.C.)
Good morning, firecracker --

Behind her Eddie comes into the kitchen. He takes the baby, lifting him up above his head --

EDDIE (CONT'D)
(to the baby)
What are you goin' on about?

JEAN
(holding up the bottle)
Hungry.

EDDIE
(still to the baby)
You haven't had your coffee yet...

He hands the baby back to Jean. She pops the bottle in the baby's mouth. He stops crying.

Eddie pours himself some coffee --

EDDIE (CONT'D)
(to Jean)
You get some?

JEAN
I'm good.

He finishes and goes to the small BREAKFAST TABLE. He slides a NEWSPAPER closer, starts to read and without looking up --

EDDIE
You making eggs?

JEAN
I am.

She puts the baby down in the play pen with his bottle and moves to the REFRIGERATOR. She takes out TWO EGGS and heads to the STOVE where she holds her hand over a FRYING PAN that's been heating on a flame. It's good. She cracks ONE EGG, and the YOLK BREAKS as it hits the pan. She tosses the shell in the garbage and she's about to crack another when --

THE BABY STARTS CRYING AGAIN.

The second egg DROPS to the floor.

JEAN (CONT'D)

Shit!

Jean leaves the egg on the floor and grabs the baby and the bottle. Eddie looks up from the paper --

EDDIE

Is something burning?

JEAN

...Yes.

Balancing the baby on her hip, Jean rushes to the TOASTER -- NOW SMOKING -- and pulls out two pieces of BURNT TOAST. Then she grabs a TOWEL and drops it over the EGG on the floor. Then she picks up a SPATULA, lifts up the SINGLE FRIED EGG and slides it onto Eddie's plate. She moves, putting it down in front of him.

EDDIE

Where's the other egg?

JEAN

On the floor.

Eddie chuckles.

DING DONG.

The DOORBELL. Jean hesitates. Eddie stands.

EDDIE

I got it, I got it --

He gets up. He hasn't touched his egg.

EDDIE (CONT'D)

I won't be home tonight. You'll be alright?

She nods.

EDDIE (CONT'D)
That's my little firecracker.

DING DONG.

He starts to go --

JEAN
Eddie, I...

He stops, turning back.

EDDIE
What?

JEAN
...Nothing.

He moves back to her, taking her face in his hands.

EDDIE
Don't worry about it so much. Your
eggs are terrible anyway.

He KISSES HER and LAUGHS and heads to the FRONT DOOR. Jean, still feeding the baby, moves to the table. She picks up Eddie's fork and takes a bite of his EGG. She cranes her neck and sees EDDIE talking to some MEN, shaking hands --

Eddie catches Jean looking and comes over to the entrance to the Kitchen, where there is a set of POCKET DOORS. He gives her a WINK... and CLOSES them.

Jean takes a breath.

CUT TO:

EXT. JEAN & EDDIE'S HOUSE - NIGHT

It's quiet. A small light from a front window. No car in the driveway. A slow PUSH IN.

INT. JEAN & EDDIE'S HOUSE/BEDROOM - NIGHT

Save for some MOONLIGHT making its way through expensive window sheers, it's dark in here.

Jean sleeps on the right side of a plush bed. The left side of the bed is EMPTY.

CUT TO:

INT. JEAN & EDDIE'S HOUSE/BEDROOM - LATER

Jean shifts, turning her head.

CUT TO:

INT. JEAN & EDDIE'S HOUSE/BEDROOM - LATER

Jean ROLLS OVER in her sleep --

CUT TO:

INT. JEAN & EDDIE'S HOUSE/BEDROOM - LATER

KNOCK KNOCK KNOCK KNOCK --

Jean GASPS awake --

It's empty and dark.

KNOCK KNOCK KNOCK KNOCK --

CUT TO:

INT. JEAN & EDDIE'S HOUSE/FRONT HALL - SAME

Jean, sleepy-eyed and wrapping her SILK ROBE around herself, comes down the stairs towards the door...

JEAN
(almost to herself)
I'm coming I'm coming...

KNOCK KNOCK --

She looks out the SIDELIGHT next to the door --

She flicks on an OVERHEAD --

OPENS the door and --

A MIDDLE-AGED MAN with GOLD RINGS and a weathered FACE comes in, GUN in hand. We recognize him as one of the men who came to the house earlier.

JEAN (CONT'D)
Jimmy --

He closes the door and LOCKS IT. He looks out the window, then puts his gun away and turns back to her --

JIMMY
You're okay?

He turns out the overhead --

JEAN
Yeah, why?

JIMMY
No one's here?

JEAN
What are you talking about?

JIMMY
Something happened tonight. We have
to go.

Jean doesn't move.

JIMMY (CONT'D)
Now Jean.

INT. JEAN & EDDIE'S HOUSE/BEDROOM - MOMENTS LATER

Jimmy OPENS her closet door and pulls a cord, lighting it up.
He looks around for something --

JEAN
What are you doing in Eddie's
closet?

JIMMY
You don't have time to pack. You'll
get stuff on the way.

He throws several items from a shelf to the floor, not seeing
what he needs --

JEAN
You gotta slow down...

He finds what he's looking for: a SMALL LEATHER DUFFLE and a
SHOE BOX. He knocks several other boxes down as he grabs
them, but doesn't pick anything up.

JEAN (CONT'D)
I don't know what's happening --

Jimmy removes STACKS OF MONEY from the SHOE BOX. He shoves
them into the DUFFLE.

JIMMY
You'll work out with Cal where
you're gonna go.

JEAN
Who the hell is Cal? Where's Eddie?

Holding up the DUFFLE --

JIMMY
This is \$200,000.

JEAN
Did Eddie send you here?

JIMMY	JEAN (CONT'D)
Cal will manage how the money	(on "onto it")
is spent, but you hold onto	Is Eddie okay?
it. You give him \$10,000	(on "right away")
right away. And then you can	He told you to tell me all of
work it out from there if he	this?
stays with you --	(on "if he stays")
	What happened?

They keep talking over each other, until Jean grabs Jimmy's
face in her hands --

JEAN (CONT'D)
Jimmy, it's me, it's Jean, please
tell me --

He pulls away, proffering the bag.

JIMMY
Just take the bag, sweetheart.

He shoves it into her hands.

JIMMY (CONT'D)
And go wake up the kid.

She lifts her eyes back up to his, searching...

EXT. JEAN & EDDIE'S HOUSE - NIGHT

In front of the house, a LIGHT BLUE SEDAN sits idling with
its LIGHTS OFF. Maybe we notice it, maybe we don't.

From inside the house, we just barely hear the baby CRY.

Until the front door OPENS --

Jimmy is standing there. He looks out into the night. GUN ready for whatever comes. He looks back as Jean steps out, now dressed. The DUFFLE in one hand and the BABY in the other. The baby WAILS.

She turns back to Jimmy, her eyes glassy --

JIMMY
 (Nodding in the direction
 of the LIGHT BLUE car)
 Go.

With that, Jimmy steps forward and closes the door. For a moment, she just stares at the wood.

UNTIL --

The HEADLIGHTS of the LIGHT BLUE CAR flick ON and OFF.

Jean turns. And then... slowly, she starts down the path, towards the car. The baby won't stop crying.

The DRIVER SIDE DOOR OPENS --

A HANDSOME BLACK MAN emerges, rubbing his hands together, fighting the cold. Gently, he moves to Jean --

HANDSOME BLACK MAN
 I'm Cal.

Jean doesn't say anything. She just looks at him.

Cal opens the back door of the car, helping Jean and the baby into the BACK SEAT and then closes the door behind them. The baby's CRIES are muffled again.

Once they're good, Cal gets back into the car.

The car BACKS UP, into the driveway. And as they turn around, we see Jean -- her baby's head resting on her shoulder -- looking back at the house and the trees and the lawn.

The car DRIVES OFF.

And then it's quiet and still. Just the street light.

CUT TO:

INT. MOTEL ROOM - LATER

Cal puts the leather DUFFLE on the bed --

The baby's STILL CRYING --

JEAN

...I don't know what's going on or who you are or why any of this is happening...

Cal keeps moving, opening the CLOSET DOOR, pulling out the EXTRA BLANKET and PILLOW, dropping them on the floor.

JEAN (CONT'D)

All Eddie said was he wouldn't be home tonight, but he says that all the time and then I wake up in the middle of the night and he's right there next to me.

Cal goes into the BATHROOM. Jean's eyes follow.

JEAN (CONT'D)

(re: the baby)

It's weird, he's never like this, it's like he knows something isn't right? I mean he cries when he's hungry, but he just ate...

Cal comes back out. The CRYING grows --

JEAN (CONT'D)

(louder, so Cal can hear)

Don't they say that about babies? That they feel, that they feel an energy? Like even if you're trying to hide it, they know how you really feel?

Suddenly Cal stops in front of her and -- very gently -- TAKES THE BABY. She's not exactly relieved, but it's certainly something approaching it.

Cal sticks his LITTLE FINGER in the baby's mouth and starts rocking him back and forth and up and down, as the baby starts to SUCK...

After a little bit...

The crying STOPS.

JEAN (CONT'D)

You have your own?

CAL

No.

CUT TO:

INT. MOTEL ROOM - MORNING

The sound of the SHOWER RUNNING.

FROM ABOVE: Jean asleep on the bed, still in her clothes from the night before. The baby sleeps too, surrounded by a RING OF DINGY TOWELS.

The shower stops. Jean rouses, looks around the room. She can hear Cal moving inside the bathroom. She looks at her sleeping baby. At the bathroom door --

It OPENS.

Cal comes out, wearing his pants from the night before, his shirt open. He and Jean just look at each other for a moment until --

The baby wakes and starts to CRY.

INT. DINER - LATER

Jean and Cal sit in silence, eating HAM and EGGS and TOAST.

Jean balances the baby in one arm while trying to eat with the other. Cal takes a sip of his COFFEE.

JEAN
I need to call Eddie.

CAL
You can't.

JEAN
Look, I don't know who you are but
I don't like --

CAL
I'm how you and the baby stay safe.

Jean takes a stiff breath. She looks around.

JEAN
Harry.

CAL
Sorry?

JEAN
The baby.

Cal nods.

JEAN (CONT'D)

You said *the baby*. I thought you might like to know his name.

Cal nods again, takes a bite of toast. Jean goes to take a sip of her coffee, but Harry BATS at the MUG --

She moves it away, just in time. Places it back on the table.

Gathering up ham and eggs on his fork, Cal doesn't notice a thing. Jean just looks at him, eating, until --

JEAN (CONT'D)

You don't talk much.

Cal eyes the room, looking for something --

CAL

You seem to be doing alright without me.

He gets the attention of a WAITRESS and points to his MUG. He looks back to Jean --

JEAN

Look, I don't like to curse around Harry, but what the... what the *fuck*... is going on?

The Waitress arrives. She pours coffee into Cal's cup.

WAITRESS

(to Jean)
You dear?

Jean eyes her full cup.

JEAN

Oh, uh. No. Thank you.

The Waitress goes. Jean leans in --

JEAN (CONT'D)

I get kicked out of my house in the middle of the night and we're sent with you, a complete stranger --

CAL

You know what Eddie is, right?

JEAN

That he's a thief? That he steals for a living?

CAL
(looking around)
Jean.

JEAN
Yes I know what Eddie is.

CAL
Then you know what's going on.

JEAN
I know what my life is, but that's
not what --

CAL
Do you? Because *this is* your life.

JEAN
What is *this*?!

CAL
Lower your voice Jean.
(beat)
All I know is Eddie got in trouble
and I'm supposed to keep you safe.

JEAN
(trying to whisper)
Why won't anybody give me a
straight fucking answer?

CAL
I thought you didn't like to curse.

Jean takes him in. He's paying attention.

JEAN
So I'm supposed to trust a stranger
with my life and...
(looking at Harry)
his.

CAL
Of all the guys, Eddie picked me.

Cal takes another bite of his food.

JEAN
You work with him?

CAL
I used to.

JEAN
Is he okay?

CAL
I don't know.

JEAN
What do you mean you don't know?

CAL
I got a call and they gave me your
address.

JEAN
Jimmy said we'd figure out where
I'm going. I have a sister who I
can --

CAL
No sisters. No people.

Jean exhales.

JEAN
How long will we be away?

CAL
I don't know.

Jean takes a moment. Cal takes another forkful of food.

He scans the room and... lifts his hand for the CHECK.

Jean takes a deep breath.

EXT. DINER - MOMENTS LATER

Cal PUSHES the DOOR OPEN, holding it for Jean and Harry.

JEAN
So I'm supposed to live you don't
know where for you don't know how
long and also you don't know if
Eddie's okay.

He ignores her and walks off towards the car, which sits in
the middle of the PARKING LOT. She follows him --

JEAN (CONT'D)
Just let me call him, let him be
the one to explain it.

CAL
You can't.

JEAN
You're talking about my husband!

Cal turns back --

CAL
No one knows where he is!
(collecting himself)
You can't call him because no one
knows... where he is.

Jean stops. Her mouth falls open, eyes wide.

JEAN
Is anyone looking?

CAL
Everyone's looking. And they're
looking for you too.

JEAN
A... a nice house. Near a park.
(beat)
I like to take walks with a
stroller.

Cal looks away. Opens the CAR DOOR for them. Jean
hesitates... then she gets in the car. Cal closes the door
behind her.

INT. BARGAIN STORE - AFTERNOON

Jean -- Harry in her arms -- walks down an AISLE of WOMEN'S
CLOTHES. BLUE JEANS. PLAID BUTTON DOWNS. POLYESTER BLOUSES.

Cal is close behind, a pile of BABY CLOTHES over his arm.

Jean reaches for a SWEATER... hesitates... and instead grabs
a BUTTON DOWN SHIRT off the rack.

She goes over to a MIRROR and holds the shirt in front of her
and she catches her own eye --

She looks at the woman staring back at her, at the baby in
her arms, at the man hovering just behind...

Their eyes meet --

CUT TO:

EXT. BARGAIN STORE/PARKING LOT - LATER

The LOT is half full.

Jean -- in a TURTLENECK and PLAID SUIT -- carries Harry (also wearing NEW CLOTHING) back to the car.

Cal carries FOUR SHOPPING BAGS.

They reach Cal's Car. He opens the door for them, and she has to move out of the way, just a little.

He moves to the other side, glancing around as he puts the bags in the TRUNK. He gets in on the driver side --

INT. CAL'S CAR - DUSK

Cal drives, Jean and Harry in the back. Harry WHIMPERS. Trying to sleep. Cal's got a CIGARETTE between his lips, UNLIT. But he sucks on it and lets it hang out the window like it is. After a moment, Jean leans forward, curious...

JEAN
Why isn't it lit?

CAL
I've been told it isn't good for me.

He takes another smokeless drag.

JEAN
So what's the point?

CAL
It helps.

Jean nods. Leans back.

INT. SECOND MOTEL ROOM - NIGHT

Cal comes out of the bathroom, wiping his face with a TOWEL. He goes to the closet but stops when he sees...

The EXTRA BLANKET and PILLOW already on the floor.

He glances from the floor to Jean, who's rolling the TOWELS in a circle around Harry. Cal unfurls the blanket and lies down. He hits the pillow once or twice, puts down his head.

Jean proffers a bottle to Harry who takes it and sucks away.

JEAN
Oh thank God.

Cal turns --

JEAN (CONT'D)
He, he seemed like... he's fine
now. Good thing he's drinking.

CAL
If it's easier to feed him you
know, with... I can step out.

JEAN
What do you --

CAL
With uh...

Jean realizes what he means --

JEAN
Oh. It's fine. He's fine. See?

Cal nods and rolls over, away from her.

JEAN (CONT'D)
Cal?
(beat)
If you used to work with Eddie...
why didn't I know you?

He doesn't respond. *Is he already asleep...?*

The bottle FALLS out of Harry's mouth into her hand --

He's asleep, that's for sure.

Jean wipes the milk that dripped on her hand onto her skirt.

CUT TO:

INT. SECOND MOTEL ROOM - MIDDLE OF THE NIGHT

HARRY WAILS --

Jean shakes Cal awake.

JEAN
Cal --

CAL
Wha, what --

He gets up, quickly --

CAL (CONT'D)
What is it?

JEAN
It's Harry. Something's wrong --

Cal looks at Harry, clutched in Jean's arms.

JEAN (CONT'D)
He's burning up. Feel.

Cal feels Harry's head. He can't deny it.

JEAN (CONT'D)
I think we need to go to the
hospital.

CAL
No. No people. People ask
questions. Hospitals need
information.

Jean turns, grabbing her purse and heading for the door.

CAL (CONT'D)
What part of everyone's looking for
you don't you understand? We can't,
Jean.

She stops --

CUT TO:

INT. TRIAGE ROOM - LATER

Harry lies in a hospital bassinet, a SMALL I.V. NEEDLE stuck
into his hand.

NURSE
...and he's dehydrated. Do you
breastfeed or use formula?

JEAN
Formula.

KNOCK KNOCK --

A HOSPITAL ADMINISTRATOR opens the door --

HOSPITAL ADMINISTRATOR
You're Mary Clarke, yes?

Jean nods.

HOSPITAL ADMINISTRATOR (CONT'D)
 (to the Nurse)
 Can I talk to you?
 (to Jean)
 We'll only be a minute.

INT. HOSPITAL/WAITING ROOM - MOMENTS LATER

Tapping a CIGARETTE, Cal sits in one of the CHAIRS.

He looks through a window, down the HALLWAY --

The Hospital Administrator and the Nurse are talking quietly. Suddenly the Hospital Administrator looks at Cal --

Cal turns away. Stands. After a beat, he moves over to the WINDOW. Looks outside --

At the FRONT ENTRANCE, a POLICE CAR pulls up.

CUT TO:

INT. HOSPITAL ROOM - MOMENTS LATER

Jean sits next to Harry, watching him. He's sleepy. She reaches out and moves some hair away from his eyes.

CAL (O.C.)
 Jean.

She turns. Cal's in the doorway.

With his hands, he motions for Jean to remain calm. He goes to Harry. Quickly and gently, he removes the I.V. from Harry's hand, takes him up in one arm, grabs Jean's hand and walks them out of the room.

INT. HOSPITAL/HALLWAY - SAME

Cal and Jean walk slowly, so as not to draw attention. Harry whimpers, Cal comforts him.

They keep moving, around the NURSES' STATION. Cal checks the hallway -- the Hospital Administrator and Nurse are no longer there -- calmly, he moves Jean and Harry down the hallway, passing DOCTORS and PATIENTS and OTHER NURSES --

DESK NURSE
 (calling out to them)
 Sir? Ma'am?

Until they get to a set of ELEVATORS.

He pushes the DOWN button.

It's taking forever...

DESK NURSE (CONT'D)
 Sir? Ma'am?

DING!

CUT TO:

INT. HOSPITAL/FRONT ENTRANCE - MOMENTS LATER

The elevator doors OPEN. Cal and Jean and Harry emerge and as they turn, heading for the doors --

TWO POLICEMEN are there. Walking towards them...

Jean holds her breath. Cal keeps them moving.

As they pass, the Policemen barely notice them, talking to each other. Jean and Cal keep walking. Jean looks over her shoulder as the Policemen move towards the elevator.

Jean turns again to look at the Policemen, who are now waiting for the ELEVATOR, and when she turns back --

She SLAMS into a MAN WALKING IN.

CAL
 (keeping Jean moving)
 Sorry, excuse us, sorry --

The Man turns, looking at them, and then turns back towards the entrance.

The POLICE CAR sits right by the door.

Once more, Jean goes to turn --

CAL (CONT'D)
 Don't look back.

She looks at Cal. Looks ahead.

INT. CAL'S CAR - SAME

Cal slides into the DRIVER SIDE. Jean slides into the PASSENGER SIDE, next to Cal. Cal passes Harry to Jean and STARTS THE CAR.

He BACKS OUT of the spot and starts to DRIVE AWAY. Through the windshield, Cal's HEADLIGHTS light up the empty road as Jean throws another look behind her...

CUT TO:

INT. CAL'S CAR - SAME

MORNING SUN cuts through the windshield.

Everyone is asleep.

Cal's head is slumped to the left, towards the window. Jean's head is on his shoulder, a bit of DROOL on her chin. Harry is all nestled up on her chest, in her arms...

KNOCK KNOCK KNOCK --

A HAND raps on the window.

Cal wakes up. He looks out the window and sees...

A WHITE COP.

Cal rolls down the window.

Jean wakes up. She wipes her mouth. Blinks.

The cop looks to her, takes her in, sees the baby. He takes a small step back --

COP
Ma'am? Are you alright?

JEAN
...What?

He puts his hand on his holster. Cal clocks it.

CAL
Everything's cool.

COP
I'm asking her --

JEAN
(repeating Cal)
Everything's cool.

Jean feels Harry's head. She smiles.

JEAN (CONT'D)
(to Cal)
Feel.

Cal touches Harry's head. He smiles too.

CAL
(so relieved)
It broke.

She nods. Cal smiles --

COP (O.C.)
Excuse me?

JEAN
The baby, he, he had a fever, but
he's --

COP
(to Cal)
Get out of the car.

JEAN
What's the problem?

COP
(again)
Get out of the car.

Cal shows the officer his hands and starts to get out. Jean puts her hand on his arm --

JEAN
What's going on? Why are you --

Cal pulls away, getting out. Jean gets out too, carefully, so Harry stays asleep.

EXT. RURAL INTERSECTION - CONTINUOUS

JEAN
I don't understand what's
happening.

CAL
Just do what he says.

COP
 (to Jean)
 Are you sure you're alright?

JEAN
 I already said.

COP
 This man isn't bothering you?

Jean looks from the Cop to Cal and back again --

COP (CONT'D)
 Ma'am? Why are you with this man?

JEAN
 He's my husband.

The Cop drops his hand. Clears his throat.

JEAN (CONT'D)
 Is there a problem?

COP
 Why were you sleeping in your car?

CAL
 We're sorry Officer, we were just --

COP
 (on "Officer")
 I'm asking her.

Cal looks to Jean, she takes a breath --

JEAN
 We're moving to a new house and we
 were, we were so excited that we
 wanted to drive all night and sleep
 there, but then around, I don't
 know, around...
 (looking to Cal)
 What time was it again, dear?

He looks at her, amazed --

CAL
 ...Around 1 or 2?

JEAN

That's right, around 1 or 2 he started to get tired and I was so worried with the baby and everything, his fever, so I made him pull over right away. I didn't even want him driving to a motel. It's my fault officer.

(beat)

Do you have kids?

He nods.

JEAN (CONT'D)

Well then, you know how mothers can be.

He breaks, just a little.

JEAN (CONT'D)

It won't happen again. I promise.

He looks from Jean back to Cal and then back to Jean, baffled, but keeping it together --

COP

You make sure it doesn't.

He nods. Reassuring himself. And with one last look to Cal, he turns... and goes.

After a moment, Jean and Cal get back into the car.

INT. CAL'S CAR - SAME

Cal just looks straight ahead. Saying nothing.

JEAN

I didn't know I could lie like that.

Cal doesn't say anything.

JEAN (CONT'D)

What?

Still, Cal says nothing.

JEAN (CONT'D)

What?

CAL

I made a white baby.

He looks at Jean, then turns towards the road and starts the car.

EXT. SUBURBAN STREET - MORNING

LITTLE HOUSES glide by, similar and side by side.

INT. CAL'S CAR - SAME

The car comes to a stop in front of

ONE LITTLE HOUSE

in particular.

Jean looks out the window and then over to Cal.

INT. LITTLE HOUSE/FRONT HALL - MOMENTS LATER

Cal opens the door. Behind him, Jean enters holding Harry, a BOTTLE in his mouth.

Cal closes the door. Locks it.

CLOSE ON: A BRAND NEW STROLLER

Jean runs her fingers along the top...

Cal is already up ahead of her, heading into the --

INT. LITTLE HOUSE/KITCHEN - SAME

He flips on the LIGHT as Jean joins him. He puts the DUFFLE on the KITCHEN TABLE. Jean goes to say something, but --

CAL

The kitchen's stocked. There's milk
and eggs and bread and some
bananas, some crackers. Pasta.

(beat)

And there's a television --

INT. LITTLE HOUSE/LIVING ROOM - SAME

He shows her how to turn it on. The sound of the television plays off screen.

CAL

Your room and the baby's room are all set upstairs. The formula you asked for. The diapers. And some medicine if he gets sick again.

Jean nods. Cal keeps going --

CAL (CONT'D)

There's a telephone in the drawer of your night stand upstairs. In an emergency, take it out, plug it in and call this number.

He takes a SCRAP OF PAPER out of his pocket, hands it to her.

CAL (CONT'D)

Okay?

Jean nods.

CAL (CONT'D)

And you're not to talk to anyone. No friends. No acquaintances.

Jean nods, her eyes narrowing...

CAL (CONT'D)

Any questions?

JEAN

Why are you telling me everything like you're --

CAL

I'll be back when I can.

JEAN

When you can?! How long am I gonna be here? When do we get to go home?

Cal takes a breath.

CAL

I need you to be patient, alright?

Cal starts to go --

JEAN

But Jimmy said you were gonna --

CAL

Jean.

JEAN

I've never been on my own. I went straight from my dad's house to Eddie's, I just need a minute --

CAL

This is the way things have to be --

JEAN

But Eddie would want you to --

CAL

I'm doing the best I can!

Harry makes a small NOISE. Jean rocks him. Cal checks himself.

CAL (CONT'D)

Let's both just do the best we can.

(beat)

Okay?

Jean steels herself. Collects all the pieces. And when she's ready...

JEAN

Who did all this?

CAL

Eddie still has friends, I guess.

JEAN

What do you mean still?

Cal turns, going for the door...

CUT TO:

INT. LITTLE HOUSE/FRONT HALL - MOMENTS LATER

Jean follows Cal to the door. In her hand, TWO STACKS OF MONEY. And before he opens the door Jean hands it to him. He reaches out his hands to take it and --

Harry REACHES for Cal.

Jean looks from Cal to Harry.

Cal takes the money, turns and opens the door.

JEAN

What about the park?

He stops.

CAL
There is no park.

And then he goes.

Jean keeps her eyes on the closed door. She stands there in the silence of the empty house, Harry in her arms. She looks around, inhales and --

A SONG TAKES US TO --

CUT TO:

INT. LITTLE HOUSE/KITCHEN - MORNING

CLOSE ON: BROWN SCRAMBLED EGGS, overcooked in a PAN.

Jean turns off the burner --

CUT TO:

INT. LITTLE HOUSE/KITCHEN - LATER

Jean sits at the KITCHEN TABLE. Harry in a highchair. She picks at the burned brown eggs, drinks some coffee.

CUT TO:

INT. LITTLE HOUSE/LIVING ROOM - DAY

Jean sits on the COUCH, TELEVISION LIGHT flickering on her face. Harry at her side. The sounds of a DAYTIME PROGRAM fill the silence.

CUT TO:

INT. LITTLE HOUSE/KITCHEN - DAY

Vigorously, Jean cleans the inside of the oven.

CUT TO:

INT. LITTLE HOUSE/KITCHEN - DAY

The FREEZER is open. Inside is a BAG OF ICE, some FROZEN VEGETABLES and a couple TV MEALS. Jean takes a breath and closes the freezer door.

CUT TO:

INT. LITTLE HOUSE/HARRY'S ROOM - NIGHT

Harry cries and cries. Jean paces, rocking him.

CUT TO:

INT. LITTLE HOUSE/HARRY'S ROOM - LATER

Jean's asleep in the rocking chair.

Harry babbles in the crib.

CUT TO:

INT. LITTLE HOUSE/LIVING ROOM - ANOTHER DAY

The SONG plays now from a SMALL RADIO on the counter. Jean dances along as she IRONS a DRESS on a BOARD. Her hair tied back in a scarf.

She thinks she hears something...

She turns down the radio... waits and --

From upstairs, Harry CRIES --

CUT TO:

EXT. SUBURBAN STREET - DUSK

No more music.

Jean walks, pushing the stroller, passing LITTLE HOUSE after LITTLE HOUSE, perfect little yards and perfect little fences...

CUT TO:

INT. LITTLE HOUSE/HARRY'S ROOM - LATER

It's dark. A MUSIC BOX plays a crackly tune.

EMPTY BOTTLE in hand, Jean peers into the crib, staring at Harry, who is FAST ASLEEP. And then she notices --

One of his TINY SOCKS has come off.

She picks it up, and ever so gently, she slides it back onto his TINY FOOT.

Harry rustles. Jean freezes.

And then Harry turns over. Still asleep.

INT. LITTLE HOUSE/JEAN'S ROOM - LATER

Jean sits on the bed. Looking at the nightstand.

She opens the drawer and sees...

THE TELEPHONE.

She takes it out, and carefully unravels the cord. She looks at it a moment and then, pushing the nightstand aside --

She PLUGS IT IN.

She sits back on the bed, holding the phone. She removes the handset from the cradle...

A DIAL TONE.

Tentatively, she holds it up to her ear, listening to the sound of the tone... UNTIL --

BEEP BEEP BEEP BEEP BEE --

Quickly, she hangs up.

It's so quiet.

CUT TO:

INT. LITTLE HOUSE/HARRY'S ROOM - LATER

Harry sits on the floor while Jean folds his clothes from a laundry basket and puts them away in a drawer. He grabs at a TINY SHIRT and throws it behind his head.

INT. LITTLE HOUSE/KITCHEN - LATER

It's quiet now.

Jean sits at the table, pushing the lukewarm contents of a TV MEAL around with a fork.

KNOCK KNOCK KNOCK --

Jean stands abruptly, her chair moving out behind her --

JEAN
(too quiet)
Hello?

KNOCK KNOCK --

Quickly, Jean grabs her purse. She digs around and finds the PAPER with Cal's Number. She looks around and remembers the phone is upstairs...

WOMAN'S VOICE (O.C.)
...Hello? It's your neighbor?

INT. LITTLE HOUSE/FRONT ROOM - MOMENTS LATER

Jean cracks open the door...

It's a MIDDLE-AGED WOMAN. Jean's new neighbor. EVELYN.

JEAN
Hi... Is everything... is
everything alright?

Evelyn laughs a little.

EVELYN
Yes, of course. I didn't mean to
frighten you. My friends lived in
this house for years. It's nice to
see someone new here.

She waits for Jean to... But she doesn't.

EVELYN (CONT'D)
(extending her hand)
I'm Evelyn.

Jean hesitates, and then extends hers.

JEAN
Mary.

They shake.

EVELYN
Nice to meet you, Mary.

Jean just stands there.

EVELYN (CONT'D)

I live two doors down. My husband passed a few years ago. If you ever need any help or anything...

JEAN

Oh, thank you.

(beat)

Alright.

(beat)

Goodbye.

Jean goes to close the door --

EVELYN

What's your baby's name?

JEAN

Harry --

But Jean cuts herself off too late.

EVELYN

Harry.

(beat)

Harry and Mary.

And then, she remembers something... embarrassed, she holds up a SMALL POTTED PLANT and extends it towards Jean.

Jean takes it, smiles politely and --

Closes the door.

She LOCKS it. Takes a breath. Looks down at the plant, its bright yellow petals almost artificial.

EXT. LITTLE HOUSE - NIGHT

A SMALL FIRE ESCAPE off Jean's bedroom, with a STAIRCASE running down the side of the house.

Jean stands on the fire escape, her plush robe and arms wrapped tightly around her, an UNLIT CIGARETTE between her fingers. She puts it to her lips sucks on it. Exhales. Hesitates... and then she LIGHTS it.

She takes a real puff. Relaxes. She looks out over all the houses that line the street. Some lit up. Some dark.

She looks over at Evelyn's house, and after a moment...

A light GOES OUT.

CUT TO:

INT. LITTLE HOUSE/HARRY'S ROOM - DAY

Jean leans over the crib, trying to quiet a crying Harry.

INT. LITTLE HOUSE/KITCHEN - NIGHT

Jean stands over the frying pan and cracks an egg, but the YOLK BREAKS. She dumps it. Tries another. The same thing happens. She takes a third egg in her hand and --

THROWS IT AT THE WALL.

It cracks, yolk and goo sliding down the pink and yellow wallpaper. She looks at it for a moment and then --

She grabs ANOTHER, throws it. And ANOTHER and ANOTHER AND --

KNOCK KNOCK KNOCK --

Jean turns, the EGG BREAKS in her hand --

INT. LITTLE HOUSE/FRONT HALL - SAME

Jean opens the door, wiping her hand with a dish rag. Evelyn stands there, a CASSEROLE DISH OF LASAGNA in one hand and a BASKET-COVERED BOTTLE OF RED WINE in the other.

EVELYN

Candygram!

INT. LITTLE HOUSE/DINING ROOM - LATER

Jean and Evelyn sit at the table, finishing their lasagna. Evelyn holds a glass of wine. At this point, she's had a few.

EVELYN

...but since my daughter moved away
it's been hard again... When the
television's on I forget I'm alone.

Jean nods, takes another bite of lasagna.

JEAN

This was delicious.

EVELYN

It's easy, I'll give you the recipe.

JEAN

I'm a terrible cook.

Evelyn takes a sip of her wine.

EVELYN

Do you mind me asking... Is the baby sleeping through the night?

JEAN

I'm sorry. Do you hear him crying?
I'm --

EVELYN

No no, dear, it's just... you seem exhausted.

Jean exhales.

JEAN

I'm so tired. I'm so tired all the time. I swear I hear him crying when he's asleep.

EVELYN

...What happened to your husband?

Jean isn't sure what to say...

EVELYN (CONT'D)

I'm prying... I'll just... where's your bathroom?

JEAN

It's down the hall, that way, on the left by the stairs.

Evelyn starts to go --

JEAN (CONT'D)

...Didn't you say your friends used to live here?

EVELYN

Pardon?

JEAN

You said your friends lived here, so don't you know where --

EVELYN
 Gosh you know, of course I do.
 (beat)
 Guess I'm getting old faster than I
 thought...

Evelyn smiles, goes.

Jean takes the last bite of the lasagna on her plate, swipes the rest of the marinara with her finger and licks it.

She sits there. Looking around the room. Waiting.

CREAK.

CREEEAAAAAKKKKK....

She looks up, she can hear Evelyn moving around up there.

And then... it's quiet.

Jean's starting to feel anxious.

She stands --

JEAN
 Evelyn?

Nothing.

JEAN (CONT'D)
 Ev --

Suddenly Evelyn's right there, looking down at her from the stairs.

EVELYN
 What is it, dear? Are you alright?

Jean exhales. Smiles. Nods.

EXT. LITTLE HOUSE - LATER

Evelyn, empty casserole dish in hand, makes her way down the front path, waving back to Jean, who stands in the doorway.

CUT TO:

INT. LITTLE HOUSE/HARRY'S ROOM - LATE NIGHT

Harry WAILS.

The NIGHTLIGHT glows.

Jean rocks back and forth, trying to soothe him.

INT. LITTLE HOUSE/FRONT HALL - MOMENTS LATER

Jean coaxes a still crying Harry into the STROLLER.

EXT. SUBURBAN STREET - MOMENTS LATER

Harry lies asleep inside the moving stroller.

Jean pushes him along. She breathes in and out, inhaling the night air like medicine. And other than the sound of the wheels rolling on the uneven pavement, it's quiet.

She's heading back home. She walks past

EVELYN'S HOUSE

There's a LIGHT on inside.

Jean smiles.

She arrives at her own little house. And at her front door she carefully pulls the stroller inside.

INT. LITTLE HOUSE/HARRY'S ROOM - MOMENTS LATER

Jean places the still sleeping Harry down in his crib.

She straightens back up and EXHALES, quietly.

INT. LITTLE HOUSE/STAIRCASE - CONTINUOUS

Barefoot, Jean walks down the stairs...

SHE STOPS halfway, frozen --

And her face changes.

THE FRONT DOOR IS OPEN.

The blue light of night sneaking in...

Did she leave it open? Did she forget to lock it?

Or was it the --

A NOISE

From somewhere in some other room.

Quick and quiet, Jean mounts the stairs and darts into --

INT. LITTLE HOUSE/HARRY'S ROOM - CONTINUOUS

Where Harry remains asleep.

Jean closes the door behind her, catching her breath. She stands there for a moment.

Is she imagining this...?

AND THEN --

FOOTSTEPS.

Across the BOARDS downstairs.

She scoops Harry up in her arms and runs to --

INT. LITTLE HOUSE/JEAN'S ROOM - CONTINUOUS

Jean closes the door.

She lays Harry down on the bed. He fusses a little... but stays asleep. She takes the paper Cal gave her out of her purse, shoves it in her pocket --

Then she opens the NIGHTSTAND DRAWER, grabs the PHONE, pushes the nightstand out of the way and plugs it in.

With the phone in one hand, she picks up Harry with the other and as she steps backwards, towards the closet, she lets the CORD UNFURL...

Over and over, out and out, until finally she's --

INT. LITTLE HOUSE/CLOSET - CONTINUOUS

She closes the CLOSET DOOR. Sits on the floor.

She takes the number out of her pocket. HANDS SHAKING, she dials... And waits... Until --

RING.

RING.

RING.

JEAN
 (whispering)
 Shit. Pick up. Pick up pick up --

The RINGING STOPS. There's a LONG SILENCE.

JEAN (CONT'D)
 Hello?

...Nothing. She HANGS UP.

She tries again, carefully looking at the paper, making sure she's got the number right, mouthing every number as she dials...

But this time, it's just a BUSY SIGNAL.

JEAN (CONT'D)
 Shit.

Harry WAKES, CRYING --

JEAN (CONT'D)
 No, no no no no no. Shhhh. Shhhhh --

THUMP. THUMP. CREEEAAK...

SOMEONE'S COMING UP THE STAIRS.

Harry CRIES LOUDER --

Jean doesn't know what to do until --

She STICKS HER FINGER in his MOUTH. Instantly, he wraps his lips around her pinky and SUCKS, quieting down.

The FOOTSTEPS come CLOSER...

THUMP THUMP. THUMP THUMP. THUMP --

Jean makes a decision --

INT. LITTLE HOUSE/JEAN'S ROOM - CONTINUOUS

She DARTS OUT OF THE CLOSET and climbs out the OPEN WINDOW onto the FIRE ESCAPE, her finger still in Harry's mouth --

EXT. LITTLE HOUSE - SAME

Jean hurries DOWN THE STEPS and

RACES ACROSS THE YARD

FOOTSTEPS pound down the fire escape behind her --

Barefoot, breathing loud, she runs fast and light across dark grass, not looking back --

EXT. EVELYN'S HOUSE - CONTINUOUS

She moves to the BACK DOOR --

KNOCK KNOCK KNOCK --

Harry starts CRYING AGAIN --

She rattles the KNOB...

It's UNLOCKED.

INT. EVELYN'S HOUSE/BACK ROOM - SAME

Jean moves through the dark.

JEAN
(low voice)
...Evelyn?

Around a corner a LIGHT is on. And she thinks she hears MUFFLED VOICES, too...

JEAN (CONT'D)
Evelyn, it's Mary, I know this is --

INT. EVELYN'S HOUSE/KITCHEN - CONTINUOUS

Jean STOPS and GASPS --

Evelyn is GAGGED and TIED TO A CHAIR. Her face is BLOODIED.

A TALL WHITE MAN steps out.

TALL WHITE MAN
Jean?

She goes to SCREAM but he points the gun at her.

TALL WHITE MAN (CONT'D)
Shhhhhhhh.

Jean closes her mouth tight. Harry CRIES WILDLY in her arms --

TALL WHITE MAN (CONT'D)
Sit down.

She does. Harry KEEPS CRYING.

TALL WHITE MAN (CONT'D)
Where's Eddie?

A DOOR SLAMS behind her. Jean turns --

A SECOND WHITE MAN strides in from the back hall. This is the one who was following her, the one who was in her house...

TALL WHITE MAN (CONT'D)
We know you know.

JEAN
I don't know anything.

Harry is CRYING LOUDER --

TALL WHITE MAN
Shut the kid up.

She sticks her finger back in his mouth. It works for a moment, but then Harry starts CRYING again --

TALL WHITE MAN (CONT'D)
What the fuck is wrong with it?

JEAN
I have to stand up --

TALL WHITE MAN
Stay the fuck down --

JEAN (CONT'D)
I have to, I have to rock
him, please, just let me
stand up.

The CRIES GROW LOUDER --

She STANDS --

The MEN go to --

But she's already bouncing Harry in her arms. Her eyes drilling into theirs as she bounces up and down and up and down.

And... the men let her. Their guns up, staring, until --

Harry quiets down.

Jean looks down at him. His eyes close...

And he stops crying.

Thank god.

Jean keeps rocking, just to be sure...

She looks up, makes eye contact with the Tall White Man...

WHEN --

BANG!

The Second White Man goes down.

Jean TURNS AND SCREAMS --

Harry starts CRYING again --

Jean ducks her head, pulling Harry close to her chest, turning away as the Tall White Man turns and lifts his GUN --

BANG BANG!

Now he goes down too.

Harry lifts his head... and still crying, he's straining away from Jean, REACHING OUT his little arms, WAILING --

Jean looks up --

CAL stands before them in the HALL. He lowers his gun.

Harry's little arms keep reaching for him --

Evelyn tries to SCREAM --

Cal moves in front of her --

JEAN (CONT'D)
 (to Evelyn)
 No, no, it's okay, he's --

CAL
 (to Jean, re Harry)
 Cover his ears.

JEAN
 What are --

He raises his GUN --

CAL
 Cover his ears!

Jean shields Harry, looking down --

BANG!

Jean looks back at Cal. There are TEARS in his eyes.

CUT TO:

INT. CAL'S CAR - NIGHT

JEAN
You can't just kill someone who --

CAL
(still emotional)
Someone who what Jean?

Cal drives fast, looking from the road to Jean as Harry CRIES and Jean anxiously rocks him side to side --

CAL (CONT'D)
I didn't want to do that, I didn't want to do any of that.

JEAN
We could have explained --

CAL	JEAN (CONT'D)
She saw me kill those men --	(on "those")
(on the second	She was innocent, an innocent
"innocent")	person --
How do you know?	

JEAN (CONT'D)
What do you mean how do I know?

Jean can't catch her breath. Everything is getting FASTER and FASTER --

CAL	JEAN (CONT'D)
She might have tipped them	(on "might")
off, she might have worked	No, it's, it's not possible,
for them --	no --

Harry's WAILING --

CAL (CONT'D)
Are you really gonna tell me the thought didn't cross your mind?

JEAN
(it did)
But what if she was innocent?

CAL
She was dead the moment you invited her in!

From the road to Jean --

CAL (CONT'D)
I told you, no people.
(re: the baby)
Try the finger --

JEAN
It won't work --

CAL
It always works --

JEAN
Not if he's hungry --

CAL
He's hungry?

JEAN
Yeah --

CAL
Then fucking feed him!

JEAN
I can't --

CAL
Are you serious, Jean? It's nothing
I haven't --

JEAN
I can't!

And off Cal's face --

CUT TO:

INT. DRUGSTORE - MOMENTS LATER

Jean walks down the BABY AISLE, barefoot. Her face rough and red, her eyes puffy. Cal is just behind her, Harry CRYING in his arms as he bounces up and down. Jean stops in front of...

THE FORMULA.

She reaches up, pulling down a CANNISTER, and hands it to Cal. She grabs TWO MORE.

EXT. DRUGSTORE - MOMENTS LATER

Silhouetted by ghastly drugstore NEON, Jean leans against the car, feeding Harry a BOTTLE OF FORMULA. Drugstore slippers on her feet. Cal stands nearby, looking out.

DISSOLVE TO:

INT. ROADSIDE DINER - MIDDLE OF THE NIGHT

Cal and Jean sit in a booth by a window. Harry is full and sleeping in her arms. Cal's coat hangs on her shoulders. The only other people here are ALL-NIGHT TRUCKERS.

JEAN

I can't have children.

(beat)

Eddie didn't care. He said that wasn't why he wanted me. He said he loved me and we'd figure it out.

(beat)

But we couldn't adopt, cause of his record.

(she clears her throat)

Obviously.

She takes a sip of coffee.

JEAN (CONT'D)

And then, one day, he walks in with a baby. I said "who is that?" Eddie smiles and says "he's our baby."

She looks down.

JEAN (CONT'D)

This girl was in trouble. Eddie paid for everything. The best doctors. All of it. Her father was gonna disown her, but Eddie put him right.

(beat)

Eddie said everybody's life got saved that day.

It's quiet for a long moment. Jean looks out the window.

JEAN (CONT'D (CONT'D))

(re: Harry)

I think about his mother.

She looks back at Cal.

JEAN (CONT'D)

I think about her all the time.

Cal just looks at her. His eyes a little glassy.

JEAN (CONT'D)

Do you have anyone?

CAL

What?

Jean reconsiders.

JEAN

You wouldn't tell me anyway.

He takes a breath, thinking.

JEAN (CONT'D)

Once I knew I couldn't have a kid I stopped wanting it. I thought maybe it was better. We shouldn't bring a baby into a life like this. Eddie's a criminal. I told myself that was why I kept losing them. That's why they wouldn't stay with me.

(beat)

But I really did want it. I did. More than anything. I just had to keep living, you know? So I burned it all up. I burned it up til there was nothing left but the fire. And then in walks Eddie with a baby.

They look at each other for a moment.

JEAN (CONT'D)

This is no place for a child.

Cal nods, taking this in.

CAL

Does he laugh?

JEAN

...What?

CAL

Do you make him laugh?

JEAN

What the hell are you talking about?

CAL
If you've heard him laugh, you
know.

JEAN
Of course I've heard him laugh.

CAL
Well then, you know.

Jean sits back. Realization washing over her.

JEAN
He laughs.

Cal picks up a fork and drags the plate with the PIECE OF PIE
to his side of the table and takes a bite.

A look passes between them.

JEAN (CONT'D)
Especially when I do this --

She cuts herself off.

CAL
What? When you do... What?

Jean rolls her eyes. Gives in.

JEAN
I do this thing when I sing to him.
I don't know, he likes it. It just
happened and it worked. So I kept
doing it. It's not even a song
about babies.

Cal takes another bite. Has a sip of coffee.

JEAN (CONT'D)
And now that I'm talking about it
I'm realizing that it's actually
pretty weird.

CAL
Do it.

JEAN
What?

Egging her on --

CAL
I'd like to better understand
Harry's sense of humor.

JEAN
He's sleeping --

CAL
I'll get the idea.

JEAN
Absolutely not.

Cal goes back to the pie.

CAL
Fine, if you're too chicken...

He takes a sip of coffee.

JEAN
(singing)
Looking out on the mornin' rain...
(beat)
AAAHO!

Cal CHOKES and sputters --

JEAN (CONT'D)
I used to feel so uninspired...
(beat)
AAAHO!

Cal puts down his cup, eyes on Jean --

JEAN (CONT'D)
*And when I knew I had to face
another day, AAAHO, lord it made
me feel so tired...*

But he's not laughing...

JEAN (CONT'D)
*Before the day I met you, life was
so unkind...*

She closes her eyes.

JEAN (CONT'D)
*You're the key to my peace of
mind...*

She's really getting into it --

JEAN (CONT'D)
Cause you make me feel...

Cal looks around, then back at Jean.

And suddenly he JOINS IN --

JEAN & CAL
You make me feel...

She OPENS her eyes. Looks at Cal.

JEAN & CAL (CONT'D)
*You make me feel like a natural
 woman...*

CAL
Woman...

They both smile. Just a little. Looking at each other for a moment. Then, Cal takes a breath, looks down. Jean too.

ARETHA TAKES OVER as we --

CUT TO:

EXT. DIRT ROAD - NIGHT

-- *WHEN MY SOUL WAS IN THE LOST AND FOUND...*

TALL PINES line a FORGOTTEN ROAD.

Cal's HEADLIGHTS cut the dark.

-- *YOU CAME ALONG TO CLAIM IT...*

INT. CAL'S CAR - SAME

-- *I DIDN'T KNOW JUST WHAT WAS WRONG WITH ME...*

Cal drives. Both Jean and Harry are asleep.

It's so dark. So empty.

-- *TIL YOUR KISS HELPED ME NAME IT...*

EXT. WOODS - JUST BEFORE DAWN

-- *NOW I'M NO LONGER DOUBTFUL, OF WHAT I'M LIVING FOR...*

Cal's car emerges from the woods and heads down the road towards a CLEARING in the distance. And at the edge of the clearing, there is a

CABIN

Set back amongst some trees.

-- AND IF I MAKE YOU HAPPY I DON'T NEED TO DO MORE...

The car parks. The lights GO OUT --

CUT TO:

INT. CABIN - LATER

The music has STOPPED.

An OLD IRON STOVE at one end. A FIREPLACE at the other. A TABLE and CHAIRS in the middle of the room and a SMALL BED in the corner. Knick-knacks and FAMILY PHOTOGRAPHS sit atop OLD BOOKSHELVES full of old books.

Harry is asleep on the small bed. Cal finishes lighting a fire as Jean stands by, watching.

CAL

...Okay?

JEAN

There's a first time for everything.

Jean nods. The fire starts to CRACKLE as Cal moves to unpack bags of food... Formula. Diapers. Some cold weather clothes for Harry. Coffee and eggs.

CAL

There are cans in the pantry once this runs out. There's some old clothes over there in the wardrobe. Enough wood on the side of the house for now and a water pump out back.

She goes to say something, but --

CAL (CONT'D)

There's no phone and there's never been any trouble but just in case --

He pushes the table and chairs out of the way.

Jean stands up, surprised.

He pulls back the OLD RUG, revealing...

A HATCH.

He pulls it up --

A SMALL CRAWL SPACE below the cabin.

CAL (CONT'D)

It was my hiding place. When I was
a kid.

Jean takes this in...

JEAN

This was your family's.

CAL

I'll be back soon.

JEAN

You're not gonna leave again --

CAL

Do you have a better idea?

JEAN

What about the money at the house?

CAL

That money's gone, Jean.

JEAN

Don't you have money? Like Eddie?

Cal forces himself to take a breath before responding.

CAL

I worked *for* Eddie. I'm not Eddie.

JEAN

So what am I? A chore?

Cal shakes his head. He can't look at her.

CAL

This isn't about you, Jean.

JEAN

Do you know something? Something
you haven't told me?

Cal pauses.

JEAN (CONT'D)
You know something. Tell me.

He exhales. Looks up at Jean.

CAL
Eddie killed the boss, Marvin.

JEAN
No he didn't.

CAL
He did. The night we left. Then
Marvin's guys went to your house
and killed Jimmy. Now no one knows
what's what. It's just... it's a
mess. The city's chaos.
(beat)
That's all I know.

JEAN
Eddie would never kill anyone.

CAL
Eddie's a killer Jean. He has been
for a long time.

She sits.

JEAN
Where is he now?

CAL
I don't know.

JEAN
You swear?

CAL
I really don't know.

He sits. Pulls out his pack of cigarettes. He pulls a
cigarette out and puts it in his mouth. He holds the pack on
the table, clutching it.

JEAN
You do have someone.

Cal looks at her --

JEAN (CONT'D)

The someone who told you those
weren't good for you. And they told
you that because they love you.

He takes the cigarette out of his mouth. Exhales. Leaves the
pack on the table, gets up and starts to go.

JEAN (CONT'D)

He didn't have a name.

Cal stops.

JEAN (CONT'D)

Harry. I named him Harry. No
reason. I just liked the name.

(beat)

The time I was pregnant the longest
I named the baby Harry. I never
told anyone.

SUDDENLY --

Harry wakes, CRYING.

Jean goes to him, picks him up.

JEAN (CONT'D)

So how long do you think it's gonna
be until you --

She turns back to Cal --

But he's already out the door.

She hears his ENGINE. His WHEELS.

She walks towards the door.

His LIGHTS flash through the window, revealing her and Harry,
and the room. And then they're gone.

It's so dark.

CUT TO:

EXT. WOODS - MORNING

We follow Jean from behind as she walks through the woods.

Harry's little face looks towards us, resting on her
shoulder. His small eyes wander. Jean HUMS.

EXT. CABIN - LATER

Jean holds Harry on her hip, he's all bundled up. With her other arm she pumps water from a WELL into a BIG BUCKET.

EXT. CABIN - LATER

Jean sits on the front porch, Harry in her lap. Carefully, she drinks coffee from an old mug.

She looks out at the long, empty road before her.

INT. CABIN - MORNING

Jean and Harry sleep next to each other in the small bed.

INT. CABIN - MORNING

Jean stands over the stove, cooking EGGS.

They actually look good. Across the room, Harry naps on the bed. She looks over at him, and then she reaches down and grabs an OPEN CAN OF PEAS, dumping them into a pot on the STOVE.

INT. CABIN - NIGHT

Harry plays on a blanket on the floor while Jean sits in front of the fire.

She STRIKES a match, lights a SPLINTER OF WOOD and places it on the PILE OF WOOD she's arranged in the HEARTH. She waits for it to catch, but...

It goes out.

She STRIKES AGAIN --

But still, it doesn't take.

She strikes once more and slowly, carefully, she moves it to the pile, her hand shaking, holding it there, waiting...

A SMALL FLAME ERUPTS.

She leans back, surprised --

And then she crouches down as far as she can, softly blowing from underneath as the fire GROWS and GROWS --

She exhales, her mouth widening, the flames reflect in her eyes. She turns and picks Harry up and points to the flames --

JEAN
(with pride)
Hot. Fire. Hot.

Harry points to the flames.

JEAN (CONT'D)
Yeah. Fire. Fi-er. Hot. H-H-Hot.

Jean makes a big show of it. Harry smiles. Giggles.

JEAN (CONT'D)
I did that. I did it.

CUT TO:

INT. CABIN - MORNING

Jean has fallen asleep in the rocking chair. Harry's still asleep on the bed.

And then again --

The SOUND of an ENGINE...

Jean starts to wake, and then she realizes... it's the sound of a CAR. Coming down the drive.

Jean moves quickly. She looks at Harry, and then moves quickly to the window, looks out --

An OLD PICK-UP TRUCK. Not Cal.

She takes a beat.

Then moving AS FAST AS SHE CAN --

She pushes the TABLE out of the way --

CHAIRS --

She shoves the RUG to one side and pulls up the HATCH --

And then she grabs Harry -- who wakes, CRYING -- and with her free arm, she LOWERS herself down into the hole.

She goes to pull the hatch down over them when --

THE FRONT DOOR OPENS --

Jean crouches down, trying to hide. Trying to quiet Harry.
Holding her breath. Pleading with Harry with her eyes to stop
making NOISE --

Up above, FOOTSTEPS --

UNTIL --

We see the face of a YOUNG BLACK BOY.

He's PEERING down into the hole. Jean and the Boy stare at
each other for a long moment. There's something so familiar
about his face...

Jean goes to open her mouth --

YOUNG BLACK BOY
(calling out to someone)
She found my hiding place!

Suddenly a BEAUTIFUL BLACK WOMAN appears by the boy's side,
looking down too.

BEAUTIFUL BLACK WOMAN
(knowing)
She sure did.

The three of them stare at each other until --

BEAUTIFUL BLACK WOMAN (CONT'D)
I'm Teri. This is Paul.

Jean stands up, Harry in her arms. And behind them she sees
an OLDER BLACK MAN walking in the door, carrying SEVERAL BAGS
and an OLD WOODEN FOLDING CRIB...

TERI
(turning to the Older Man)
And that's Art.

JEAN
(in disbelief)
I'm sorry... who...?

TERI
Teri. Cal's wife?

Jean's eyes drift to the boy...

TERI (CONT'D)
Why don't you get out of that hole
and help us unpack?

Jean nods. She doesn't know what else to do.

CUT TO:

INT. CABIN - LATER

Jean helps Teri unpack. Behind them, Art and Paul carry in MORE BAGS from the Truck. Harry's taking a nap in the OLD WOODEN PLAYPEN.

JEAN
And that's...

TERI
Cal's dad.
(beat)
You're Eddie's wife.

Jean nods, *yes*.

TERI (CONT'D)
And that's your son.

Jean doesn't know how to answer.

TERI (CONT'D)
Cal told me.

Jean nods. Taking this in.

Paul comes back in, puts some stuff down. Teri looks at him...

JEAN
You know Eddie?

She turns back --

TERI
(again, so distant)
Yeah. I knew Eddie.

Jean clocks this, about to ask another --

TERI (CONT'D)
(to Paul)
Go check the wood, baby.

Paul nods, heads outside.

JEAN
 And he and Cal used to work
 together? Cal wouldn't tell me
 much.

Teri exhales...

TERI
 Cal's a smart man.

SMALL FOOTSTEPS pad around the outside of the house.

JEAN
 Is Cal...

TERI
 He'll be here.

JEAN
 Is he --

TERI
 Don't worry about Cal.

PAUL (O.C.)
 Almost out!

EXT. CABIN - DUSK

Around the side of the cabin, Teri CHOPS WOOD. She raises the
 AXE up over her head and brings it down, SPLITTING a piece.

INT. CABIN - SAME

Jean stands by the window, watching Teri.

AND THROUGH THE WINDOW --

Teri lifts another log. Splits it.

And another.

And another.

And --

CUT TO:

INT. CABIN - MIDDLE OF THE NIGHT

Teri and Paul sleep on the small bed. Jean lies on the floor, wrapped in a THICK CAMPING BLANKET. Harry is in the CRIB next to her.

Art sleeps -- slumped over -- in the old rocker.

It's dark and still, until...

Harry wakes. WHIMPERING.

Jean wakes up --

And the whimpering turns into CRYING --

It takes her a moment to realize where she is, and when she does she gets up, and goes to make a bottle. She opens the FORMULA and...

Harry STOPS CRYING.

She turns --

Art is sitting in the rocker, rocking Harry in his arms.

She stands there for a moment, watching him. He feels her eyes on him, doesn't look up...

ART

I just want to get back to sleep.

JEAN

Now I know where Cal gets it.

Harry's calm now. Art looks up --

ART

He's good with the baby?

Jean nods. He's amazing.

ART (CONT'D)

Teri said her first husband was no good.

Jean takes this in.

Notices that Harry has fallen asleep --

JEAN

Oh. I was gonna feed him.

Art gets up. Jean watches him move across the room, he moves like Cal.

ART
We don't eat in the middle of the night. It's good if he learns that.

Jean takes this in as Art lays Harry gently down in the crib, stands back up, looks at Jean --

TERI (O.C.)
...Everything alright?

They turn and see Teri, propped up on the bed. Paul still asleep next to her.

ART
Everything's fine, go back to sleep.

CUT TO:

INT. CABIN - NIGHT

They all sit around the table, EATING.

TERI
(to Harry)
You're beautiful. You know? You're just a beautiful little guy.

JEAN
I know Paul's older, but it's nice for Harry to be around another kid. I don't know how long all of this is gonna...

She smiles at Paul, trailing off.

TERI
When Paul was little we had to live in this old hotel in the city for a while.

Art and Teri exchange a look.

ART
The St. Francis.

PAUL
I remember that!

JEAN

Why?

TERI

It was safe for us.

Jean doesn't quite --

ART

Black owned, black operated.

(beat)

It was a place people could go to
get better, to fix their lives.
Kind of an in-between place. Not
quite there yet, but not where
they'd been either.

JEAN

"Where there is despair, I may
bring hope..."

ART

You know the Prayer of St. Francis?

JEAN

The one good thing I kept from
Catholic school.

Art laughs.

TERI

Everything smelled old. Sometimes,
the toilet wouldn't flush. But Paul
loved it. There was a phone in the
hall, he would run to it when it
rang. A little answering service,
up on his tippy-toes...

JEAN

(realizing)

You were hiding.

TERI

(yes)

Cal and I kept reminding ourselves
it wasn't forever.

Teri turns, kissing the top of Paul's head. Jean, looking at
them, takes a bite of PEAS... And her face CHANGES.

JEAN

What... did you do to the peas?

They all look at Jean --

TERI
Something wrong?

JEAN
They're the ones from the can?

TERI
...Yeah?

She takes another HUGE bite. Art and Teri exchange a look --

JEAN
(mouth full)
They're delicious.

Art LAUGHS. Even Teri gives Jean a little smile.

TERI
Salt, pepper, some butter, some
time.
(beat)
You just heat them up out of the
can?

Paul, Teri and Art all LAUGH. Jean can't help but laugh too.

JEAN
I'm a terrible cook.

TERI
You feed your family, yeah?

JEAN
Yeah, but --

TERI
Then you're the world's greatest
chef.

And over this --

ART (O.C.)
I bought the place when Cal was...
five?

CUT TO:

EXT. WOODS - DAY

Art and Jean walk through the woods, away from the cabin. Art has an OLD SATCHEL slung across his chest.

JEAN
Are you married?

ART
My wife passed away about four
years ago.

JEAN
He wouldn't talk about anything.
His family or... anything.

ART
...Occupational hazard.

They come out of the woods into a CLEARING. Art turns to Jean
and shows her his hands --

ART (CONT'D)
I'm about to take out a gun.

Jean flinches as Art does exactly that.

ART (CONT'D)
You ever use one?

Jean shakes her head. No. Art smiles, shakes his.

ART (CONT'D)
All these men and all their guns.

JEAN
My husband wouldn't even let me
drive the car.

Art laughs a little. Looks back to the gun.

ART
Listen, anyone can learn to shoot.
The hard part is if you can
actually do it when the time comes.
(beat)
When you practice, you'll pull the
trigger and think about pressure
and alignment, but what you have to
figure out is what you'll do when
it's real.

He walks over to a STUMP that has several RUSTY OLD CANS
strewn about on the dead grass around it. On it, he places

AN EMPTY FORMULA CAN.

CUT TO:

INT. CABIN - LATER

Inside the cabin, Teri sits in the rocking chair, feeding Harry a bottle. Jean enters --

JEAN

Why did Art show me how to use a gun?

Teri exhales.

TERI

There were some guys outside our apartment.

JEAN

You live in the city?

TERI

Yeah.

(beat)

At first I thought Cal was just paranoid, but after two more nights of it, he packed up and sent us away. He said he'd be right behind us. It's been three days.

(beat)

I just thought you should be prepared for what comes next.

JEAN

What comes next?

TERI

I don't know yet, but I've been through this before.

Jean looks at her. Then she grabs a CHAIR from the dining table and sits.

JEAN

Art said something the other night...

Teri waits for Jean to continue. She doesn't.

TERI

What?

JEAN

Eddie was your first husband.

Teri looks up --

TERI
Art told you that?

JEAN
I put it together.

Teri nods.

JEAN (CONT'D)
Eddie did the same thing to you?
(beat)
Before Cal?

Teri's eyes go back to Harry.

JEAN (CONT'D)
Except it's worse cause we have a
kid.

Teri tenses. Exhales...

TERI
Nothing is worse for you.

JEAN
You don't know that.

Teri looks at Jean, up and down and right in the eyes --

TERI
Yeah I do.

Jean looks away.

JEAN
He never told me he'd had another
wife.
(beat)
He never told me a lot of things.

TERI
That's what they do.

CUT TO:

EXT. WOODS - DUSK

Jean stands alone.

In her hand, the GUN.

She looks out at the FORMULA CAN sitting on the stump. She
takes a breath.

She lifts the gun, both hands holding tight. She presses down on the trigger --

BANG!

The gun pushes her back a little.

The sound of BIRDS FLYING AWAY fills the air --

She looks up and around. She has no idea where the bullet went.

She takes a breath. Prepares again. And --

BANG!

MORE BIRDS --

The kickback pushes her a little less this time. Her breath quickens. She still hasn't hit the can.

Once more --

BANG!

She hits the stump just below the can. Wood SPLINTERS.

She looks at it. Looks down at the gun. Nods her head.

CUT TO:

EXT. CABIN - MORNING

The road lays empty in the morning mist.

EXT. CABIN - SAME

Teri and Jean sit on the front porch drinking coffee and wrapped in blankets.

Their eyes are trained on the road.

They're waiting.

INT. CABIN - NIGHT

Teri helps Paul put on his pajamas.

Art rocks Harry, feeding him his bottle.

Jean puts away the rest of the dishes, looking on. Then she exhales and looks away, out the window...

INT. CABIN - MIDDLE OF THE NIGHT

Teri and Paul asleep on the bed.

Jean leans over Paul, whispering to Teri --

JEAN
Are you awake?

Teri turns... she is.

CUT TO:

EXT. CABIN - MOMENTS LATER

Jean and Teri are in front of the cabin --

JEAN
Something's not right. We should go
find Cal. We need to find him and
Eddie.

TERI
You need to stop worrying about --

JEAN
I am so sick of everyone telling me
what to do.

Teri stops. Exhales. Looks around. Clearly pissed.

JEAN (CONT'D)
What? What is it?

TERI
I was gonna leave.
(beat)
I was gonna leave when I was sure
you were all asleep.

Jean exhales.

TERI (CONT'D)
Of course I know Cal's in trouble.

JEAN
(of course you do)
Sorry.

TERI

Art was gonna tell you in the morning.

Jean nods, taking this in and then --

JEAN

I'm going with you. And you can't stop me. No one can give me a straight answer about what I'm supposed to do or where I'm supposed to be and it's because there is no answer. No one knows anything, so I'm doing this, I'm coming and I'm leaving Harry here. Art's better with him anyway. I feel okay about all of it. About my decision. About coming. I'm coming.

A long pause.

TERI

Are you done?

Jean hesitates --

JEAN

...Yes.

TERI

Alright.

JEAN

...Alright I'm coming?

TERI

You already told me you were.

JEAN

(psyching herself up)
Okay.

TERI

You're gonna have to trust me.

JEAN

Then you have to be honest with me.

TERI

Everything I do and say will be to keep you and Harry and all of us safe.

JEAN

But --

TERI

That's the best I can do.

And off Jean --

CUT TO:

INT. CABIN - MOMENTS LATER

Jean stands before the crib, looking down at Harry.

She leans in and KISSES him, tenderly, on the cheek. One of his TINY SOCKS has come off his foot. She goes to put it back on, but she hesitates --

THE HEADLIGHTS from outside flash ON and OFF across her face.

Jean looks up, the TINY SOCK still clutched in her hand.

She turns, looking to Art. He nods to her.

It's time.

EXT. CABIN - MOMENTS LATER

Art stands in the doorway, looking out. Jean emerges, walking past him. She walks confidently down the front steps and down the path.

She looks back to Art one last time and then...

Jean gets in the PASSENGER side of the truck, CLOSING the door behind her. Teri puts the truck in DRIVE. Jean looks out the BACK WINDOW and sees Art closing the door to the cabin. She looks to Teri and --

CUT TO:

INT. PARKING STRUCTURE - LATER

Teri and Jean are parked, looking out at an APARTMENT BUILDING. Some LIGHTS are on, but most are off.

TERI (O.C.)

That's our apartment.

INT. TERI'S TRUCK - SAME

Teri looks up at a ROW OF WINDOWS. The windows she's fixed on remain dark, no sign of motion.

TERI

We usually leave a light on. In that window. It's off.

Teri exhales. Jean understands. And then --

Teri leans over and OPENS the GLOVE BOX. She pulls out a SMALL PISTOL and... gives it to Jean.

Jean looks down at the little thing resting on her palms. She looks up at Teri --

TERI (CONT'D)

Put it in your pocket. So you always know it's there.

Jean does as she's told.

TERI (CONT'D)

We have to go somewhere to try to find Cal. And when we're there, you're gonna have to listen to me, alright? And you can't tell anyone who you are. It's not a safe place for us.

Jean nods.

Teri looks down at herself and over at Jean...

TERI (CONT'D)

And we're gonna need some different clothes.

Jean looks down at her old, worn clothes and then back at Teri as --

A SONG KICKS IN.

And, with one last glance to the dark windows, Teri throws the truck in REVERSE.

The truck BACKS UP and pulls down the ramp, out of frame. Hold there as the SONG GROWS, taking us to --

CUT TO:

INT. NIGHTCLUB - LATER

Jean stands on a BALCONY of a LARGE DANCE HALL. It's loud and crowded and smokey.

Between her fingers, she twists and turns Harry's TINY SOCK while she looks at something below...

It's Teri.

She's talking to a BIG MAN. After a few moments, he walks off through a door, letting it close behind him.

Teri waits.

MAN'S VOICE (O.C.)
Hello there, gorgeous.

Jean turns. A SLICK MAN stands before her, smoking. She just stares at him.

SLICK MAN
(holding up his pack of
smokes)
Want?

Self-conscious, she stuffs the sock into her coat pocket. Then, she looks at the CIGARETTE, looks back at him --

JEAN
No.

He goes to say something else and --

JEAN (CONT'D)
(fuck off)
Thank you.

He gets the hint. Moves on and...

Quickly, Jean throws her eyes back to Teri --

The Big Man has returned. He's whispering something to Teri and then...

She turns and looks up at Jean.

INT. NIGHTCLUB/BACK HALLWAY - MOMENTS LATER

The music is muffled through the walls. But we can really feel it, down here.

The Big Man, Jean and Teri walk down a long, dim HALLWAY. Dingy LIME-GREEN PAINT, FLUORESCENT OVERHEAD LIGHTS, THREE WOODEN AND GLASS PHONE BOOTHS.

Grisly shadows fall on their faces as they walk.

They reach a DOOR at the other end. The Big Man opens it --

INT. NIGHTCLUB/BACK ROOM - SAME

Jean and Teri walk in. They stop, taking in the room.

The lights are dim. People lounge on velvet sofas and chairs, drinking, smoking, talking. The music is more mellow here.

TERI

See that guy over there?

Jean looks --

In the middle of the room, MEN sit around a TABLE, PLAYING CARDS. And at the center of the TABLE...

A WHITE GUY in a bright white suit. A wry smile on his face.

This is WHITE MIKE.

TERI (O.C.) (CONT'D)

That's Mike.

Back with Jean and Teri --

TERI (CONT'D)

(to Jean)

Stay here, okay? And keep to yourself.

Jean nods. Teri moves to the table. White Mike stands --

WHITE MIKE

If it isn't Old Firecracker.

TERI

Don't call me old, asshole.

White Mike LAUGHS.

Suddenly there's a THIRD MAN next to them, who whispers something into Mike's ear. Mike nods, quietly says something back to him, and then the Third Man goes.

BIG MAN (O.C.)
 (re: Teri)
 Never thought I'd see her again.

Jean turns, looking up at him --

JEAN
 How do you know her?

BIG MAN
 She used to be married to a guy I
 know.

JEAN
 Eddie?

BIG MAN
 You know Eddie?

JEAN
 (shaking her head)
 She told me about him.

Jean looks back at Teri.

Teri glances over at her... a look in her eye. The
 conversation with White Mike seems tense.

BIG MAN
 Man, that was some shit.

JEAN
 What?

BIG MAN
 Oh you don't know?

She shakes her head. No.

BIG MAN (CONT'D)
 Watch yourself with her. She took
 everything from him. I'm talkin'
everything. But he made a *new* life
 and a *new* family and kept it all
 far away from this shithole.

Jean just listens.

BIG MAN (CONT'D)
 Like I said, never thought I'd see
 her again.

The Big Man laughs to himself. Jean goes to say something,
 but Teri's back. She pulls Jean to the side --

TERI
 Something's going down, we need to
 leave --

Jean stops, holding Teri where she stands --

JEAN
 Paul is Eddie's son.

Teri takes a sharp breath, glances at the Big Man and then --

TERI
 Not now, Jean.

Teri pulls Jean, as casually as she can, out the door...

INT. NIGHTCLUB/BACK HALLWAY - CONTINUOUS

Teri closes the door to the back room behind them, starts to
 walk back down the hall. Jean follows --

JEAN
 Why didn't you tell me? Eddie would
 keep me in the dark. Told me it was
 to protect me. Just like you. Just
 like Cal.

Teri looks over her shoulder, and then back towards the club,
 moving them towards it.

JEAN (CONT'D)
 But I don't believe it anymore.

Jean stops, pulling her arm away.

JEAN (CONT'D)
 Is any of it real? Or are you just
 like the rest of them?

SUDDENLY --

BANG BANG BANG BANG!

From the other side of the door, inside the NIGHTCLUB.

The MUSIC stops. Followed by GUNSHOTS. SCREAMS.

Jean and Teri look back towards the CLOSED DOOR of the BACK
 ROOM. They MAKE A RUN for it --

They BANG on it.

TERI
It's Teri!

JEAN
Open up!

Nothing. It stays closed.

On the other side of them, the sounds from the NIGHTCLUB get louder, closer --

THE DOOR AT THE OTHER END OPENS --

PEOPLE come running in, past them, towards the back room --

MORE GUNSHOTS.

SUDDENLY --

Teri grabs Jean and pulls her back down the hall and shoves her into --

INT. NIGHTCLUB/PHONE BOOTH - CONTINUOUS

TERI
Stay here.

Teri CLOSES THE DOOR. Jean is terrified. She presses her hand to the glass AND THEN --

Teri DISAPPEARS into a THRONG OF PEOPLE running past. From behind the glass, Jean watches in horror.

SHE CLOSES HER EYES. CROUCHES DOWN.

More BANGING on the door the Big Man closed. More SCREAMING.

And then --

Jean OPENS HER EYES and sees FOUR MEN, GUNS DRAWN, move quickly down the HALLWAY, past her BOOTH.

The SOUND of GUNSHOTS.

A DOOR being FORCED OPEN.

People SCREAMING.

Some of them come RUNNING BACK DOWN THE HALL --

There are MORE GUNSHOTS from the BACK ROOM.

Jean cracks open the door to the BOOTH and looks --

The BIG MAN is DEAD ON THE GROUND. The MEN WITH GUNS have made their way in.

More GUNSHOTS from the back room and

Jean makes a decision. She leaves her BOOTH --

INT. NIGHTCLUB/BACK HALLWAY - CONTINUOUS

There's no one left in the hallway.

She moves fast towards the DOOR TO THE CLUB but it's dim and narrow and then finally she pushes into the --

INT. NIGHTCLUB - CONTINUOUS

Where it is COMPLETE CHAOS.

Jean ducks down, gaining purchase on the grimy floor, pushing her way through LEGS and HANDS and BROKEN TABLES and TURNED OVER CHAIRS.

She TRIPS.

She stays down, crawling along the floor as people run this way and that. We move through the space with her -- staying low -- as we hear more GUNSHOTS, more SCREAMS.

And she keeps going as tables break and bodies fall. Women shout. Men yell. Glass shatters. Guns fire.

A DEAD BODY. A MAN. Just lying in her path...

She gets up. She looks around. She sees something --

SIRENS can be heard, out in the city...

EXT. SIDE STREET - MOMENTS LATER

SIRENS and the SOUNDS from the street.

A DEAD BODY LIES against a DOOR.

The door inches itself WIDER and WIDER, until finally it's wide enough for Jean to slip out, stepping over the body --

She looks around. She walks. All along the side of the building. She reaches out to it, holding herself up. She catches herself, catches her breath, heading towards the

BOULEVARD

SCREAMS. SIRENS. CARS HONK. NEON SIGNS and GLOWING MARQUEES.

PEOPLE FLOOD THE STREET, running from the club. CARS are stopped, honking, headlights blazing, just as the COPS are starting to arrive...

But Jean doesn't turn, doesn't look. As calmly and slowly as she can, she shoves her hands in her coat pockets and walks in the opposite direction, leaving the TURMOIL behind her.

EXT. SOME BIG STREET - LATER

PEOPLE call out to each other. HORNS honk. CARS start.

Jean walks, hands still in her pockets, shoulders hunched against the cold. Her arms feel too light, it's strange to have them empty. And then she realizes...

The TINY SOCK is gone.

She pats around. She turns out the pocket where it was. Looks down at the ground behind her. It's really gone.

But what she does feel -- and pulls out from the other pocket just enough to see -- is the SMALL PISTOL.

She looks at it, looks up and around --

And stuffs it back in her pocket. Braces herself. Walks on.

EXT. SMALLER CITY STREET - FIRST HOURS OF MORNING

The first light of morning pours over the buildings and the street. Early risers make their way to work.

A GARBAGE TRUCK rumbles by, A GARBAGE MAN hanging off the back, as it drives past Jean, walking the other way.

And it begins to RAIN...

Jean stops. Feels the rain on her head. On her face. Her mouth falls open. She takes a breath.

And then, soaking wet, Jean moves on, looking for somewhere to wait out the storm.

INT. LAUNDROMAT - MOMENTS LATER

Jean comes in. SOAKING WET.

She looks down the row of MACHINES, all WHIRRING LOUDLY, drowning out the sound of the RAIN...

People turn and look at the strange, wet woman... And then they go back to whatever it was they were doing. A YOUNG MAN leans against a MACHINE, reading a MAGAZINE. A WOMAN with TWO SMALL CHILDREN folds a pair of pants.

A few other MEN and WOMEN populate the place.

Jean sees a row of chairs to her right, running along the length of the floor-to-ceiling window. Sitting in one is an OLD WOMAN wearing large GLASSES, knitting a SCARF.

Jean sits. She wipes her face with her hands, but it's mostly useless. She takes a breath, fast and short. And another. She tries to slow it down, but she can't seem to get it under control.

OLD WOMAN

You alright?

JEAN

Yes, fine, thank you.

But still Jean can't catch her breath.

And then...

She starts to CRY. At first she tries to hold it in, but then she stops trying. She just lets it out.

She lets it all out.

It's a big, loud, ugly cry. But still, it's mostly drowned out by all the machines.

The Old Woman reaches out her HAND and -- without looking at Jean -- places it on Jean's KNEE, and starts tapping, gently.

OLD WOMAN

It's okay. You're okay.

Jean looks up at the Old Woman. Their eyes meet --

OLD WOMAN (CONT'D)

You're okay.

Jean takes this in and then looks out into the room.

ALL THE WOMEN are looking at her. Several of them have moved closer. She takes in their faces. Their eyes. Their concern.

ONE WOMAN steps forward, a WARM TOWEL in her hands, just out of the dryer. She wraps it around Jean's shoulders.

JEAN

Thank you.

Jean takes a deep breath.

EXT. STREET - LATER

CLOSE ON: A SIGN running down the side of a squat building.

ST. FRANCIS HOTEL.

Jean stands in front of the building, looking up. Eye makeup streaked on her face. Her hair still wet.

The people around her on the street are all BLACK.

CUT TO:

INT. ST. FRANCIS HOTEL/LOBBY - MOMENTS LATER

A BLACK MAN sits on a sofa smoking a cigarette.

An OLDER BLACK WOMAN -- the HOTEL MANAGER -- sits behind the counter.

Jean goes to --

HOTEL MANAGER

(not even looking up)

Room 12.

Jean cocks her head in surprise. Looks around.

Well alright.

INT. ST. FRANCIS HOTEL/HALLWAY - MOMENTS LATER

Jean walks down the hallway. Taking it all in. She stops...

An OLD PAYPHONE is stuck to a decaying wall. She runs her hand across it...

TERI (O.C.)

I came back for you, but you were gone.

Jean looks. And down the hall --

It's Teri. Standing in the open doorway to a room.

TERI (CONT'D)

Hi.

INT. ST. FRANCIS HOTEL/ROOM 12 - LATER

The room has a SINGLE BED FRAME with a BARE MATTRESS and a KITCHENETTE.

Jean and Teri sit at the small table, a towel around Jean's shoulders. They're both now wearing the clothes they had on before the night club. They drink coffee from OLD MUGS.

As Teri talks, Jean puts on her socks and shoes...

TERI

Eddie and I had Paul the year we got married. Soon after that I found out what he *really* did. I wanted to leave, but he promised the next job would be his last. It wasn't. And it never was.

(beat)

Cal was Eddie's guy, but he didn't want it. Not the way Eddie did. I think it even scared him a little. But he was always there. Always even. We started confiding in each other, and eventually... we fell in love.

JEAN

(realizing)

It was Eddie you were hiding from, when you were here. You and Paul and Cal.

Teri nods.

TERI

We came without a plan.

Teri looks around the room.

TERI (CONT'D)

We got restless and we left. That's when Eddie found us. He loved us too much to hurt us, but he wasn't gonna let us go without getting something in return...

(MORE)

TERI (CONT'D)

(beat)

So we made a deal: we get to be together, we get to get out, but one day, Eddie would call and Cal wouldn't be able to say no.

It's all coming together.

JEAN

That was me.

TERI

That was you.

Jean takes a moment to take this in.

TERI (CONT'D)

I work at the university and Cal's at a moving company. Paul thinks he's his dad. And a really good one. As time went on, we thought it might really be over. That we might have really gotten out. We put it all in a box and put that box in a secret drawer and thought maybe it would just... disappear.

Teri's holding back tears. She shakes her head.

JEAN

I'm so sorry.

A look passes between them and then --

TERI

That guy Mike, at the club, he's a real piece of shit. Always has been. And I knew it would be dangerous, it's been like that since Eddie killed Marvin, but going there was the best option we had.

JEAN

What do you mean?

TERI

If I'm right, word will get to Cal I'm in the city. And once Cal knows that... he'll find us.

JEAN

Mike works with Eddie?

TERI
They did some jobs together. Then
Eddie shot his ear off.

Teri cocks her head. Jean raises her eyebrows.

JEAN
He called you firecracker. Was
that...

Teri looks at her --

TERI
Don't tell me...

Jean makes a face. Teri shakes her head.

JEAN
So what do we do now?

TERI
We wait.

DISSOLVE TO:

INT. ST. FRANCIS HOTEL/ROOM 12 - LATER

Jean sleeps on the BED. Teri looks out the WINDOW.

DISSOLVE TO:

INT. ST. FRANCIS HOTEL/ROOM 12 - LATER

Jean is sitting up on the side of the bed. Teri is sitting in
a CHAIR on the other side of the room. UNTIL --

RIIIIIINNNNNGGGG.

It's MUFFLED, down the hall...

Both women turn --

RIIIIIINNNNNGGGG.

INT. ST. FRANCIS HOTEL/HALLWAY - SAME

Teri emerges from the room, walking towards the phone...

RIIIIIINNNNNGGGG.

Jean stays behind, in the doorway. Watching. Waiting.

RIIIIIINNNNNNGGGG.

Teri reaches the phone. Pauses. Picks it up.

TERI
...Hello?

CUT TO:

INT. ST. FRANCIS HOTEL/LOBBY - AFTERNOON

Teri and Jean come downstairs. The Hotel Manager looks up --

HOTEL MANAGER
(to Teri)
There are two men in front.
(beat)
I'll take you around the back.

EXT. ST. FRANCIS HOTEL - SAME

Teri and Jean emerge from the back of the building, moving quickly. The Hotel Manager closes the door behind them.

Teri stops, turning to Jean --

TERI
I'll meet you there.

Jean's about to protest, but Teri gives her a look. Jean nods. But before Teri goes, Jean GRABS HER and pulls her in and holds her close.

TERI (CONT'D)
Jean.

Jean lets her go.

TERI (CONT'D)
No matter what you hear, keep walking.

Jean nods. And walks away.

Behind her, Teri walks around the corner of the building.

Jean gets further and further away... UNTIL --

A GUNSHOT. Then TWO MORE.

Jean shudders, but keeps walking.

INT. MORRIS COFFEE SHOP - LATE AFTERNOON

It's packed. Filled with Black faces. Old and young. The sound of voices. The radio. Silverware clinking on plates. Laughter.

Jean walks in and looks around. She sees who she's looking for and walks to the back.

CAL (O.C.)
Where's Teri?

Jean slides into a booth across from Cal. He looks exhausted.

JEAN
She said she'd meet us here.

CAL
...Paul and Harry?

JEAN
With your dad. At the cabin.

Cal exhales.

WAITER (O.C.)
What'll it be?

They both look up and Cal pulls his jacket across his abdomen. As he does Jean notices BLOOD --

CAL
Coffee.

Jean looks from Cal's WOUND to the Waiter --

JEAN
Two.

He nods. He goes.

JEAN (CONT'D)
(re: the blood)
Are you okay?

Cal doesn't respond.

CAL
Eddie's dead.

Jean's mouth falls open, just a little.

The Waiter comes back and puts down two MUGS. He fills them up.

WAITER (O.C.)
Here you go.

Jean barely registers that he's there, her eyes fixed on Cal.

WAITER (O.C.) (CONT'D)
At least it stopped raining, right?

A small nod...

WAITER (CONT'D)
Anything else?

Jean tries to respond, but can't.

CAL
No. Thank you.

The Waiter eyes them both. Then he goes.

Jean lifts her cup, but she's shaking so much she can barely put it to her lips. She sets it down, spilling the coffee.

She looks up --

JEAN
I'll get a job.

Cal looks at her --

CAL
What?

JEAN
An apartment, maybe. Somewhere far
away.
(beat)
Harry can grow up there. He won't
remember any of this.

Cal goes to say something but --

JEAN (CONT'D)
I know everything, Cal.

He understands.

JEAN (CONT'D)
(eyeing his wound again)
Do you need help?

CAL
I'm alright.

He pulls at his jacket once more, looks to the door.

CAL (CONT'D)
Where is she?

JEAN
She'll be here.
(re: the wound)
Did Eddie do that?

Cal hesitates and then --

CAL
He was dead before I got there.

Jean nods.

Cal looks down, takes a sip of coffee. He looks back up and
STANDS.

Jean turns, following his gaze.

In the doorway, at the other end of the room... Teri.

She sees Cal. She moves to him. He moves to her.

They meet in the middle of the restaurant and hold each
other, so tight. Cal KISSES her. With so much.

Jean looks at them. Looks away. Looks back.

CUT TO:

EXT. BACK ALLEY - NIGHT

Cars are parked out back. Looking over her shoulder, Teri
holds a HANGER, and moving to a BEIGE CAR, she sticks it in
the window and opens the door.

INT. BEIGE CAR - MOMENTS LATER

Teri drives.

CAL
Take the Wilson Street bridge.

TERI
But it'll take longer.

CAL
Just stay off Central.

Jean looks out the rear window.

TERI
Why? We ditched the truck --

CAL
Teri.

TERI
We have to get back to the kids.

CAL
You're the one who told me Mike's
guys were outside the hotel. I
don't trust him.

TERI
I can't believe that asshole's
still alive --

Jean turns. Teri looks at her in the rearview.

JEAN
But Eddie's dead.

CAL
I don't think he knows.

Teri looks back at Cal, searching...

JEAN
(looking out the back
again)
Someone's following us.

TERI
(checking the rearview)
Shit --

Cal turns --

And through the BACK WINDOW --

EXT. STREET - SAME

A DARK CAR ADVANCES, LURCHING forward, nearly REAR-ENDING the
BEIGE CAR --

INT. BEIGE CAR - SAME

Teri SLAMS her foot on the gas. Going as fast as she can, she
WEAVES in and out of cars on the city street --

EXT. STREET - SAME

The Dark Car pulls into the lane next to them --

INT. BEIGE CAR - SAME

Teri lurches ahead, dodging an ONCOMING TRUCK --

Jean looks out the back window. The Dark Car's behind them once more --

EXT. STREET - SAME

The Beige car drives on, but the Dark Car gains --

INT. BEIGE CAR - SAME

Teri takes a sharp left --

Cal slides into the door --

Jean grabs hold of the seat in front of her --

EXT. STREET - SAME

The Dark Car turns. Teri weaves in and out of traffic. The Dark Car stays right behind them --

INT. BEIGE CAR - SAME

Teri looks around, looks to the left, and all of a sudden --

She HITS THE BRAKES --

EXT. STREET - SAME

The Beige Car SCREECHES to a HALT --

The Dark Car FLIES PAST THEM, careening up the street --

The Beige Car makes a HARD RIGHT TURN into an ALLEY --

INT. BEIGE CAR - SAME

They fall into darkness, off the main street. Jean looks over her shoulder, out the back --

JEAN

He's gone.

She turns back to Teri and Cal --

JEAN (CONT'D)

He's gone.

Teri looks at her in the rearview, nodding, as she makes one more turn...

EXT. SIDE STREET - SAME

The Beige Car emerges from the alley into a no man's land of closed factories and broken street lights.

INT. BEIGE CAR - SAME

Teri glances in the rearview...

Cal looks over his shoulder.

Still no one in sight.

They lock eyes. Take a breath.

EXT. UNDERPASS - SAME

The Beige Car turns again, two huge BRIDGES loom overhead.

INT. BEIGE CAR - SAME

Teri throws a look to Jean just as --

The Dark Car comes SCREAMING AROUND A CORNER --

It's heading RIGHT AT THEM --

Jean THROWS HER HANDS UP --

Cal TOO --

Teri JAMS THE WHEEL --

CRASH!

EXT. UNDERPASS - SAME

The front of the Beige Car is COMPLETELY CRUSHED. The Dark Car is FLIPPED OVER.

Metal and glass SETTLE and CRACK.

Otherwise, it's SILENT.

INT. BEIGE CAR - MOMENTS LATER

Jean is SLUMPED OVER in the back.

Teri is SHOVED BACK in the driver seat, the STEERING WHEEL pushing into her body. Cal is OUT COLD. Glass from the windshield all over. There's a lot of BLOOD.

Everything in the car is MOTIONLESS. Until...

Jean moves. Just a little.

Slowly, she picks up her head. BLOOD drips down. She touches it with her hand. She pulls her fingers away, and...

They're COVERED in BLOOD. She looks over at --

JEAN

Teri?

But she doesn't move.

JEAN (CONT'D)

Cal?

He doesn't move either...

Carefully, Jean reaches her hand towards Teri, but just before her fingers make contact --

The BACK DOOR is WRENCHED OPEN --

It's WHITE MIKE.

He takes a look at Jean, then looks over her, to Teri, who still hasn't moved. Then to Cal. And --

JEAN (CONT'D)

You're --

HE PULLS JEAN FROM THE CAR --

EXT. UNDERPASS - NIGHT

And out onto the PAVEMENT.

JEAN

No... Teri! I have to --

But he's DRAGGING her now. He doesn't listen, and he doesn't stop. Jean tries to pull away, but he holds tight. He pulls her all the way to...

A WAITING CAR.

He throws her in the BACKSEAT --

INT. MIKE'S CAR - SAME

There's ANOTHER GUY back here. He points his gun at Jean. She shrinks back. Mike gets in the driver seat and starts DRIVING IN REVERSE down a side street.

ANOTHER GUY

This is Jean?

WHITE MIKE

Shut the fuck up.

JEAN

What's happening --

WHITE MIKE

Shut the fuck up!

Mike finishes backing up and throws the car into DRIVE.

ANOTHER GUY

Eddie's wife?

WHITE MIKE

Jesus Christ!

Mike stops the car.

ANOTHER GUY

What the fuck --

Mike turns to Another Guy and --

BANG!

He shoots him in the HEAD. Jean SCREAMS as BLOOD and BRAINS hit her --

WHITE MIKE

Did I not tell this asshole to shut
the fuck up?

(he exhales)

It's nice to finally meet you,
Jean. I'm sorry I didn't know that
was you at my club.

(beat)

Where's Eddie?

JEAN

Eddie's dead.

Mike turns his gun on her. She pulls her arms close, hands in
her pockets, clutching her body, making herself small.

WHITE MIKE

Jean, Jean, Jean. Don't do that.
Don't lie to me. Don't you know
this is the moment it can all be
over? All you have to do is tell me
the --

BANG!

Mike is shot POINT BLANK, a hole right through his forehead.

And then we see:

Jean, her SMALL PISTOL pointed at the place where Mike used
to be.

She sits there. In shock. Breathing deep.

She looks at the front seat, covered in BLOOD. Wipes her
SLEEVE across her face. Thinks to herself. She starts to nod,
her breath quickening and...

SHE FLINGS OPEN THE DOOR --

EXT. STREET - NIGHT

-- and stumbles out of the car.

She opens the DRIVER SIDE DOOR --

INT. MIKE'S CAR - SAME

And PUSHES Mike's body over, getting behind the wheel. She
looks around. Getting her bearings.

EXT. STREET - SAME

In the middle of the street, Jean does a CLUMSY THREE POINT TURN and DRIVES AWAY.

INT. MIKE'S CAR - SAME

Jean drives, clutching the wheel, eyes straight ahead.

EXT. UNDERPASS - SAME

Mike's Car slows down, stopping just behind the WRECK.

Leaving the CAR RUNNING and the LIGHTS ON, Jean gets out.

Quickly, she moves to the Beige Car. And just before she gets to the window, she braces herself... holds her breath...

AND WRENCHES OPENS THE DRIVER SIDE DOOR --

INT. BEIGE CAR - SAME

There's Teri. Still back against the seat. Blood everywhere. Cal hasn't moved, either. His face cut up and bruised.

JEAN
(so quiet)
Teri...

No response.

JEAN (CONT'D)
(a little louder)
Teri, please...

And then...

Teri BLINKS. Moves her LIPS.

JEAN (CONT'D)
Teri --

Teri's glassy eyes drift to Jean. She's still there.

With her eyes, Jean tells her she'll be right back. Teri understands. She strains to look at Cal.

Leaving Teri's door open, Jean RUNS back to Mike's Car.

EXT. UNDERPASS - SAME

She opens the BACK DOOR, and summoning strength from some unknown place, she PULLS Another Guy's DEAD BODY out, moving him down onto the ground. Then she takes her gun from her pocket, WIPES it down, and puts it in his hand.

Next she opens the PASSENGER DOOR, takes a deep breath, and mustering that same strength, she pulls Mike's body out...

And just leaves him there. Dead on the street.

Jean moves as fast as she can back to the BEIGE CAR, back to Cal and Teri --

INT. BEIGE CAR - SAME

Jean looks down at Teri. Cal still hasn't moved. Jean presses against the car, sliding Teri towards her. Teri CRIES OUT.

EXT. UNDERPASS - SAME

Somehow, Jean HEAVES Teri's body out and up and into her arms. Teri CRIES OUT again. So does Jean.

Teri's arm around her shoulders, Jean supports Teri the few feet from the BEIGE CAR to MIKE'S CAR. Walking over Another Guy's body, Jean moves right up to the car and sits Teri down in the BACK SEAT.

She nods to Teri and heads back to the BEIGE CAR.

She wrenches open Cal's door, looking at him --

JEAN

Cal?

(beat)

Cal.

But he doesn't flinch.

Jean isn't sure what to do. She backs out of the car, catches her breath. Then, she goes to pull Cal out. She strains. Cries out. It only gets harder with every body she has to lift...

But she can't do it. Breathless. She bends forward, hands on her knees.

She looks back up, at the end of her rope and --

TERI IS RIGHT BEHIND HER. Blood everywhere and breathless.

The two women look at each other. Jean takes a breath. Teri nods. Then they lean into the car, and taking hold of Cal...

THEY PULL HIM UP AND OUT --

They stumble backwards. Together, they drag him all the way to MIKE'S CAR.

Teri opens the DOOR and gets in the BACK as Jean hoists Cal up, Teri pulls him in and onto her, holding him close.

INT. MIKE'S CAR - DAWN

Jean gets in the driver's seat. Cal's chest moves Teri's hand up and down. It's so small. But he's alive. The women look from him to each other --

TERI

Go.

Jean turns the key, puts the car in drive and looking in the rearview at Teri --

JEAN

I killed Mike.

She puts her foot on the GAS --

CUT TO:

EXT. DIRT ROAD - MORNING

That familiar dirt road, the one that cuts through the tall trees.

Mike's Car comes around the curve...

INT. MIKE'S CAR - SAME

Jean, at first relieved when the cabin comes into view, sees SOMETHING she doesn't like.

At the top of the hill, she STOPS THE CAR. Takes a breath and throws a look back to Teri. Teri strains to sit up and sees it too...

IN FRONT OF THE CABIN:

A DARK CAR, doors OPEN. And next to the car, a DEAD BODY.

Jean makes a decision --

EXT. MIKE'S CAR - MOMENTS LATER

The car barrels down the hill towards the cabin, coming to a stop in front.

INT. MIKE'S CAR - MOMENTS LATER

Jean stares at the cabin. Her breath quickens.

TERI (O.C.)

Jean.

Jean turns to her --

TERI (CONT'D)

I don't think I can move... I don't think I can move.

She EXTENDS her GUN to Jean.

Jean nods. Takes it.

EXT. CABIN - SAME

Slowly, cautiously, Jean approaches the CABIN, Teri's gun in her hand. And as she gets closer, she passes the DEAD BODY.

She's never seen this man before. Jean puts her hand to her mouth --

The WINDOWS of the cabin are SHATTERED. GLASS EVERYWHERE. A few BULLET HOLES in the wooden walls.

She tightens her grip on the GUN as she approaches the OPEN DOOR...

INT. CABIN - SAME

Inside, ANOTHER UNKNOWN MAN, GUN in his hand, is dead on the ground. And then, on the other side of the cabin...

There's Art. His gun in his hand. DEAD.

Her heart stops. She takes a sharp breath. She goes over to him. Bends down. Looks at him for a moment.

AND THEN SHE REMEMBERS --

She gets up, shoves the gun in her pocket, moves to the TABLE and CHAIRS, and pushes them out of the way, they topple over each other --

She rips up the RUG --

Tears open the HATCH --

AND --

There's Paul. Head buried in his arms.

He looks up and --

Baby Harry is nestled safely IN HIS ARMS.

Harry LOOKS UP, and the first thing he sees is...

HIS MOTHER.

He's looking right into her EYES. She's looking into HIS.

And... he smiles. He just...

He smiles.

Jean shakes her head in disbelief.

And then she looks to Paul --

JEAN

It's alright now. Your mom and dad
are outside, Paul.

Paul NODS and stretches up, handing Harry to Jean --

Jean leans down, taking Harry up in her arms, holding him so close. She closes her eyes, smelling him, squeezing him.

JEAN (CONT'D)

(to Harry)

It's okay baby, your mama's here...
your mama's here...

She inhales, then opens her eyes. Looks back at Paul.

JEAN (CONT'D)

Okay Paul. We're gonna... we're
gonna play a game, okay? You have
to close your eyes, and you can't
open them until I say so, got it?

Paul nods again.

JEAN (CONT'D)

And once I tell you to open them,
you can't look back, okay?

And again.

JEAN (CONT'D)
 Alright Paul, close your eyes.

Paul closes his eyes and reaches out for Jean. She extends her hand, guiding him. With that one hand, she pulls him up and out of the hole, and with the other, she holds Harry.

EXT. CABIN - MOMENTS LATER

They're outside.

JEAN
 Keep 'em closed, Paul.

They walk to the waiting CAR. Carefully, Jean walks Paul around the body. And when they're finally at the car...

JEAN (CONT'D)
 Okay, Paul. You can open your eyes.

He does. And the first thing he sees is...

Teri.

Her FACE at the window.

She opens the door, and Paul falls into her arms. She holds him so tight. And then

CAL'S HAND

Reaches out and grabs onto Paul's arm.

Teri turns. Cal's awake. He looks into her eyes, then he looks to Paul, putting his big hand on his little face. They all hold each other for a moment, until Cal collapses back.

Then Jean takes Paul's hand and puts him in the PASSENGER SEAT and places Harry in his lap. Paul puts his arms around Harry, holding him tight. Jean closes the PASSENGER DOOR and walks around to the DRIVER SIDE.

INT. MIKE'S CAR - SAME

Jean gets in. She puts the KEY in the ignition, fumbling a bit as she does.

She pauses there a moment. Goes to TURN AROUND --

PAUL

You're not supposed to look back.

She stops herself halfway. Looks at him and kisses the top of his head, with so much love.

Jean looks in the rear-view, to Teri in the backseat, her bloody hand still on her bloody chest. She nods to Teri. Teri nods back. Then she sees Cal, barely able to hold her gaze, but doing it.

And finally, she looks at Harry, her baby. Her son. Oblivious to where they are, to how they got there, to the fact that he's such a tiny part of a great big world... but at the same time, the reason it spins.

She turns her eyes forward and STARTS THE CAR.

She DRIVES.

And we stay on her as the car starts to move, at first slowly, and then faster and faster, moving down the long driveway and out into the trees, towards the orange and gold and rising sun.

The End.