

F A T A L T R U S T

by

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FADE IN:

A dark, ominous night. It's only October but the color of the trees and the biting cold suggests winter is coming.

We hear FAINT MUSIC. A ballad, something old, haunting. It's drifting from the open doorway of a LARGE, ISOLATED HOUSE. The camera glides inside...

INT. RYDER HOUSE - NIGHT

The interior is thick with shadows. There are a few lamps in each room and a wood fire, but the light they provide only makes the whole scene creepier.

A white-haired woman, GRACE (60s), hurries through the house in a flowing nightgown.

GRACE

Hold on, dear. I'm coming.

Grace pulls open a door under the stairs which leads to a CELLAR. She flicks on a light and descends from view.

After a beat, she reappears clutching a LENGTH OF ROPE and exits the front door.

EXT. RYDER HOUSE - CORNFIELD

*

Grace runs through a CORNFIELD in her wool slippers and flimsy nightgown. It's far too cold to be outside without a jacket, but she seems oblivious to the frigid temperature.

*

GRACE

I'm coming for you...

EXT. BRIDGE - MINUTES LATER

A solitary bare bulb illuminates the steel girders of this two-lane BRIDGE. It's on a quiet country road. No cars or houses anywhere in sight.

Grace emerges from the darkness. Her skin is turning blue from the cold but she presses on, still clutching the rope as though a life depends on it.

GRACE

(lips trembling)

Hold on, my love...

Her hands shaking, Grace ties her rope to the railing.

GRACE (cont'd)
Just another moment...

The rope tied, Grace looks over the edge of the bridge. We expect to see someone hanging there, in need of rescue. But the camera reveals only black, empty space and we can hear a river far below.

Pulling back, we discover Grace has slipped a noose around her neck...

GRACE (cont'd)
...And we can be together again...

With that, she jumps over the edge. Her body plummeting like a ragdoll until the rope snaps taught.

It becomes deathly silent. Only the sound of the wind and the creaking of the rope as Grace's lifeless body swings back and forth...

FADE TO BLACK.

OVER CREDITS:

AERIAL SHOT - MOUNTAIN HIGHWAY - FOLLOWING MORNING

An aging JEEP CHEROKEE, towing a U-HAUL TRAILER, winds its way north, along a mountain ridge. It's a bright, sunny day and the Fall colors are stunning.

INT. JEEP - MORNING

KATE RYDER (28) sits behind the wheel. She's wearing a ratty baseball cap, sweater and jeans. Down-to-earth sexy.

Kate glances in the rearview mirror at her sleeping 7 year-old son SAMUEL RYDER.

KATE
I'm so glad you're not a teenager. You would hate me for this.

DISSOLVE TO:

EXT. BRIDGE - LATER

A FIRE TRUCK, a SHERIFF'S CAR, and a vintage BLACK PORSCHE block the road. Several firefighters and SHERIFF COOPER (52) are milling around a STATION WAGON.

There's a middle-aged woman in the driver seat and she's not moving. She's being examined by DR. NORMAN LUCAS (30s). He's a handsome young doctor, the kind women dream about.

DR. LUCAS

She suffered a heart attack alright.
It's a miracle she didn't hit another car
or go off the road.

SHERIFF COOPER

Can we move her now?

DR. LUCAS

(heavy sigh)
Sure. I'm done here.

SHERIFF COOPER

I'm sorry, doc. This had to be a tough
one for you.

Lucas offers a solemn nod and packs up his leather doctor's bag. Over his shoulder, the sheriff spots Kate's jeep coming down the road. He calls to a firefighter, TOM SULLIVAN (28).

SHERIFF COOPER (cont'd)

Hey, Tom, move your rig. There's no need
to block the whole freakin' road.

As Tom climbs into the fire truck, the sheriff flags Kate down. He has a warm, friendly demeanor.

SHERIFF COOPER (cont'd)

It'll just be a second, miss.

KATE

It's okay. I'm not in a hurry.

He squints at her to get a better look.

SHERIFF COOPER

You look familiar.

KATE

It's me, Mr. Cooper. Kate Ryder.

SHERIFF COOPER

Well I'll be darned, I haven't seen you
since you left for college.

KATE

I've been back a couple of times.

SHERIFF COOPER

Guess I would have seen you at your mom's funeral but I was out of town. Hated to miss it. Your mother was a fine woman.

KATE

Actually, I missed it too. My son was hospitalized after an asthma attack. I couldn't leave the city.

The sheriff peers at Sam, still asleep in the back.

SHERIFF COOPER

I'm sorry to hear that.

KATE

He's fine now, but the doctors suggested I bring him up here, so he can breathe some fresh air for a while.

SHERIFF COOPER

Judging by that trailer you're hauling, it looks like a permanent move.

KATE

Yeah. Moving back in with my sister.

SHERIFF COOPER

You know, I've seen at least a dozen people leave town this year. You're the first one I've seen moving back. Good for you, kid.

Behind him, the fire truck pulls out of the way.

SHERIFF COOPER (cont'd)

Well it looks like you can make it through now. Welcome home, Kate.

KATE

Thanks, Sheriff.

Kate slowly drives forward and passes Dr. Lucas as he's climbing into his Porsche.

As she passes the fire truck, Tom jumps out of the cab. Although she doesn't see him, he gets a good look at her. Stunned recognition washes over his face.

Tom is still staring when Cooper ambles over.

TOM
Was that Kate Ryder?

SHERIFF COOPER
Sure was. She's moving back home.

Tom smiles. This is good news.

CUT TO:

EXT. RIDGE ROAD - MINUTES LATER

Kate's jeep passes a sign: "Ridgewood, pop. 6783" *

Suddenly, the trees on the right side of the road slope away
and the main part of town comes into view. *

EXT. DINER - MINUTES LATER

The jeep pulls into the parking lot of an all-American diner.
Just as Kate turns off the engine...

JESSICA "JESS" RYDER (32) bursts out of the diner. She wears
a waitress uniform and a huge smile. Delighted to see her
little sister, Jess pulls Kate into a bear-hug.

JESS
I still can't believe it! The big city
girl moving back to the country! *

KATE
Hey, sis.

JESS
Where is the little monster? He must be
huge by now!

Kate opens the back door of the Cherokee and Sam jumps out.
Jess is so thrilled she could burst.

JESS (cont'd)
Sammy!

SAM
Auntie Jess!

JESS
You know what I always like to do after a
long drive? Eat a big slice of chocolate
cake. Come on, I saved you a piece.

SAM

Cool!

*
*

Jess grabs his hand and leads him towards the diner.

KATE

Don't you go spoiling him too much, Jess.

JESS

Relax, sis. I know kids.

KATE

Uh-uh. You are a kid. There's a big difference.

Kate shakes her head and laughs.

INT. DINER - SAME

Jess enters with Sam. There is a long line of male WORKERS sitting at the counter eating their breakfast.

JESS

Okay, boys, stop shoveling food into your mouths for a second. You remember Kate and my nephew Sam.

*

A middle-aged man, BOB, exits the men's room.

*

BOB

Hey, Kate! Long time no see!

*

*

Jess notices Bob is carrying a NEWSPAPER...

*

JESS

Bob, you take my sports section in the can again, you better go buy me a new paper. You hear me?

*

Bob offers a sheepish nod and scurries away. Jess bosses these guys around every morning and they love it.

*

*

JESS (cont'd)

(to Kate)

And you tell me I don't know kids?

(yells off-screen)

I'm not gonna tell you again, Walter, put the cap back on the damn ketchup!

Jess leads Kate and Sam to a door at the end of the counter.

JESS (cont'd)

Come here. I have a surprise for you.

As Kate steps through the door, all of the workers lean back in their seats, waiting to see or hear a reaction. *

INT. PLAYROOM

SAM REACT TO ROOM *

Jess has turned this backroom of the diner into a playroom for Sam. There is a jungle mural on one wall and the floor is covered with toys.

JESS

When mommy's working, Sam, you can hang out with me in here. Maybe I'll get us a Playstation too. I've always wanted one.

Sam starts examining his new toys. He makes a bee-line for a big plastic FIRE TRUCK.

KATE

This was a great idea. Thanks, Jess.

JESS

Hey, it's not just for Sam. It's for you too. If I'm able to watch him here, it means you can work someplace else.

KATE

(confused)

What do you mean? I thought you needed me in the kitchen?

JESS

You don't want to work here, Kate. I remember how much you used to hate it. I thought if you found a job you really liked you'd be happier and you could earn a real paycheck.

Kate looks unsure.

JESS (cont'd)

This place is my destiny, not yours.

KATE

But this is Ridgewood. How many other jobs can there be? *

JESS

You'd be surprised. A lot of people are moving away.

KATE

Are you sure about this?

JESS

Yep. I even kept Sunday's paper so we can check out the classifieds tonight. We'll find you the best job in town.

Kate watches Sam, digests everything, then smiles up at Jess.

CUT TO:

EXT. FUNERAL HOME - DAY

We recognize Dr. Lucas' vintage Porsche parked outside this unassuming mortuary.

INT. FUNERAL HOME - BACK ROOM

The mortician, SKIP (40s) pulls back a sheet, uncovering a corpse on a steel table. It's the middle-aged WOMAN who died at the wheel of her car.

A somber Dr. Lucas stands over her.

SKIP

The sheriff told me you examined her at the scene.

Despite his profession, Skip's more kooky than creepy. If Jerry Garcia buried people instead of playing music, he'd look a lot like this guy.

DR. LUCAS

I wanted to see her again.

SKIP

Ticker went out, huh?

(Lucas nods)

Man, that makes three this year. I should have you write me a prescription for some nitroglycerine, just in case.

DR. LUCAS

(annoyed)

Perhaps you could give me a minute alone.

*

SKIP

Aw shoot, I'm sorry, doc. I completely forgot the old bird worked for you. You know what, I'll go for a smoke and start on her casket. Take your time and come find me in the workshop when you're done.

The mortician exits through a door.

CUT TO: *

EXT. RYDER HOUSE - EVENING

Kate and Jess are sitting on the porch of a two-story house. It is surrounded on three sides by tall trees and there's a CORNFIELD at the back of the property.

Jess pours two glasses of wine while Kate scans job ads in a newspaper.

KATE

The ski-resort needs staff.

JESS

The pay will suck though. All those zit-faced snowboarders work for peanuts. You know, you don't have to pay rent, so you should hold out for a job you really like.

KATE

I suppose you're right. I just don't like being unemployed. It feels strange.

Jess hands Kate her wine. They toast her homecoming.

JESS

To feeling strange. Welcome home.

Giving up for the night, Kate tosses the newspaper aside and they both sip their wine.

KATE

(sullen)

I wish I could have come home sooner.

*

JESS

We all understood. Especially mom.

(darkens)

Anyway, it's me who should feel guilty. I was here and I failed her.

KATE

Don't say that. Don't ever say that.
It's not your fault. You did absolutely
everything you could.

*
*

JESS

But I should have done more. Once dad
died she was never the same. The last
few years she just got worse and worse.
I never told you but a couple of times
she disappeared and I would find her
sitting by his grave.

*
*
*
*
*
*

KATE

It's still not your fault, Jess. At
least you were here.

*
*
*

JESS

She was so proud of you, you know. You
were the one who left to make something
of herself. She talked about you to
anyone who would listen.

*
*
*
*
*

KATE

You see, that's exactly why I should have
visited more. I was a lousy daughter.

*
*
*

JESS

You were not! You wrote and you called
all the time. She knew it was hard for
you to get up here. We both did.

*
*
*
*

Kate wipes a tear from her cheek.

*

KATE

I was planning to go see her tomorrow.
Sam and I still need to say goodbye.

JESS

I haven't been there in a few weeks. You
should take some flowers.

*
*

Jess takes a big gulp of wine and tries to lighten the mood.

JESS (cont'd)

Okay, we need to change the subject. This
is supposed to be a happy homecoming!

*
*

They click glasses. Kate notices something off-screen.

KATE
Who's that?

An old-style FORD BRONCO has pulled into the driveway. Jess recognizes the truck.

JESS
(grinning)
Uh-oh. Quick, fix your hair.

KATE
Who is it? Tell me!

JESS
An old friend of yours.

Tom Sullivan gets out of the truck. Kate reacts with surprise and her heart skips a beat.

KATE
(stunned)
Tom! Oh my...

*

TOM
Hey, Kate. I saw you on out on Route 9 today. I couldn't believe it. I thought I was hallucinating.

KATE
Here I am.

TOM
Here you are.

Jess slides out of her chair.

JESS
Either I just got bit on the butt by a mosquito or one of your hormones, so I'm going inside. Tom, you come and sit down. You and Kate can catch up while I finish doing the dishes.

*

Jess winks at Kate then opens the front door and disappears. Tom sits down.

TOM
(thrilled)
Man, it's great to see you. Is it true? Are you back for good?

*

KATE

Yeah. I've had enough of the city. Plus I'd rather raise Sam here.

TOM

How old is he now?

KATE

Seven.

TOM

Jess has a few photos in the diner. He looks like the coolest kid.

KATE

(proud)

He is.

*

INT. RYDER HOUSE - SAME

Jess has her back to the front door, eavesdropping. She smiles, pleased by Tom's arrival.

DISSOLVE TO:

INT. RYDER HOUSE - KITCHEN - MORNING

Kate is eating breakfast with Sam in the kitchen. Jess enters in her pajamas and makes a beeline for the coffee pot.

KATE

Aren't you supposed to be at work?

SAM

(giggling)

Yeah, lazy bones!

*

*

*

Jess ruffles Sam's hair as she passes behind him.

*

JESS

Cheeky little monkey.

(to Kate)

Nah. On Tuesday and Thursday mornings Molly and Stan hold down the fort and I go in at 10am. So did you enjoy catching up last night?

*

*

*

KATE

Ease off on the gas pedal, cupid. Right now, Sam is the only man in my life and that's how I like it.

JESS

You know he always asked after you.

KATE

He did?

JESS

At least once a week. You broke that boy's heart when you left for college.

KATE

That was a long time ago.

Kate takes this in with mixed feelings. She's glad she left, but there was a time when she loved Tom very deeply.

DISSOLVE TO:

EXT. CEMETERY - MORNING - LATER

Holding Sam's hand and a bouquet of flowers, Kate stands over the grave of her mother.

KATE

Sam and I may be a little late, mom, but we love you and miss you more than you could ever imagine.

Kate places the flowers in a planter then closes her eyes for a moment. Says a silent prayer. When she opens her eyes again, she is surprised to see Sam talking with a man sitting on a nearby bench...

It is Dr. Lucas.

DR. LUCAS

Forgive me if I startled you. I was just introducing myself to young Sam here.

KATE

There's no need to apologize. I don't scare easily these days.

Kate walks over and puts a protective arm around Sam.

SAM

It's okay, mom. He's not a weirdo. He's a doctor.

*
*
*

Nevertheless, Kate remains wary of this stranger. It's hard though because he has a warm and friendly demeanor which evokes complete trust.

*
*
*

DR. LUCAS

Dr. Norman Lucas. Pleased to meet you.

*
*

KATE

I'm Kate.

*
*

Lucas gestures to her mother's grave.

DR. LUCAS

You knew Grace?

*

KATE

My mom.

DR. LUCAS

Then we're kindred souls, you and I, bound by a similar loss.

Lucas gestures to a nearby headstone.

DR. LUCAS (cont'd)

My father.

He brushes a few leaves off the bench next to him.

DR. LUCAS (cont'd)

Please have a seat.

(amused)

Like Sam said, I'm not a weirdo. I'm perfectly harmless.

*
*
*

Kate takes a seat on the bench. Sam trots off to explore.

*

KATE

(realizing)

Your surname is Lucas? Then your father was...

*
*

DR. LUCAS

Yes. He died a year ago. I moved here from Chicago to take over his practice.

KATE

So you must have grown up here.

DR. LUCAS

Actually, I lived with my mom when I was a kid. I visited my dad a few times but I was kind of a loner back then. A real mommy's boy. I stayed inside mostly.

(beat)

Your mother was one of my patients. She was a remarkable woman.

*
*

KATE

(sorrowful)

I missed her funeral.

DR. LUCAS

That's okay. Funerals aren't for the dead. They're for the living. You're here now and she knows that.

They sit in silence for a moment and watch Sam playing in a big pile of leaves.

DR. LUCAS (cont'd)

You should bring him by my office sometime. I can keep an eye on that asthma of his.

KATE

(stunned)

How could you possibly know...?

DR. LUCAS

I can hear it in his breathing.

KATE

You must be one hell of a doctor.

DR. LUCAS

Some of my patients think so.

Kate checks her watch then gets up to leave...

KATE

Listen, it really was nice to meet you, but you'll have to excuse me. I still have a lot of unpacking to do.

DR. LUCAS

Tell you what, my office is closed for the next few days but why don't you bring Sam to see me on Thursday and I'll get a file started on him. I don't charge anything for the first visit.

KATE

That would be great.

DR. LUCAS

Say around 10 o'clock?

KATE

10 o'clock works. I'll see you then.

DR. LUCAS

I look forward to it. Bye, Sam.

Thrilled, Kate takes Sam's hand and walks away. The doctor watches them go. *

DISSOLVE TO:

EXT. DINER - TWO DAYS LATER

Tom pulls up outside the diner in his Bronco.

INT. DINER - SAME

A few patrons are scattered around the place, quietly eating their breakfast. Jess is behind the counter, arms crossed, watching a daytime talk show.

Tom enters.

JESS

Morning, Tom. If you're looking for Kate she's at a job interview.

TOM

Actually, I just came in for some breakfast. *

He sits down at the counter and she hands him a menu.

JESS

Sure you did.

Another diner, our ill-behaved Bob, leans over to Tom.

BOB

Still got the hots for the little sister,
huh?

*

Jess slaps the guy with her notepad.

JESS

Quit poking in other people's business
and eat your food, Bob. Jeez.

(to Tom)

She enjoyed your visit the other night.

TOM

Yeah, it was nice. I was thinking about
inviting her out for a drink tomorrow.

JESS

You should. She'd like that.

(beat)

So what do you want?

TOM

Gosh, Jess, I don't know. It's been
years since I last saw her...

JESS

I meant to eat.

TOM

(embarrassed)

Oh. Sorry. Um, I'll have the Denver
omelette please.

Chuckling to herself, Jess writes down his order and clips
the ticket to the kitchen carousel.

TOM (cont'd)

Hey, about what happened to Sam's dad. I
heard rumors, but is there anything I
should know? I don't want to say
something that might...

JESS

Subways and trains.

TOM

What about them?

JESS
Don't talk about 'em.

CUT TO:

EXT. DINER - LATER

Tom exits the diner and walks to his truck.

KATE (o.s.)
I don't suppose you've got a job for a
girl at the fire house, do you?

Tom turns to see Kate getting out of her jeep. She's dressed nicely, interview-attire. Tom is pleased to see her.

KATE (cont'd)
I can ring the bell, wash the truck,
whatever you need.

TOM
I take it the interview didn't go well.

KATE
The job I wanted was filled so they
offered me a different position. Thing
is, I don't want to drive 30 miles to
package frozen chickens for minimum wage,
so I politely declined.

TOM
I'll ask around some more. There's gotta
be something out there.

KATE
So you heading back to work?

TOM
Yeah. I have a 24 hour shift. I'm off
tomorrow night though. I was wondering
if you wanted to grab a beer at The
Poacher's Pocket.

KATE
(hesitant)
I don't know if that's such a good--

Tom tries to hide his disappointment and save his dignity.

TOM
As friends.

KATE

I don't want to do wrong by you, Tom.
That's all. Maybe once things settle
down we can--

TOM

It's cool. You don't have to explain.
I'll pick you up at 7.

KATE

All right.

Kate watches him get into his truck... *

FLASHBACK: INT. TOM'S TRUCK - NIGHT - 9 YEARS AGO *

A much younger-looking Tom and Kate are sitting inside Tom's
truck. The windows are steamed up and they're making out. *

Tom comes up for air. *

TOM *

Don't go. *

KATE *

I have to, Tom. I want more than this. *

TOM *

Than me? *

KATE *

No. More than Ridgewood. You should
come with me. *

TOM *

This is my home. There's nothing in the
city I want. *

Torn, Kate closes her eyes. *

TOM (cont'd) *

I love you, Kate. *

(she opens her eyes) *

Please don't go. *

Her heart melting, Kate pulls Tom across the seat. *

KATE *

If I can't take you with me, I want you
to take me... *

TOM
 (realizing)
 You're sure?

*
 *
 *

Kate bites her lip then kisses him.

*

BACK TO SCENE:

*

EXT. DINER - PRESENT DAY

*

Kate watches Tom pull out of the parking lot. He waves. She waves back, her mind flooding with memories and emotion.

*
 *

CUT TO:

INT. KATE'S BEDROOM - THE NEXT MORNING

Kate is standing in front of a mirror, getting dressed. She pulls a scarf from her closet and ties it around her neck.

Jess sits on the edge of the bed.

JESS
 I love that scarf. It just went to the top of my must-borrow list.

KATE
 Don't start stealing my clothes again.

JESS
 I have to. My wardrobe blows. I am the poster child for What Not To Wear.
 (beat)
 Maybe you should go with something a little frumpier for the doctor.

KATE
 Why would you say that?

JESS
 Because there are only two bachelors in this town who don't look like Elmer Fudd, and you are well on your way to monopolizing both of 'em.

KATE
 I didn't know you liked the doctor.

JESS
 What's not to like? He's hot, he drives a Porsche and, oh yeah, he's a doctor.

KATE

Then he's all yours. I told you. I'm not looking for romance.

JESS

What if it comes looking for you?

CUT TO:

EXT. JEEP - MORNING

Kate's jeep makes its way through the center of town. Up ahead, there's a railroad crossing. The lights start flashing and the arm comes down.

INT. JEEP

Kate pulls up to the crossing and puts the jeep in park. Her grip tightens on the wheel and she looks anxious. In the backseat, Sam looks excited.

SAM

Cool! Look, mom, the train's coming!

INSERT -- KATE'S FLASHBACK - YEARS AGO

*

A subway train is roaring past Kate. Her face is splattered with blood and she's screaming.

BACK TO SCENE:

*

INT. JEEP - PRESENT DAY

*

Sam is tugging on Kate's sleeve.

*

SAM

(scared)

Mommy! Mom!!! What's wrong?!

*

Sam's voice snaps Kate out of her tortured daydream. She turns and comforts Sam, assures him that she's okay.

KATE

It's okay. Mommy's okay. I'm sorry.
It's just some bad memories. That's all.

*

CUT TO:

EXT. DR. LUCAS' PRACTICE - DAY

Kate parks her Jeep Cherokee at the side of the building. She helps Sam out of the backseat and walks up the path to the front door.

SAM

Are you sure you're okay, mom?

KATE

(touched)

I'm fine. I promise.

INT. DR. LUCAS' PRACTICE - RECEPTION - SAME

Kate enters the reception area to find the place deserted. There's no one manning the desk, the waiting room is empty.

KATE

Hello?

DR. LUCAS (o.s.)

In here.

*

Kate walks through the tiny waiting room, past the reception desk, to the open door of the inner-office.

INT. DR. LUCAS' OFFICE - SAME

Kate peers around the door to see Lucas sitting at his desk. He immediately gets to his feet, smiling, friendly...

DR. LUCAS

Sammy my boy. Good to see you.

Lucas shakes the little boy's hand, as charming as can be. He then stands up and meets eyes with Kate. The look in his eye is one of obvious attraction.

*

*

DR. LUCAS (cont'd)

And it's good to see you too.

Kate realizes Jess was right. The doc is a very handsome man.

INT. EXAMINATION ROOM - MOMENTS LATER

Sam is perched on an examination table and Dr. Lucas is listening to his breathing using a stethoscope.

Kate stands nearby, clutching Sam's shirt. She watches Lucas moves his hands over her son's tiny body.

*

DR. LUCAS

Well I can definitely hear that his breathing is a little labored, but I don't think there's anything to be too concerned about. With the air quality up here, we should see a remarkable improvement in a matter of days.

KATE

So I should bring him back to see you next week?

DR. LUCAS

Or the week after. I'll start a file for him and make sure you have my pager number. You can reach me day or night and, if you prefer, I make house calls.

(beat)

Okay, we're all done here.

SAM

Do you have lollipops?

DR. LUCAS

(laughs)

There's a jar on my assistant's desk. Go and pick your favorite flavor.

Sam bolts into the hall.

DR. LUCAS (cont'd)

He seems like a fantastic kid. You must be a great mother.

KATE

I try. Thank you.

DR. LUCAS

(nervous)

Listen, I know this is rather forward of me, but I was wondering if I could take you out for dinner...

Kate is caught completely off-guard by this. There's an awkward pause as she thinks of a response.

DR. LUCAS (cont'd)

Ah, Sam's father. How stupid of me! I assumed you were divorced...

KATE

Actually Sam's father died a year ago.

DR. LUCAS

Forgive me. I feel like an idiot.

KATE

It's fine. Really. It's just that I
need to get settled first, find a job...
Can I take a rain check?

*
*
*

The doc brightens, pleased he still has a chance.

*

DR. LUCAS

Sure. I can do a rain check.

(beat)

So you're looking for a job?

*
*
*

KATE

Yes. And it's proving to be a nightmare.

DR. LUCAS

Well, this is a bit awkward considering I
just asked you out, but I'm actually
looking for a new assistant.

KATE

You're kidding!

DR. LUCAS

No. I lost my last assistant a few days
ago. That's why it's so quiet around
here. I postponed most of my
appointments. Would you be interested?

KATE

You bet I'm interested.

*

INT. HALLWAY - SAME

Dr. Lucas and Kate walk into the reception area. Sam is
there, sitting in a chair, sucking on a lollipop.

KATE

Hey, Sam, wait right here. I'll just be
a few minutes, okay?

Sam's found a comic in the waiting room so he's fine right
where he is. Dr. Lucas gestures for Kate to enter his inner-
office and she takes a seat in front of his desk.

DR. LUCAS

Have you worked as an assistant before?

KATE

It's what I did in the city. But that was at a brokerage firm, I don't have any medical experience.

DR. LUCAS

To be honest, I prefer it that way. I once had an assistant who thought she was a doctor and second-guessed everything I did. I had to get rid of her.

KATE

Well you certainly won't have to worry about that with me.

DR. LUCAS

I assume you're skilled with a computer, but how comfortable are you with a typewriter?

*

KATE

I thought I saw a computer in the reception area?

DR. LUCAS

You did. But it's only used for scheduling and book-keeping. My father kept his patients' main files the old-fashioned way and I do the same.

*

KATE

A keyboard is a keyboard. Give me a day with it and I'll get up to speed.

DR. LUCAS

I should tell you I've placed an ad in tomorrow's newspaper...

Kate's face falls.

DR. LUCAS (cont'd)

...So if anyone calls you'll have to tell them the job's filled.

Kate's smile returns.

KATE

You're serious?

Lucas stands up and puts out his hand.

DR. LUCAS

You can start tomorrow. Come in at 9
o'clock and we'll do all the paperwork.

Kate pumps his hand, thrilled.

KATE

You won't regret this. Thank you!

EXT. DR. LUCAS' OFFICE - MINUTES LATER

An elated Kate walks with Sam to her jeep, unaware that the doctor is watching her from his window. His expression is hard to read.

END ACT ONE

ACT TWO

FADE IN:

INT. DINER - DAY

Kate is sitting at the counter in the diner, telling Jess her big news. Sam is next to her, spinning around on a stool.

JESS
That's awesome!

*

KATE
Can you believe it? I haven't had a break like this in a long time.

JESS
When do you start?

KATE
Tomorrow morning. It works out perfectly. I can drop Sam at school on the way to work.

JESS
Then I can pick him up and bring him here until we close.

KATE
Are you sure? If I start earning enough, I can pay for an after-school program.

JESS
Don't waste your money. Besides, Jess' after-school program is the best in town.

KATE
I'll bet it involves a lot of cake and ice cream.

Sam's ears perk up.

SAM
Ice cream?

*

*

JESS
Only on Fridays, bat-ears.
(sincere)
I'm really happy for you, K.

*

Kate smiles. She's happy too. This move is working out.

INT. "THE POACHER'S POCKET" - NIGHT

In the corner of this dark and cozy watering-hole, we find Tom and Kate enjoying a celebratory drink.

KATE

Jess told me you work with him sometimes.

TOM

The nearest ambulance is 45 minutes away so if we arrive on site and there's dead or injured, he's the first one we call.

KATE

What's he like?

TOM

He's cool. A little quiet at times, but I think he's just serious about his work. *

KATE

I hope he's a good boss. He was really sweet when I took Sam to see him.

Tom's face may betray a hint of jealousy. Any smart man would realize Dr. Lucas is serious competition.

TOM

You'd better keep Jess on a leash. She's had her eye on him since he moved here.

KATE

I know! As soon as I told her I got the job she told me to invite him for dinner.

TOM

Are you going to?

KATE

We'll see how my first week goes.

CUT TO: *

INT. JEEP - MORNING

Kate is driving to work, listening to the radio.

Suddenly, the jeep shudders. She downshifts and decreases her speed. Her reaction suggests this has happened before.

KATE

No, no, no. Not today, come on.

The jeep shudders again then rolls to a stop.

EXT. JEEP - SAME

Kate hops out and lifts the hood.

HARRY (o.s.)

Engine trouble?

An old black man, HARRY GOODMAN (late 60s), appears out of nowhere. He's wearing a flat-cap and he's using a folded newspaper to shield his eyes from the morning sun.

KATE

Actually I keep a TV under the hood, I was just watching the end of Regis.

Harry scowls and Kate realizes how rude she's being.

KATE (cont'd)

I'm sorry. But today's my first day at a new job and I don't want to be late.

HARRY

Well since you said you're sorry and all, I guess I'll offer you a ride.

Harry jerks a thumb over his shoulder. There's a TAXI CAB parked right behind him. *

HARRY (cont'd)

The taxi's mine. *

KATE

I don't have any cash with me.

HARRY

Now don't you worry about that. Meter's busted anyway.

Kate extends her hand. Harry shakes it.

KATE

I'm Kate. Sorry about before. I get snappy when I'm angry. *

HARRY
 I'll make a note of that.
 (warmly)
 The name's Harry.

INT. HARRY'S CAB - MINUTES LATER

The cab is moving and Kate is sitting in the back. She checks her watch, relieved to find she won't be late.

HARRY
 You should call Max's Garage. He'll have your car fixed in no time and you can walk there from Maple Street.
 (beat)
 So what's this new job of yours?

KATE
 I'm going to be Dr. Lucas' new assistant.

Harry glances at Kate in the rearview mirror. He looks deeply troubled.

CUT TO:

EXT. DR. LUCAS' PRACTICE - MINUTES LATER

The taxi cab pulls up outside Lucas' practice.

INT. HARRY'S CAB

Harry turns and leans over the front seat.

HARRY
 Take the advice of an old man, Kate.
 Find another job.

KATE
 Why do you say that?

HARRY
 Because Dr. Lucas is a bad man. He may have everyone else fooled, but not me.

Realizing Harry's a wacko, Kate feels sad, disappointed.

KATE
 (dismissive)
 Thanks for the ride.

She's about to get out when Harry grabs her arm. It's not a threatening move, just a way of making her hear him out.

HARRY

The doc's evil. Trust me.

Unnerved, Kate exits the cab and watches it drive away.

CUT TO:

INT. DR. LUCAS'S OFFICE - SAME

Dr. Lucas is at the receptionist desk when Kate walks in. She looks tense and it doesn't go unnoticed.

DR. LUCAS

Kate? Is everything okay?

KATE

Oh, I'm fine. It's just been a strange morning. My car broke down.

(beat)

Do you know the man who drives an old cab around town?

Dr. Lucas leans back in his chair and smiles.

DR. LUCAS

That would be Harry Goodman. Was he telling stories about me?

KATE

Kind of.

DR. LUCAS

Hell of a way to start your first day. Sorry about that. But take whatever he said with a grain of salt because he's not my biggest fan.

*

KATE

Why? What does he have against you?

DR. LUCAS

A friend of Harry's passed away several months ago and he just didn't handle it very well.

DR. LUCAS (cont'd)

She had a weak heart and there's nothing any doctor could have done to keep it ticking, yet Harry got it into his head that I brought on the heart attack. I hate to be so blunt, but Harry's just a crazy old alcoholic.

KATE

I guess I should be more careful about who I trust around here.

Kate removes her jacket and scarf, then hangs them up.

DR. LUCAS

If he bothers you again, let me know and I'll give Sheriff Cooper a call.

Lucas hands her a SET OF KEYS.

DR. LUCAS (cont'd)

These are for you. In case you get here before me. I usually arrive around 8, but sometimes I'll be out on a call.

He points to an ALARM KEYPAD on the wall.

DR. LUCAS (cont'd)

The alarm code is 1973. It's the same in reverse if you ever lock up at night but I'm almost always the last to leave.

Kate is examining the keys. There are FIVE of them.

DR. LUCAS (cont'd)

There's a key for the front door, back door, examination room, drug closet, and file room.

Kate notices a door in the corner of Lucas' inner-office.

KATE

(re: door)

Is that the drug closet?

DR. LUCAS

No. The drugs are kept next to the examination room.

(points into his office)

That's just a closet. I use it for storage. Books mostly. I have the only key but you'll never need to go in there.

Kate slips the keys into her bag.

DR. LUCAS (cont'd)

I've got a few things to do before the first appointment of the day, so why don't you get settled. Feel free to arrange your desk however you like it.

KATE

Okay. Cool.

DR. LUCAS

I left the appointment software open on the computer. Never schedule more than 20 patients in a single day unless you consult me first. Now the weather's getting colder, we'll see more walk-ins.

Kate moves the mouse, switching off the PC's screensaver and sees what Lucas is referring to.

DR. LUCAS (cont'd)

Are you good?

Kate smiles. She's feeling comfortable already.

KATE

Yeah. I'm great. Thanks again for the opportunity, Doctor.

DR. LUCAS

Welcome aboard, Kate.

Lucas steps into his office and closes the door.

MONTAGE:

INT. DR. LUCAS' PRACTICE - KATE'S FIRST WEEK MONTAGE

In a series of dissolves, we see Kate growing into her new job. When she's not at her desk or on the phone, she checks the stock of the pharmaceutical closet, re-supplies the examination room, takes notes for Dr. Lucas.

We also see the doc with a number of different patients. He appears to treat each with genuine compassion and kindness.

INT. DR. LUCAS' PRACTICE - RECEPTION

The front door opens and elderly MISS WHITE (70) enters.

DR. LUCAS

(warm smile)

And here she is now. The prettiest woman
in the whole darn county.

*

Miss White is visibly charmed. She adores Lucas. As she fumbles with her handbag, the old lady drops a distinctive LACE HANDKERCHIEF.

Kate quickly picks it up and hands it back to her.

KATE

Here, you dropped this.

MISS WHITE

Thank you, dear.

Miss White squints at Kate, trying to place her. She suddenly brightens with recognition.

MISS WHITE (cont'd)

Why you're the younger Ryder sister, the
one who moved away.

KATE

That's me. But I just moved home. Do
you still live down the street?

*

MISS WHITE

Going on 47 years now.

KATE

I can't imagine living in one place for
that long. I like Ridgewood, don't get
me wrong, but 47 years...

*

MISS WHITE

There's no place like home, dear, and
they say that because it's true.

DR. LUCAS

Tell me, Mary, how's that son of yours?

Lucas ushers Miss White into his office and they continue talking the whole time. Kate watches, impressed by the doctor's rapport with his aging patient.

Dr. Lucas winks at Kate. She smiles back at him.

INT. DR. LUCAS' OFFICE - LATER

Kate is sitting at her desk and she's cradling the telephone with her shoulder.

KATE

(into telephone)

That's right, ma'am. 3 o'clock Monday afternoon is the earliest the doctor can see you. If it's an emergency... Very well then, we'll see you at 3.

Kate hangs up and notices Dr. Lucas leaning against the door frame of his office.

DR. LUCAS

Let me guess: Mrs. Zuck?

KATE

How did you...?

DR. LUCAS

The hypochondriacs call every Friday because they get ideas in their head after watching E.R. on Thursdays.

Kate chuckles and shakes her head in disbelief.

DR. LUCAS (cont'd)

So who's my last appointment?

Kate looks at the appointment book.

KATE

Miss Potter.

DR. LUCAS

Excellent. I just need to give her a quick physical then we'll be out of here.

Dr. Lucas turns to go back into his office.

KATE

Doctor?

(he turns)

I was wondering if you'd like to come to my house for dinner tonight. I thought it would be a good opportunity for us to get to know each other better outside the office.

*

Lucas' face lights up.

DR. LUCAS
It would be my absolute pleasure.

KATE
Shall we say 8pm?

DR. LUCAS
Perfect.

Smiling, the doctor disappears back inside his office and closes the door.

INT. DR. LUCAS' OFFICE

Lucas is sitting at his desk. He appears to be contemplating something. After a beat, he picks up the TELEPHONE, dials...

DR. LUCAS
Mrs. Carver? This is Dr. Lucas... I'm doing okay, thank you... I'm sorry to bother you so late on a Friday but I just received the new medication we talked about...

(beat)
...I know you've been experiencing a great deal of pain so I was willing to make a house call... Say around 7:00?

(beat)
Great. I'll see you then.

After Lucas hangs up, he opens a drawer in his desk, pulls out a KEY, and approaches the mysterious SUPPLY CLOSET...

END ACT TWO

ACT THREE

FADE IN:

INT. THE RYDER'S HOUSE - KITCHEN - EVENING

Jess and Kate are both preparing dinner in the kitchen. They work in unison, suggesting they cooked together as kids.

Kate is wearing a lovely dress, but Jess is still in sweats.

JESS

You are so lucky. I feed the village idiots all day, you hang out with a sexy doctor and save people.

KATE

You make it sound so glamorous.

JESS

Oh, hey, can I borrow your red dress? It makes my butt look amazing.

*

KATE

When did you try on--?

JESS

(quickly)
Don't worry about it.

The DOORBELL rings. Jess bolts for the stairs in a panic.

JESS (cont'd)

Go let him in, I still have to do my hair and get changed!

Jess peers out the window.

KATE

Relax, it's Tom. I told the doc to come over at 8.

INT. HALLWAY - SAME

Kate opens the front door. Tom is standing there, clutching flowers and a bottle of wine.

TOM

(re: flowers)
These are for Sam.

KATE

(plays along)

That's too bad, because orchids are my favorite so I'm gonna have to keep them.

TOM

You're gonna steal the kid's orchids?

KATE

Hey, if he can't stay up late enough to accept them.

Whatever chemistry they had long ago, it is still there. But the moment is shattered by Jess calling from upstairs. *

JESS (o.s.)

Kate! The hairdryer woke Sam. He wants another story! *

Kate and Tom burst out laughing and enter the house.

CUT TO:

INT. KITCHEN - NIGHT

Tom opens a bottle of wine and pours a couple of glasses. Kate enters and he hands her a glass. *

TOM

Did you get him back to sleep? *

KATE

Three pages of Harry Potter and he was out like a light. *

TOM

So tell me about your job. The first week went smooth? *

KATE

Very smooth. And the doc seems great. So far he's the perfect boss.

The DOORBELL RINGS again.

KATE (cont'd)

Speak of the devil.

INT. HALLWAY

Kate opens the front door. Dr. Lucas is standing exactly where Tom was only minutes ago. He's also holding flowers and a bottle of wine.

KATE

Hi! I was starting to get a little nervous because I couldn't remember if I gave you the address.

DR. LUCAS

But I've been here before.

KATE

(remembering)

My mom. Of course.

Lucas steps inside and hands her the flowers.

DR. LUCAS

I hope you like them.

KATE

Orchids. Yes, I love orchids.

DR. LUCAS

Who owns the truck?

Kate is thrown for a second.

KATE

It belongs to Tom. Tom Sullivan. He's here too.

DR. LUCAS

Oh.

KATE

He's a very close friend of mine.

Dr. Lucas spies Tom through the kitchen doorway and his face sours. He was under the impression that it was just going to be him and Kate having dinner.

Before Kate senses anything wrong, Lucas quickly recovers.

DR. LUCAS

Hey, Tom. How are you?

As they enter the kitchen, Lucas shakes Tom's hand. Tom reacts to the doc's tight grip.

JESS (o.s.)
There he is...

Dr. Lucas turns to see Jess wearing a stunning red dress. She was right, it does look amazing.

JESS (cont'd)
...The guest of honor.

DR. LUCAS
(charming)
Hello, Jessica. You look lovely.

Out of the doc's line of sight, Jess shoots Kate a wink. So far so good.

JESS
Ooh, flowers.

Lucas and Tom exchange an awkward glance.

DISSOLVE TO:

INT. DINING ROOM

Kate, Jess, Tom and Dr. Lucas are seated around the dining table. They finished eating a while ago.

DR. LUCAS
That was the best meal I've had in a long time. Thank you. Being a single man with woeful culinary skills, I'm afraid I've become accustomed to TV dinners.

JESS
You just need to find yourself a good woman.

DR. LUCAS
You're absolutely right, but if there's one thing I'm worse at than cooking, it's talking to women.

KATE
That's not true. I've seen you charm the ladies at work.

*
*
*
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*
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*
*

DR. LUCAS

Oh I find it easy to hide behind my
stethoscope. But take me out of the
office and I trip over my tongue like a
nervous teenager.

KATE

Well Jess and I can give you some
pointers, if you like.

JESS

(flirtatious)
Yeah. Anytime.

Dr. Lucas looks at Kate when he replies.

DR. LUCAS

I'd like that.

Tom senses some rivalry so he changes the subject.

TOM

So, doc, if you didn't live here with
your dad when you were a kid, where did
you grow up?

DR. LUCAS

I lived with my mother in Montana.

JESS

Does she still live out there?

DR. LUCAS

Oh no. She died when I was 18, right
before I moved to Chicago for med-school.

KATE

How did you end up back here?

DR. LUCAS

I was working at a private practice in
Illinois when my father became sick. We
reconciled before he passed so he left me
his practice. It worked out perfectly
because I was looking for something new.

JESS

Well I'm really glad you made the move.
You took good care of our mom. She
adored you.

DR. LUCAS

I was deeply saddened by your mother's passing. If only she had taken the anti-depressants I put her on.

*
*

Tom grips Kate's hand. It's a comforting, intimate gesture. Lucas notices and he simmers with jealousy.

*

KATE

It wasn't mere depression. As far as I'm concerned she died of a broken heart.

*
*
*

Dr. Lucas glances again at Tom touching Kate. He can't take it anymore so he decides it is time to go.

*
*

DR. LUCAS

(faux warmth)

I had a wonderful time tonight. Thank you for inviting me into your home.

*
*

Lucas stands up. Jess hooks her arm into his.

JESS

I'll walk you out.

DR. LUCAS

Kate, I'll see you on Monday. Thank you again. Tom, always a pleasure.

TOM

Night, doc.

After Lucas and Jess leave the room, Kate flops her head on Tom's shoulder.

KATE

He's such a nice man. I wonder why his last assistant quit.

*

Tom puts down his wine glass.

TOM

Whoa, he told you Helen quit?

*

KATE

He said he "lost" her. I guess I just assumed she quit.

TOM

She's dead, Kate. She was behind the wheel of that car on Route 9.

Kate reacts with shock.

KATE

The doc didn't say a word.

*

Kate is still absorbing this when an excited Jess bursts back into the room...

JESS

It's settled. Your new boss is my current top-pick.

For now, Kate pushes her doubts and questions to the back of her mind.

*

They all start LAUGHING.

TOM

You would really date the doc?

JESS

What can I say? Chicks dig firefighters and doctors.

CUT TO:

EST. RYDER HOUSE - NIGHT

It's late. Tom's leaving. Tipsy, Kate stands in the open doorway with a big winter jacket wrapped around her.

TOM

Is that true? What Jess said about firefighters and doctors.

KATE

(shrugs)

We're suckers for men who save lives.

Then she kisses him. Hard. Tom is taken by surprise but he quickly melts into the kiss. When their lips finally part...

KATE (cont'd)

Whoa. I'm a bit drunk.

TOM

That hurts me.

KATE

How does it go...? A drunk girl's lips are a sober girl's desire.

Tom grabs her and they share another kiss. Then he steps off the porch and near-skips to his truck.

TOM

I want to see you tomorrow. We're gonna talk about this.

Tom backs onto the street and drives away. Kate just stands there, biting her lip. She's falling in love with Tom all over again.

Unbeknownst to Kate, Dr. Lucas is watching her. He's hidden in the treeline across the street. A statue in the darkness. Staring at Kate...

END ACT THREE

ACT FOUR

FADE IN:

FLASHBACK: INT. SUBWAY - STAIRWELL - 3 YEARS EARLIER, SUMMER *

It's 2am. We're in a stank, grimy stairwell which leads down into a subway station. The only sounds are the distant rumbling of the trains and a pair of high-heels clicking on the stone steps. *

FLASHBACK: INT. SUBWAY - PLATFORM *

The platform is deserted. Not a soul around. The drunks are already home and the brokers aren't up yet.

A younger-looking Kate appears, hurrying down the stairs in evening wear. She's clutching the arm of Tuxedo-clad NICK (late 20s). They stare down the empty tunnel, heads cocked.

NICK *

Let's take a cab, otherwise we'll need a mortgage for the baby-sitter. *

KATE *

No cabs. Sssshhh. I can hear the train... *

(giggly drunk) *

Oh wait, that's my stomach. I need something to munch on -- *

Unexpectedly, a large HOMELESS MAN lunges from the shadows. A grimy beard, blackened and oily clothes, rotten teeth. He's a downright scary sight.

Kate yelps with fright. Sobering quickly, Nick steps forward and grabs the deranged-looking man before he reaches her.

NICK *

We don't want any trouble, mister. We're just trying to get home.

HOMELESS MAN

Feed the beast. Feed the beast...

NICK

Great. A psycho.

KATE

Watch out!

The man claws at Nick's neck, pushes him across the platform. He has a possessed look in his eye.

KATE (cont'd)
Nick! The edge!

NICK
He's too strong! Help me.

Kate pries at the man's hands, tries to make him let go.

KATE
Leave him alone! Let go of him!!!

In the distance, we can hear a TRAIN approaching.

HOMELESS MAN
Feed the beast. Feed the beast...

Kate notices the LIGHTS OF THE TRAIN filling the tunnel. She pounds on the homeless man with her fists.

KATE
Please!

The man swings his arm, connecting with the side of Kate's head. She stumbles back, hits a wall hard. Dazed, she looks up to see the homeless man pushing Nick closer to the edge of the platform...

KATE (cont'd)
Nick!!!

Nick is fighting for his life, but his shoes slip on the concrete. They can't find grip...

NICK
Kate!!!

HOMELESS MAN
Feed the beast.

With one final lunge, the Homeless Man sends himself and Nick into the path of the subway car.

KATE
No!!!!!!!!!!!!!!

A wall of metal and glass roars past the camera. It's an express train and it's not stopping. Her face splattered with blood, Kate sinks to the ground in complete shock...

END FLASHBACK:

INT. KATE'S BEDROOM - NIGHT

Kate bolts upright in bed, soaked in sweat from the nightmare. She takes a moment to recover, then rolls over and begins to quietly sob.

DISSOLVE TO:

EXT. DR. LUCAS' PRACTICE - MORNING

Kate parks her Jeep Cherokee next to Dr. Lucas' Porsche. It's raining pretty hard.

INT. RECEPTION - CONTINUOUS

She enters the waiting area.

KATE

Hello?

DR. LUCAS (o.s.)

Come on back.

INT. DR. LUCAS' OFFICE - CONTINUOUS

Kate enters to find Dr. Lucas standing in front of a mirror, struggling to knot a neck-tie.

DR. LUCAS

You know I've performed some very delicate surgery in my career, but I can never get the length of a tie right without doing it a dozen times.

KATE

Can I?

DR. LUCAS

I beg you.

Kate stands in front of him and starts working on his tie. Their faces are inches apart, intimately close.

*
*

DR. LUCAS (cont'd)

Can I ask you a really personal question?

*
*

KATE

After the grilling we gave you the other night? Please, fire away.

DR. LUCAS

What happened to Sam's father?

Beat.

KATE

An escaped psych patient pushed him in front of a subway train.

DR. LUCAS

Oh my... I'm so sorry. I had no idea.

KATE

It's not something I talk about.

DR. LUCAS

I know some remarkable counselors. One of them is only 20 miles away...

KATE

I tried therapy for a while but it hasn't stopped the nightmares. I keep reliving that night over and over again and I keep trying to save him...

DR. LUCAS

Perhaps I can prescribe something. It will help, I promise.

KATE

Maybe.

She finishes knotting his tie and steps back.

KATE (cont'd)

(re: tie)

There.

Lucas turns to look in the mirror. His tie is perfect.

DR. LUCAS

(smiling)

When I marry, I don't care whether my wife's a good cook or keeps a nice home. All I want is a wife who can knot my tie.

KATE

That shouldn't be too hard to find. I'll keep an eye out for you.

DR. LUCAS

Please do. Listen, I actually have another favor to ask.

KATE

Just so you know, I don't iron anything.

They're both smiling now, enjoying a fun rapport.

DR. LUCAS

Duly noted. No, I have to make a house call. Would you mind giving me a ride in your jeep? One of my older patients has passed away and she lives in a farmhouse. My car hates the mud.

KATE

No problem.

DR. LUCAS

Great. Off we go then.

He grabs his old-fashioned, black leather DOCTOR'S BAG.

CUT TO:

EXT. FARMHOUSE - MINUTES LATER

The jeep turns onto a dirt road and parks behind another car outside a farmhouse.

They climb from the jeep and approach the house. VIOLET (48) opens the front door. She's a humorless soul, there to expedite the inheritance process and nothing more.

VIOLET

Who's the girl?

DR. LUCAS

This is my new assistant. Ms. Ryder.

KATE

Hello. My condolences...

Violet ignores Kate and beckons the doctor into the house.

VIOLET

She's in the master bedroom.

Lucas whispers to Kate as they enter the house.

DR. LUCAS

You can wait downstairs or you can observe. It's up to you.

KATE

I'd like to see. If you don't mind.

DR. LUCAS

Not at all. Death fascinates a lot of people. It's natural.

At the bottom of the staircase, there is a wheelchair. There's also a chair-lift running to the second-floor.

Trailing the doctor, Kate seems to notice something amiss but she doesn't say anything.

INT. FARMHOUSE - MASTER BEDROOM

A single curtain has been pulled aside, drawing a sliver of bright sunlight through the window.

An old woman, MRS. CARVER, is lying peacefully on the bed. If you didn't know better, you'd swear she was asleep.

Violet shows Dr. Lucas and Kate into the room.

VIOLET

I found her, just like that, this morning at 8 o'clock.

DR. LUCAS

Thank you, Violet. We'll make this as quick and painless as we can.

VIOLET

I'll be in the kitchen.

Violet exits. Lucas notices Kate staring at the deceased.

DR. LUCAS

Are you sure you're okay with this?

Kate looks a bit pale but she manages a nod.

Dr. Lucas reaches into his doctor's bag and pulls out a stethoscope. He kneels beside the corpse. Kate stands over his shoulder.

KATE

Can you tell what she died of?

Lucas presses the stethoscope to Mrs. Carver's chest.

DR. LUCAS

She had a history of heart disease so in all likelihood it just stopped beating.

KATE

She seems so peaceful.

Lucas takes in the old woman's lifeless face. He then notices a PEARL BRACELET on the bedside table.

DR. LUCAS

(turns to Kate)

I hate to ask you this, but it's very stuffy in here. Could you please ask Violet for a glass of water?

Truth be told, Kate has seen enough. She's grateful for an excuse to leave.

KATE

Sure. I'll be right back.

She exits.

Lucas listens for the sound of Kate going downstairs. He then picks up the bracelet and examines it in his hand.

The doctor takes another long look at the deceased...

DR. LUCAS

So peaceful.

...He slips the bracelet into his bag.

CUT TO:

INT. DR. LUCAS' PRACTICE - EARLY EVENING

Kate shuts down her computer. She then unplugs the electric TYPEWRITER, as if she's taking it with her.

KATE
I'm heading out.

She turns to see Lucas in the door of his office.

DR. LUCAS
(with humor)
You stealing office equipment already?

KATE
(laughs)
No! The lower case "h" has just started leaving a smudge. It looks like an upper case "H." One of Jess' customers told me he can fix it so I'm going to drop it off on the way home.

He doesn't give the typewriter a second thought.

DR. LUCAS
I was going to tell you, if you enjoyed today. I'll take you on more home visits.

KATE
I'd like that. It was interesting. I noticed something weird though. I meant to mention it to you earlier.

DR. LUCAS
What's that?

KATE
Mrs. Carver needed a wheelchair, right? And she had a chair-lift. So how did she get upstairs if the chair-lift was still at the bottom of the staircase?

DR. LUCAS
Violet could have moved it. Maybe she took a joyride before we got there.

KATE
Maybe.

Kate turns to the coat rack.

KATE (cont'd)
Okay, now that's weird too. I could have sworn I wore my pink scarf today...

DR. LUCAS

I didn't see you wearing a scarf.

After another cursory glance, Kate gives up looking.

KATE

Then you'd better write me up a script,
doc, because I'm losing my mind. *

(walks to the door) *

Don't work too late. Night.

Lucas nods his head in acknowledgment and watches Kate exit.

He stands there for a while, contemplating something, and the only sound we hear is the ticking of a wall clock.

EXT. DR. LUCAS' PRACTICE - SAME

Kate walks to her jeep and unlocks the driver's side.

HARRY (o.s.)

Has he shown his true form yet?

The voice startles Kate. She turns to see Harry's old cab idling at the curb.

KATE

What?!

HARRY

You're in danger, Kate. I know you probably think I'm just a crazy old man, but you are in real danger.

Kate tosses her bag into the jeep and crosses to Harry's car.

KATE

Did you harass my predecessor with these crazy ideas?

HARRY

Helen found out for herself. That's why he killed her.

KATE

You need help.

INT. DR. LUCAS' OFFICE - SAME

Lucas is standing at his window, peering through the blinds. He watches Kate angrily drive away. Harry remains sitting in his cab and he locks eyes with Lucas through the window.

With an angry scowl, Dr. Lucas walks to his desk and pulls a pair of THICK, RUBBER GLOVES from a drawer. He slides them onto his hands and moves to the SUPPLY CLOSET. *

Lucas pulls a box covered with a cloth from a lower shelf and carries it to his desk. When he slowly removes the cloth, we hear a strange sound: hissing. Inside the box... *

A LARGE COBRA. It's black, shiny scales make it the most unsettling reptile you ever saw. *

Lucas places a GLASS JAR on the desk and we get the sense he's about to fill it with snake venom. As the doc reaches for the snake we... *

CUT TO: *

EXT. HARRY'S HOUSE - NIGHT

Harry's taxi cab is parked outside his humble home. Through the window, we can see him asleep in an armchair, in front of the television. A glass of milk sits on a side table.

Headlights off, Lucas' Porsche rolls into view and parks in the shadows. Lucas climbs out, carrying his trademark bag...

INT. HARRY'S CAB - SAME

No one locks their cars in Ridgewood, enabling Lucas to slide into the front seat. Even from here, we can see Harry still dozing inside the house. *

From his bag, Lucas withdraws the GLASS JAR and a SMALL BRUSH. He dips the brush into the jar and applies a CLEAR LIQUID to the steering wheel... *

SMASH CUT TO:

FANTASY SEQUENCE - KATE'S P.O.V.

Kate's back in the subway, on that fateful night, and the Homeless Man is lunging at her this time. Fingers clawing at her throat. The face is different though...

It's not the same man. It's Lucas. He's pushing her towards the train, pure evil in his eyes...

DR. LUCAS

Feed the beast. Feed the beast.

Kate lets out a blood-curdling SCREAM...

SMASH CUT TO:

INT. KATE'S BEDROOM - NIGHT

Kate bolts upright in bed, soaked in sweat from the nightmare.

Jess appears at the door, a concerned look on her face.

JESS

(concerned)

Kate, are you okay?

*
*

KATE

Sorry. I saw it happen again.

JESS

The subway?

KATE

Yeah. Only it was Lucas pushing Nick.

JESS

That's Harry putting stupid ideas into your head.

CUT TO:

EXT. HARRY'S HOUSE - MORNING

Harry emerges from his home. His breath is visible in the frigid morning air.

INT. HARRY'S CAB

Harry starts the taxi. He lets it warm up for a few seconds and turns on the radio.

Harry puts the old car in reverse and grips the steering wheel. Seeing his bare skin make contact with the surface of the wheel is disturbing...

CUT TO:

INT. RYDER HOUSE - KITCHEN - MORNING

Kate and Sam are sitting at the kitchen table, eating their breakfast together. She notices he is staring at her.

KATE

(smiling)

Is everything okay, sweetie?

SAM

Are you and Tom going to get married?

KATE

(taken aback)

Wow, Sammy. That's quite a curve ball this early in the morning. You know I like Tom a lot, but these things take time. But whatever happens I don't want you to think I've forgotten about your dad. I think about him everyday.

SAM

Me too.

KATE

Does it upset you or make you feel weird when I spend time with Tom?

SAM

Nah. He's nice. You can marry him. I don't mind.

KATE

Oh I can, can I?

(ruffles his hair)

Go on. Get your jacket. Time for school.

Sam darts out of the room. Kate watches him go then shakes her head.

KATE (cont'd)

(sotto)

From the mouths of babes...

CUT TO:

INT. KATE'S JEEP - MINUTES LATER

Kate is driving through the outskirts of town.

INT. HARRY'S CAB - INTERCUT

Harry doesn't look so good. He's gripping the wheel so tight his knuckles are white. His face is pale and he's sweating profusely. Suddenly, his face contorts in pain.

HARRY

Argh!

He involuntarily jerks the steering wheel and the car swerves into the other lane...

INT. KATE'S JEEP

Kate can see Harry's cab driving erratically. She slows down, hugs the edge of the highway.

INT. HARRY'S CAB

Harry corrects his steering, but his hands are shaking.

EXT. HIGHWAY

The taxi cab swerves again. Kate throws the jeep in reverse. But Harry's out-of-control car keeps coming...

INT. HARRY'S CAB

By now, Harry is convulsing, his whole body shaking. He tries to control the car, but he's hemorrhaging badly...

EXT. HIGHWAY

Suddenly, the taxi cab careens right across the road, a mere 20ft in front of Kate's jeep. It punches through a fence in an explosion of wood and rolls into a field. There is no more awful coughing, just the sound of the wheels spinning on Harry's upturned car...

END ACT FOUR

ACT FIVE

FADE IN:

EXT. HIGHWAY - CRASH SITE - MORNING

Kate's jeep is parked at the side of the highway, her hazard-lights flashing.

The FIRE TRUCK appears, sirens wailing. Kate flags it down.

Tom and three other FIREFIGHTERS leap out of the truck. He hurries to Kate while the other firefighters carry first-aid equipment to the upturned taxi.

TOM

Are you okay? Where's Sam?

KATE

(distressed)

I already dropped him at school. I'm fine. He didn't hit me.

TOM

You said he's alive?

KATE

He's still breathing, but he's twisted in the wreckage and there's blood everywhere. Is the doc on his way?

The sheriff's car appears. Then Lucas' Porsche.

TOM

There he is now. Wait here.

KATE

(numb)

Okay.

Tom follows Lucas through the broken fence. Kate is left alone, feeling helpless.

Two of the firefighters have wrenched open the driver's side door. Lucas kneels beside the broken, bloody form of Harry.

He prepares a SYRINGE.

DR. LUCAS
(calm, professional)
I'm giving you something for the pain,
Mr. Goodman.

Harry's eyes open wide with fear and protest. But he can't speak, nor can he do anything to stop Lucas plunging the needle into his mangled arm.

The firefighters look on, oblivious. Harry is doomed anyway but Lucas is murdering him right before their eyes.

Lucas turns to Tom and Sheriff Cooper.

DR. LUCAS (cont'd)
(whispers)
There's nothing we can do.

SHERIFF COOPER
Nothing?

DR. LUCAS
He's drowning in his own blood.

Lucas turns back to gaze at Harry. Only this dying old man can see the look of immense satisfaction and deep fascination on the doctor's face.

DR. LUCAS (cont'd)
Let the pain go. That's it.

As if on cue, Harry's eyelids slowly close and the life drains from his body.

In the b.g., Kate stands by the roadside watching Harry die in Lucas' arms.

The doctor turns and locks eyes with Kate. It's a powerful moment. For the first time, Kate truly considers that her seemingly-perfect boss might not be who he seems.

Sheriff Cooper pulls Lucas aside.

SHERIFF COOPER
Two heart attacks at the wheel of a car.
9 days apart. You think I ought to send
Harry to county? Just to make sure.

DR. LUCAS
That won't be necessary. It's a
coincidence. Nothing more.

DR. LUCAS (cont'd)

My father used to treat Harry so I checked his file. He had a stroke back in '02. If he hasn't seen a doctor since then, it's no wonder this happened.

SHERIFF COOPER

I'm beginning to wonder if there's something in the water. People are dropping like flies around here. First Grace's suicide, then Helen, Mrs. Carver, now Harry.

DR. LUCAS

Winter's coming, sheriff. Heart attack season. Don't be surprised if we see a few more by Spring.

SHERIFF COOPER

Wait, cold weather causes heart attacks?

DR. LUCAS

Not exactly. But it contributes. The cold constricts blood vessels and that means higher blood pressure. Plus, in the winter months people exercise less, cholesterol goes up, and they often over-exert themselves shoveling snow or scraping ice off their cars.

Looking fatigued, the sheriff removes his hat and runs a hand through his hair.

SHERIFF COOPER

Hell, Doc, it's only October. Are you telling me we're gonna have more old folk dying in their sleep or driving off the damn road?

DR. LUCAS

We have a lot of elderly people in Ridgewood, sheriff. It's inevitable.

Lucas picks up his leather bag and walks to his car.

Kate is standing next to Tom's fire truck. Through the hustle and bustle of the crash site, she watches Dr. Lucas get into his car and drive away.

Suddenly, Tom appears next to her and puts some equipment back onto the truck.

TOM
You sure you're alright?

Kate is subconsciously hugging herself. She looks preoccupied, deep in thought.

TOM (cont'd)
(concerned)
Kate?

He touches her shoulder and she snaps out of her daze.

KATE
Oh, sorry, yeah I'm fine. I just...

She trails off, unsure she should say anything. Tom knows her well enough to know something is bothering her.

TOM
What is it? Come on. Talk to me, Kate.

Kate watches a couple of firefighters lift Harry onto a gurney and cover him with a sheet.

KATE
Don't you think it's strange that whenever someone dies in Ridgewood, he's the only one who examines the body?

TOM
This is about the doc?

KATE
When one of his patients dies, he's the one who determines cause of death and signs the death certificate.

TOM
If it looks like a suspicious death or the family requests it, they send the bodies to county for full-autopsies.

KATE
But even if the death were suspicious...

As another firefighter walks past them, Kate lowers her voice to a whisper.

KATE (cont'd)
...the doctor could pass it off as something ordinary. Like a heart attack.

Realizing she's serious, Tom draws closer. *

TOM *

Where are you going with this, Kate? *

Kate ensures no one else is within earshot, then... *

KATE *

(whispers) *

What if Dr. Lucas were killing people? *

No one would ever know. *

TOM *

(stunned) *

Why would you say that? *

KATE *

Because everywhere he goes, people die. *

And if the doc were inclined to kill *

someone he could do it easily. *

TOM *

Except doctors don't kill people. *

KATE *

I did some research on the internet. *

It's rare, but it's happened. *

There are more people coming towards them. Tom takes Kate by the arm and pulls her around the other side of the truck. *

TOM *

You're serious about this, aren't you? *

KATE *

Forget I said anything. I knew you'd *

think I was crazy. *

TOM *

But it is crazy, Kate. Listen to what *

you're saying. *

KATE *

You want to know what's crazy? It's *

crazy how we put our trust in God first, *

then doctors second. They stick needles *

in us, give us pills, and what do we do? *

We hold out our arms and we open wide. *

Most of the time, these doctors are *

perfect strangers. But if they wear a *

white coat we trust them with our lives. *

Tom decides to lighten things up. *

TOM *

I'd say priests are second. Doctors
third. *

KATE *

Would the average person let a priest cut
them open? Would they let a priest hold
their brain in their hands? *

TOM *

Valid argument. *

KATE *

Think about it, Tom. What if a doctor
really did want to kill people? What if
he became a doctor so he could kill
people? Just think how easy it would be. *

Kate turns around to face Tom. She's not smiling. *

KATE (cont'd) *

That scares the hell out of me. *

In that instant, Tom looks affected by her words. He and
Kate both watch the ambulance pull away with Harry onboard... *

CUT TO:

INT. BATHROOM - EVENING

Kate is in the shower. Jess is perched on the lid of the
toilet and they're deep in conversation.

JESS *

You've got to stop thinking about it.
Harry was in his 60s, he probably had a
stroke at the wheel. *

KATE *

You probably right. Oh God, now Tom
probably thinks I'm a complete lunatic.
Maybe Harry was just drunk? *

JESS *

I'd be really surprised. *

KATE *

What makes you say that? *

JESS

Harry's wife died of liver cancer several years ago. He hasn't touched a drop since then. Whenever he was at the "Poacher's" you'd see him drinking milk.

Kate slides the shower door open to look at her sister. She's frowning, confused by something.

KATE

The doc told me he was an alcoholic.

JESS

Then he was lying. You did say there was bad blood between them.

KATE

And now Harry's dead.

JESS

Whoa, what's that supposed to mean?

KATE

Nothing.

Kate closes the shower door again.

JESS

So where is Tom taking you tonight?

KATE

He's cooking at his place. He wants to talk about the other night.

JESS

You mean he wants to talk about the kiss. You're in trouble, K. That man is in love with you. He always has been.

Kate shuts off the shower.

KATE

Okay, Oprah. Toss me a towel, will ya?

Jess passes her a towel over the top of the shower door. Kate wraps it around herself and steps out.

KATE (cont'd)

You sure you don't mind watching Sam?

JESS

Are you kidding? Besides, he's asleep already and I've got so many TV shows to catch up on there's smoke pouring out of the TiVo box.

KATE

I won't stay out too late.

JESS

Stay out all night if you want. You've had a hell of a day.

Jess exits the bathroom and Kate pulls out her makeup. For a moment, however, she just stares at the mirror. *

TOM (v.o.)

A little eccentric perhaps... *

CUT TO:

INT. TOM'S HOUSE - EVENING

Kate is having dinner with Tom in his modest home. He's smiling, teasing her. *

TOM

...But not a complete lunatic. *

KATE

A little eccentric? I can live with that. *

TOM

You know I thought about all the things you said and the doc's not a killer, Kate. I've seen him save lives right in front of me. He's a good man. *

KATE

Okay, no more talk about killer doctors. *

Tom starts gathering up the dirty plates. *

TOM

Go sit in front of the fire and let me clean up. I'll bring the dessert out. *

CUT TO: *

INT. DR. LUCAS' OFFICE - NIGHT

Dr. Lucas is sitting at his desk. He is reclined in his leather chair, staring into space.

In his hands, he holds a PINK SCARF. The same one Kate thought she misplaced.

CUT TO:

INT. TOM'S HOUSE - KITCHEN - NIGHT

Tom walks into the kitchen and places the dirty plates in the sink. He is unaware that Kate has followed him.

Standing behind him, Kate slides her arms around Tom's waist. He is startled, but it's a pleasant sensation.

Kate puts her lips right next to his ear.

KATE

(low; seductive)

Let's have dessert in here.

She bites his ear lobe. Still standing behind him, Kate slips a hand inside his shirt. Tom closes his eyes and tilts his head back.

TOM

In here works.

She kisses his neck.

TOM (cont'd)

Are you sure about this?

KATE

(whispers)

Every part of me.

With her other hand, Kate reaches down and starts to remove Tom's belt. Now completely aroused, he turns around and their lips meet. They hungrily begin to devour each other...

Tom lifts Kate onto the kitchen counter. Her dress slides up, revealing her long beautiful legs and lacy black panties.

Kate works at his jeans, ripping open the button-fly. Tom slips Kate's shirt over her head and she pulls his face into her chest.

They begin to make love...

*

CUT TO:

EXT. HOUSE - EVENING

*

A light turns on and the front door opens. Miss White appears and she is surprised to see Lucas on her doorstep.

MISS WHITE

Doctor? Is there something wrong?

Lucas steps closer, into the light.

DR. LUCAS

I know it's unusual to call at this hour, but I received the results of your blood sample tonight.

*

MISS WHITE

It couldn't wait until tomorrow?

DR. LUCAS

I really believe it would be better if we talked now.

Her face floods with worry.

*

DR. LUCAS (cont'd)

Can I come in?

*

*

She unlatches the security chain and opens the door wide. Dr. Lucas quickly enters. We glimpse the sinister look on his face and he closes the door behind him...

*

*

INT. MISS WHITE'S HOUSE - LIVING ROOM - SAME

Miss White gestures for Lucas to sit. He settles into a big armchair and opens up his leather bag.

DR. LUCAS

I must take another blood sample. But first I have some new medication for you. It will alleviate the pain in your legs.

*

*

*

The doctor prepares a LARGE NEEDLE.

MISS WHITE

Good. Those pills you prescribed kept making me sick.

DR. LUCAS
 Unfortunately, that's a common side
 effect. But I think this new drug will
 work very nicely.

Lucas fills the syringe. Whereas he once appeared handsome
 and charming, he now resembles a cold, calculated killer.
 Oblivious, Miss White ROLLS UP HER SLEEVE.

MISS WHITE
 You're the doctor. Jab away.

She stares at Lucas with complete and utter trust as he moves
 the needle towards her arm...

CUT TO:

INT. TOM'S HOUSE - KITCHEN - NIGHT

Kate and Tom are sitting on the floor, their backs against
 the cabinets. They have a very disheveled and post-coital
 look about them. Kate wears Tom's shirt and nothing else.

TOM
 I actually had my own plan of seduction
 all worked out, you know.

KATE
 (smiling)
 Really?

TOM
 That's not to say I was going to put it
 into action tonight.

KATE
 Why not?

TOM
 (sincere)
 Well you know how I feel. I can't hide
 my feelings from you. But I wasn't sure
 how you really felt about me. I want to
 do right by you. I don't want to make
 any mistakes this time.

KATE
 You never made a mistake the first time.

TOM
 I let you leave, didn't I?

KATE

What I told you, when I first came home,
about taking some time... Forget what I
said. It feels right being with you. I
want to be with you.

They kiss again, hard.

CUT TO:

INT. MISS WHITE'S HOUSE - LIVING ROOM

Dr. Lucas casually drinks a cup of tea. Miss White sits
directly opposite, her back to the camera. But as the camera
moves behind the doctor, we realize that Miss White is dead.

Lucas watches her, reveling in his own power. The power to
end someone's life.

FADE TO BLACK.

END ACT FIVE

ACT SIX

FADE IN:

INT. TOM'S BEDROOM - THE NEXT MORNING

*

Tom wakes up to see Kate sitting at the end of the bed. She looks deep in thought.

TOM
Are you okay?

KATE
Yeah. I'm fine.

It's not 100% convincing.

TOM
Looks like your weighing some pretty heavy stuff.
(suddenly worried)
Are you regretting last night?

Kate leans over and gives him a soft, gentle reassuring kiss.

KATE
Not for a second.

She glances at a clock on the nightstand.

KATE (cont'd)
I've gotta go.

TOM
It's only 6. What's the rush?

*

Kate doesn't want to tell him the real reason she's going into the office early. He wouldn't like it.

KATE
I want to be home before Sam wakes up.
Are you on-duty today?

*

*

TOM
Yeah. I have to go in at 9.

Kate moves on top of him.

KATE
Will I see you tonight?

TOM
If you want.

KATE
I want.

They stare into each other's eyes.

TOM
I'm so glad you came home, Kate.

KATE
Me too.

As they kiss again we...

CUT TO:

INT. DR. LUCAS' PRACTICE - LATER

Kate sheds her coat and slides her bag under her desk. She glances up at the clock. It's 7:40.

KATE
(sotto)
Okay, Kate, you've got about 20 minutes to prove you're insane then we forget the whole crazy idea.

Juggling her keys, she moves down the hall, and unlocks the file room...

CUT TO:

INT. DINER - INTERCUT

Jess is playing with Sam in the back room. She then walks back into the dining area to where Dr. Lucas is sitting at the counter, eating breakfast.

JESS
(flirting)
You know, Doc, maybe I should have Kate make me an appointment so you can give me a physical.

DR. LUCAS
Are you feeling ill?

JESS
I've been getting hot flashes.

*
*
*
*
*
*
*
*

DR. LUCAS
And what brings those on?

JESS
I'm not sure. It's either handsome
single men or the grill in the back.

DR. LUCAS
(laughs)
Well come by next week. I'll check you
out from head to toe.

JESS
It's a date.

Sam appears at her side.

SAM
Auntie Jess, can I have another juice
please?

JESS
Sure, honey.

Jess goes to fetch Sam a glass, leaving him with the doctor.

SAM
Hi, Dr. Lucas.

DR. LUCAS
Morning, Sam. Hey, I thought your mom
drops you at school on her way to work?

Sam leans close and whispers.

SAM
I think she left early so she can give
Tom a big kiss before she goes to work.
He's her new boyfriend.

We see this register with Lucas and he doesn't look happy.

JESS (o.s.)
I heard that, you little gossip-monger.

Jess returns with the juice and Sam skips back into his
playroom.

JESS (cont'd) *
 Actually Jess went into work early. She *
 said she had some filing to do. I think *
 she's trying to impress you. *

DR. LUCAS *
 Oh that's right. I asked her to do a
 stock check. I should go and give her a
 hand. What do I owe you?

Jess pulls a pencil from behind her ear and totals up his bill. She then slides it across the counter.

JESS
 Here you go.

DR. LUCAS
 Thanks.

JESS
 Hey, will you give this to Kate?

Jess pulls a CELL PHONE from the pocket of her apron.

JESS (cont'd) *
 She took off in such a hurry this morning
 she left it on the kitchen table.

DR. LUCAS
 (takes it from her)
 No problem.

Dr. Lucas puts some cash down then gets up to leave. Just as he's pulling on his jacket, Lucas spots Tom entering. The doctor quickly masks a look of hatred.

TOM
 Morning, doc.

DR. LUCAS *
 Tom.

Just as Dr. Lucas gets to the door, he turns back.

DR. LUCAS (cont'd)
 Oh hey, Tom. Are you on duty today?

TOM
 I will be soon. Why?

DR. LUCAS

After breakfast, can you stop by the
office so I can give you your flu shot?

*
*

TOM

Sure thing. The captain's been riding me
about that.

*
*

DR. LUCAS

Great. I'll see you later.

The doctor exits and Tom drops into his vacant seat. Jess
puts her hands on her hip.

JESS

(smirking)

Well look what the cat dragged in. Did
you have a nice time last night?

Off his guilty smile...

INTERCUT:

INT. FILE ROOM

Kate slides open a large metal file cabinet. She scans a row
of manila file folders, muttering the surname of the patients
as she goes...

KATE

(sotto)

Gardner, Geller, Goodman... Bingo.

She slides HARRY'S MEDICAL FILE from the cabinet and flips it
open. Kate's fingers glide over the doctor's notes. Some
handwritten, some typed.

KATE (cont'd)

Gallstone in '93... Flu in '96...

Kate suddenly pales. She's noticed something alarming.

KATE'S POV -- There is a TYPED ENTRY dated 2002 which states
that the patient suffered a stroke.

But there's something odd about the entry...

The familiar distortion of the typed letter "h" suggests the
entry was made in the last few days.

KATE (cont'd)

(sotto)

My god. You've been changing the files.
You've been giving them medical histories
they never had.

The horrifying realization that Lucas may indeed be a killer is sinking in. She slides down the wall, her face frozen in disbelief, her mind reeling.

EXT. STREET - INTERCUT

Dr. Lucas is speeding towards the office in his Porsche. He'll be there within minutes.

INT. FILE ROOM - SAME

Kate has pulled out more files. She scans Mrs. Carver's file. It's been tampered with too.

Next, Kate pulls Miss White's file. She notices a recent entry, with the distinctive typewriter error, which mentions an irregular heartbeat.

KATE

No...

At that moment, Kate is startled by the distinctive sound of Lucas' Porsche!

*

EXT. DR. LUCAS' PRACTICE - SAME

Dr. Lucas gets out of the Porsche and marches towards the front door of his practice...

INT. FILE ROOM - SAME

Kate replaces the files and quickly locks the file room...

EXT. DR. LUCAS' PRACTICE - SAME

Dr. Lucas pulls open the outer door and steps inside...

INT. RECEPTION - SAME

Lucas enters to find Kate at her computer. Everything looks normal and she could get an Emmy for her performance.

KATE

Good morning! Look at us, both getting
an early start on the day.

Dr. Lucas looks around, unsure whether he should be suspicious of Kate. Does she know anything?

DR. LUCAS

With all the appointments we postponed yesterday because of Harry's accident, I figured we've got a long day ahead of us.

He unlocks the door to his office.

KATE

Can I get you a cup of coffee? I was just about to brew some?

DR. LUCAS

Sure. Thanks.

As Lucas steps into the inner office, Kate walks down the hall to where they keep the coffee machine. She grabs a BAG OF COFFEE and stuffs it in the bottom of the trash. *

INT. DR. LUCAS' OFFICE - SECONDS LATER

Kate pops her head in the door. *

KATE

I forgot that we're out of coffee. I meant to pick some up on my way here this morning. Let me run to the store real quick and pick up another bag. *

Dr. Lucas is sitting at his desk, surveying his office. He senses something is amiss but everything looks normal.

DR. LUCAS

Fine, fine. Go.

As she heads out the door, Dr. Lucas pulls her CELL PHONE from his pocket...

DR. LUCAS (cont'd)

Oh hey, your sister asked --

He hears the door close... Kate's already gone...

EXT. DR. LUCAS' PRACTICE - SAME

Kate bolts out of the front door and hurries to her jeep. She gets in and pulls away fast.

INT. JEEP

As she takes a corner at high speed, Kate reaches into her bag and rummages around for her cell phone.

KATE

Dammit!

Scared, she instinctively checks her rearview mirror.

INT. DR. LUCAS' OFFICE

Lucas peers out the window. Satisfied Kate is gone, he locks the door and places his leather bag on the desk. He lays out a row of syringes then pulls on his rubber gloves and moves towards the supply closet. *

CUT TO:

EXT. MISS WHITE'S HOUSE - MINUTES LATER

Frantic, Kate knocks on the door, rings the doorbell.

KATE

Hello? Miss White? Are you there?

Kate moves through some shrubs and presses her face against the living room window. She can see Miss White sitting in an armchair, exactly where she died the night before. *

KATE (cont'd)

(dismayed)

You bastard! *

INT. MISS WHITE'S HOUSE

We hear the sound of breaking-glass. A split-second later, Kate enters through a back door and hurries into the living room. She kneels next to Miss White and feels for her pulse.

But Kate already knows. Dr. Lucas has killed again. *

END ACT SIX

ACT SEVEN

*

FADE IN:

EXT. MISS WHITE'S HOUSE - DAY

Outside Miss White's home, Sheriff Cooper's patrol car is parked next to Kate's jeep.

INT. MISS WHITE'S HOUSE - DAY

The sheriff is examining Miss White's corpse. Kate is standing off to the side, watching him.

SHERIFF COOPER

I'm sorry, Kate, but you're gonna need more evidence if you want me to believe the doc is a killer.

KATE

Then check the files at the practice. I'm telling you, he's been altering them.

SHERIFF COOPER

And you know all of that because of a broken typewriter?

KATE

Exactly. It started making a smudge above the lower case "h" a few days ago. But the mention of heart disease in both Harry and Mrs. Carver's files have the same smudge. Lucas must have altered them this week.

The sheriff scratches his chin, contemplating.

SHERIFF COOPER

It's still not enough. I'm not willing to bring in the doc based on a typewriter and one dead 75 year-old.

KATE

Then order an autopsy! Have Miss White sent to county. You can do that.

(exasperated)

I heard you the day Harry died, Sheriff. You thought it was strange that two people had a heart attack at the wheel in 9 days. And now we've got another corpse and it looks like another heart attack.

*

The sheriff still seems hesitant. Even though Kate's right and so many heart attacks seems odd, he is struggling to accept the horror of a doctor killing his patients.

SHERIFF COOPER

Okay. I'll call for an ambulance and we'll get an autopsy done tonight. We just have to make sure the doc doesn't find out. If he knows I went behind his back and he's completely innocent, I will have a lot to answer for and you'll be run out of town.

KATE

I'm right about this. You'll see.

EXT. MISS WHITE'S HOUSE - DAY

Kate and the sheriff emerge from the house.

SHERIFF COOPER

You realize what you have to do now?

KATE

What's that?

SHERIFF COOPER

You have to go back to the office and pretend like nothing's happened.

Kate is only just realizing this. Her face drains of color as she ponders how she'll face a man she thinks is a killer.

KATE

I don't know if I can.

SHERIFF COOPER

You don't have a choice. If you're right, and I pray to God you're wrong, then he can't suspect we're onto him. How did you get out of there?

KATE

I told him we were out of coffee and I left to buy more.

SHERIFF COOPER

Then you've been gone way too long. Will he buy an excuse?

KATE

He knows I had car trouble this week.

The sheriff hands Kate his cell phone.

SHERIFF COOPER

The Caller ID is blocked so he won't know
you're calling from my phone.

Kate takes a deep breath and dials a number.

KATE

Doctor Lucas? It's me. Kate... No, I'm
okay, but the jeep died on me again.

INTERCUT:

INT. DR. LUCAS' OFFICE - SAME

*

Lucas has the phone to his ear.

*

DR. LUCAS

(concern)

Where are you? I can come and get you.

*

KATE (v.o.)

No, it's okay. I managed to get it
running again.

*

DR. LUCAS

Are you sure?

*

For some reason, Lucas has a murderous look in his eye.

*

EXT. MISS WHITE'S HOUSE - SAME

Kate looks uneasy as she talks to Lucas. The respect and
fondness she had for him has turned to loathing.

KATE

Absolutely. I'm on my way as we speak.
I'll see you in a few minutes.

INT. DR. LUCAS' OFFICE - SAME

*

Lucas hears Kate hang up so he puts the phone down.

*

DR. LUCAS

(sotto)

See you soon.

*

*

*

As the camera pulls back, we see the BAG OF COFFEE Kate tried to hide sitting on his desk. He must have found it in the trash and it looks as if he is waiting to confront her.

*
*
*

EXT. MISS WHITE'S HOUSE - SAME

*

Kate hands the sheriff his cell phone.

*

SHERIFF COOPER

Go. Quickly. I'll call you tonight.

*

Kate climbs into her jeep and drives away. The sheriff watches her go then reaches for his radio.

CUT TO:

INT. DR. LUCAS' PRACTICE - RECEPTION

Kate enters the reception area and attempts to act as if everything is normal.

Lucas immediately comes out of his office.

DR. LUCAS

Any more engine trouble on the way back?

KATE

No. She's running fine. I'm going back to garage tomorrow though. They told me they fixed the problem but--

DR. LUCAS

What about the coffee?

As Kate is putting her purse beneath the desk, she pauses for a split-second. She completely forgot about the coffee.

In that instant, Lucas turns nasty. He hurls the coffee bag at her chest, spilling it everywhere.

*
*

DR. LUCAS (cont'd)

You know what I hate, Kate? More than anything else in the world. A liar!

The doctor punches Kate and she goes down hard. Her head hits the floor and she's out cold.

*
*

Lucas goes to lock the front door only to notice Tom getting out of his truck.

*

Dr. Lucas grabs Kate and drags her across the floor towards his inner-office. *

DR. LUCAS (cont'd)

You make one sound and I'm going to kill your boyfriend.

As Lucas drags Kate through the doorway, he doesn't notice that one of her heels has fallen off. He starts ripping a cord out of the telephone so he can tie her wrists. *
*

The door BUZZER sounds.

EXT. DR. LUCAS' PRACTICE - MOMENTS LATER

Tom hits the buzzer again and the door swings open. Lucas appears, all smiles.

DR. LUCAS

Tom! Perfect timing. Come on in. *

INT. RECEPTION - SAME

Tom follows Lucas inside.

TOM

Where's Kate?

DR. LUCAS

She went out for coffee.

TOM

But her jeep's outside.

DR. LUCAS

She walked. *

Tom glances around and spots Kate's discarded shoe in the corner. Unfortunately, Lucas sees it too.

TOM

(explodes)

Where is she?!

From nowhere, the doctor produces a SCALPEL and swings it at Tom's face. Defending himself, Tom gets cut on the forearm. But he still manages to throw Lucas into a bookshelf.

The doc eyes the scalpel he dropped. It's between him and Tom. Lucas opts to flee through the front door, grabbing his leather bag as he goes. *

Tom is about to give chase when he hears a terrific banging from the inner-office. It's Kate kicking at the door.

KATE

Tom!!!

Tom pulls the door open and finds Kate bound on the floor. She's crying hysterically. Tom unties her hands and she folds herself into his comforting arms.

KATE (cont'd)

(sobbing)

I was so scared. I thought I was going to lose you too.

Tom hugs her tighter, his forearm covered in his blood.

CUT TO: *

INT. DR. LUCAS' OFFICE - MINUTES LATER *

Tom enters from the outer office to find Kate going through Lucas' desk. *

TOM *

The sheriff's on his way. *

KATE *

I can't find the key. *

TOM *

For what? *

KATE *

The closet... *

Kate points at the storage closet. *

KATE (cont'd) *

...I need to know what's inside. *

CUT TO:

INT. STORAGE CLOSET - MOMENTS LATER *

Crack! Crack!!! *

We're inside the closet, in complete darkness, until Tom bashes a hole in the door using a TIRE IRON. He reaches inside and unlocks the handle. *

As the door swings open, we hold on Kate's face. Her expression is one of absolute horror.

The closet is actually a serial-killer's TROPHY ROOM. We immediately recognize Mrs. Carver's PEARL BRACELET and Miss White's HANDKERCHIEF. But there are many other articles of clothing, even a set of dentures.

Kate recognizes her own pink scarf, draped over a box. She pulls it away...

HISS!!!

The BLACK COBRA smacks against its glass enclosure, fangs eager to bite Kate's hand.

Kate screams in terror and falls back into Tom. In doing so, she knocks a SCRAPBOOK from a shelf and it hits the floor.

TOM

It's okay! It can't get out.

Kate recovers, stares back at the deadly snake squirming in the small aquarium.

KATE

(realizing)

The venom. He must have been using the venom.

Kate's attention is drawn to the scrapbook which lies open at her feet. She kneels down for a closer look.

TOM

Maybe we shouldn't touch any of this.

KATE

It might give us an idea where he went.

Kate flips through the scrapbook. The first page bears an OLD PHOTO of Lucas as a boy, sitting on the knee of a demure-looking woman.

KATE (cont'd)

That's him. That must be his mother.

As she continues flipping through the book, Kate finds newspaper and magazine articles on tragedies and violent events. Car wrecks, plane crashes, school shootings.

TOM
What a sicko.

The articles are interspersed with POLAROIDS of dead women. *

KATE
My God. These are all his victims. *

Kate recognizes Mrs. Carver, Miss White, then another woman that makes her legs give way. Tom grabs her, holds her up. *

KATE (cont'd)
(distraught)
No, no, no! *

Kate drops the scrapbook and we glimpse a Polaroid of a corpse hanging from a bridge. *

TOM
Is that...? *

Kate's face confirms his suspicion. The dead woman in the photo is Grace. *

KATE
It's my mom. *

Numb with shock, Kate stares into space but she's not crying. There will be no more tears... *

END ACT SEVEN

ACT EIGHT

FADE IN:

EXT. RYDER HOUSE - NIGHT *

There are two police cars outside. *

INT. RYDER HOUSE - LIVING ROOM - SAME *

Kate, Jess and Tom are listening to Sheriff Cooper. *

SHERIFF COOPER *

The FBI will have a task force here in
 the morning. Until then, I've only got
 local boys and we've got four main roads
 to block so we're stretched pretty thin. *

KATE *

He warned me. And I didn't listen. *

SHERIFF COOPER *

Who warned you? *

KATE *

Harry. *

SHERIFF COOPER *

We'll find him, Kate. Don't you worry
 about that. Until then, I'll make sure
 you have protection around the clock. *

Jess is sitting on the couch, scared out of her wits. *

JESS *

Chuck Bailey? A rookie deputy? That's
 some police protection. *

SHERIFF COOPER *

Like I said, Jess, until the FBI gets
 here we're stretched pretty thin.
 Besides, I'll bet the doc's long gone
 already. *

Just then, the sheriff's radio crackles to life. *

SHERIFF COOPER (cont'd) *

Excuse me. *

(exits to hallway) *

Go ahead, dispatch. *

Tom turns to Kate. *

TOM
How's Sam holding up? *

KATE
Confused more than scared.

JESS
I still can't believe any of this.

KATE
The Sheriff said they'd put us up in a
hotel if we want. *

JESS
No, I'd rather be here. I just hope that
sick freak is halfway to Mexico. *

SHERIFF COOPER (o.s.)
He might well be. *

The sheriff walks back into the room. *

SHERIFF COOPER (cont'd)
We just found the doc's Porsche at the
train station. An Amtrak employee
identified him from a photo. Said he
bought a ticket South an hour ago. *

JESS
Thank God for that. *

KATE
You sure he got on the train? *

SHERIFF COOPER
I'm gonna head over their right now and
we'll review the security tapes. *

TOM
I'll let you out. *

The sheriff tips his hat to the women and follows Tom back
into the hall. *

KATE
Do you still have dad's old gun? *

JESS
Yeah. *

KATE

Go get it.

(off Jess' look)

I'm not taking any chances until that
monster's behind bars.

As Jess exits, Kate stares out the window and watches Sheriff
Cooper drive away in his police car.

DISSOLVE TO:

INT. PATROL CAR - NIGHT - LATER

DEPUTY BAILEY (20s) is listening to the dispatch and sipping
from a coffee flask. Suddenly, he spots something 20 yards
away, in the middle of the street. He flips on his
SPOTLIGHT, illuminating a shape sitting on the asphalt.

Bailey picks up the radio-mic, but he hesitates. He's
reluctant to call it in because he doesn't know what it is.

BAILEY

Dammit.

He grabs a large MAG-LITE and exits the car.

INT. RYDER HOUSE - LIVING ROOM

Jess is sleeping on the couch. A .38 handgun sits on the
coffee table.

Kate turns from the window. Tom is standing next to her.

TOM

You said you should have listened to
Harry... I'm sorry, Kate. I should have
listened to you.

Kate moves into his arms and puts her head on his shoulder.

CUT TO:

EXT. STREET / PATROL CAR - NIGHT

Bailey grips the flashlight in one hand and his sidearm in
the other. He cautiously approaches the shape in the road.

As he gets closer, he realizes it's a bag...

Lucas' leather DOCTOR'S BAG.

BAILEY
 (puzzled)
 What the ?

Bailey reaches for the radio on his shoulder...

Behind him, Lucas emerges from the treeline. He looks even more unhinged than the last time we saw him. Perhaps it's the gash over his swollen eye from the fight with Tom...

INT. RYDER HOUSE - LIVING ROOM - MOMENTS LATER

Tom is still holding Kate. *

KNOCK! KNOCK! KNOCK!!!

Kate and Jess look up, nervous. Tom glances out the window.

TOM'S P.O.V. --

Bailey stands with his back to the door, waiting.

TOM
 It's Bailey. Probably needs more coffee
 to stay awake. *

He moves into the hall to open the front door.

KATE
 Use the chain.

Tom slides the security chain into place. Clutching the .38, Kate moves behind the door and flicks on the porch light.

TOM
 (re: gun)
 Be careful with that thing.

Back in the living room, Jess looks out the window. *

JESS' P.O.V. --

As the porch light comes on, it illuminates something terrifying... *

In front of the police car, Bailey's body lies in the street. His jacket and his hat are noticeably absent.

JESS
 (screams)
 DON'T OPEN THE DOOR!!!

Kate's head snaps around as her sister's warning booms through the house. But it's too late, the door is ajar...

Wearing Bailey's police jacket and cap, Lucas rams the door with his shoulder. The impact sends Tom flying into Kate.

The chain holds but the wood is splintering. Lucas rams the door again. He then tries to reach through the gap and unlatch the chain...

Tom is dazed, concussed. Kate looks up to see Lucas's arm fumbling for the chain...

BLAM! BLAM! BLAM!!! She fires three shots into the door.

Lucas disappears and it all goes quiet...

KATE

Did I hit him?

Tom looks through one of the bulletholes in the door.

TOM

I can't see him.

(to Kate)

Get Sam! Go!!!

Kate hands him the .38 and darts upstairs. Jess follows.

EXT. RYDER HOUSE - NIGHT

His arm hanging limp by his side, Lucas marches back to Bailey's corpse. He finds a set of KEYS and opens the trunk of the police cruiser, revealing a whole arsenal of weapons.

He grabs a SHOTGUN.

INT. HALLWAY - SAME

Sam emerges from his room and Kate sweeps him into her arms.

SAM

(scared)

Mommy?

Jess is dialing a cell phone. Downstairs, Tom flips furniture and tries to build a barricade at the front door.

BOOM!!!

Jess SCREAMS as part of the front door disintegrates from the first gunblast. Tom is hit and he crumples against the wall.

KATE

Tom!!!

She moves to help him, but Jess holds her back.

JESS

No! Don't go down there!

BOOM!

Another huge hole appears in the wood, right where the chain was bolted to the door. Kate and Jess both realize that Lucas is going to get in, one way or another.

BOOM!!!

This time the door almost comes off its hinges. Kate grabs Jess by the arm and pulls her and Sam into a bedroom.

KATE

Come on!

The door is breached and Dr. Lucas explodes into the hallway.

He sways on his feet, high on a trip of death and psychosis. He's soaked to the bone, he has a bullet in his arm, and the gash on his face has started bleeding again. He looks more deranged than ever.

Tom lies against the wall. There's blood on his shirt and he's not moving. Lucas sneers then steps over him.

DR. LUCAS

(a greeting)

Tom.

INT. SAM'S BEDROOM - SAME

Kate pries open a window. Jess is holding Sam and she notices that his breathing is becoming labored.

JESS

Sammy?

KATE

He's having another attack.

Kate grabs one of Sam's inhalers and gives it to him.

DR. LUCAS (v.o.)

Kate!!!

Kate and Jess both go rigid with fear.

DR. LUCAS (cont'd)

I just want to talk. I won't hurt you.

Outside the window, there's a sloping roof over the ground floor. Beyond, we can just make out the cornfield.

KATE

(to Jess; urgent)

Go! I'll pass Sam to you.

Jess climbs through the window.

Suddenly, Lucas starts pounding on the bedroom door and the wood begins to splinter. It's terrifying...

EXT. RYDER HOUSE - ROOF

Jess lowers herself onto the roof and braces her foot against the gutter. Once she's got a good stance, she reaches back for Kate to hand Sam to her.

JESS

Okay!

Kate leans out as far as she can and passes Sam to Jess...

INT. UPSTAIRS HALLWAY - SAME

Lucas continues slamming his bloodied shoulder into the bedroom door. With one more blow, it opens...

EXT. CORNFIELD - NIGHT

Kate, Jess and Sam run towards the cornfield. Kate stops.

KATE

I'm not leaving Tom.

JESS

(spins around)

What?!

KATE

He might still be alive. Take Sam to the O'Dell farm and call for help.

Jess knows that Kate's mind is made up.

JESS

Grab him and get the hell out of there.

Kate kisses Jess and Sam then hurries back towards the house. Jess and Sam disappear into the head-high corn.

EXT. RYDER HOUSE - FRONT YARD

Kate pulls a 9mm PISTOL from Bailey's holster.

INT. RYDER HOUSE - HALLWAY

Kate steps through the broken front door and sweeps the gun from left to right.

There's no sign of Lucas.

Kate kneels beside Tom and feels for a pulse. His eyes open and relief washes over her face. She tears open Tom's shirt. He's been hit with buckshot in the rib-cage but he'll live.

KATE

(whispering)

Can you walk?

Weak from blood loss, Tom manages a nod and Kate helps him to his feet. Suddenly, they both hear a noise. In unison, they bring up their guns...

Nothing happens.

KATE (cont'd)

Let's go.

EXT. RYDER HOUSE - NIGHT

Kate emerges from the house with Tom leaning on her.

KATE

Do you have your keys?

Tom pulls them from his pocket. Kate helps him into the passenger side of his truck. She then slides behind the wheel and sticks the key in the ignition...

SAM (o.s.)

(screaming)

Mom!!!

Kate reacts with horror and turns to the cornfield. She starts the truck, spins the wheel and punches the gas...

The truck smashes through a fence, bounces across the backyard, and skids to a halt at the edge of the corn.

Kate leaps out of the truck and races into the corn with the cop's weapon still in her hand. Unable to move from the cab, Tom turns the truck's headlights on full-beam.

EXT. CORNFIELD - NIGHT

The light from the truck shines through the rows of corn. Kate is sprinting, shielding her face as the stalks whip at her skin...

KATE

Sammy!!!

JESS (o.s.)

Kate!

Kate can see Jess lying a few rows over. She hurries to her side and finds her bleeding from a gash on her forehead. It appears as though she was knocked out cold.

JESS (cont'd)

He came out of nowhere. He took Sam!

KATE

Which way did he go?

Jess tries to get up, but she collapses. She points in the direction away from the house. Kate takes off running...

Deeper inside the cornfield, Kate slows down and tries to listen for movement. She aims the gun in every direction, desperate, anxious for a sign that her son is okay.

At that moment, Dr. Lucas appears several yards behind Kate. He is silhouetted by the headlights of the truck, but there's no doubt it's him and he's clutching Sam.

DR. LUCAS

(utterly insane)

I would have loved you more than Tom. I could have given you everything.

KATE

Please. Don't hurt my boy.

Kate has her 9mm aimed at Lucas. He has his shotgun aimed at her. It's a standoff.

Sam squirms in the doctor's grasp. Now that he's found Kate, Lucas has no need of the boy. He pushes him aside.

KATE (cont'd)
Run, Sam. Don't look back.
(he hesitates)
Go on! Go!

Sam takes off.

Lucas flashes a bloody smile.

KATE (cont'd)
Why? I don't understand. You're a doctor. Doctors aren't supposed to murder people!

DR. LUCAS
(matter-of-fact)
Doctors are human. Humans kill.

Kate scowls with disgust.

Suddenly, Lucas stumbles forward. Jess appears behind him, having just struck him in the skull with a large rock.

Kate fires a single bullet into the doctor's shoulder and he drops to his knees, the shotgun falling from his hands. *

KATE
(screaming)
Did you kill my mom?

Lucas chooses his words carefully.

DR. LUCAS
I... "treated" her.

BLAM! BLAM! BLAM!!!

Kate empties the gun into him.

INSERT KATE'S MIND'S EYE:

We see a brief image of Kate shoving Lucas in front of the subway train.

BACK TO PRESENT:

Round after round rips into the doctor's torso, blasting him backwards, into the dirt...

Drained of emotion, Kate drops the gun.

DISSOLVE TO:

EXT. CORNFIELD - MOMENTS LATER

Kate and Jess walk out of the corn, each holding one of Sam's hands. They're exhausted, dirty, battle-worn...

Several police cars appear. Sirens wailing, lights flashing.

Kate hurries over to the truck. Tom has his head resting on the open window of the passenger side. He sticks a hand out the window and Kate grips it.

KATE

Don't leave me.

TOM

Is it over?

KATE

Yeah. The beast is dead.

The property is now swarming with emergency vehicles and police officers. Jess directs a firefighter carrying a first-aid kit to Tom's truck...

DISSOLVE TO:

EXT. CEMETERY - DAY

It's a beautiful, bright sunny day.

Kate is walking through the cemetery, holding hands with Sam. As she walks, she consults a typed list and places a single WHITE ORCHID on specific headstones.

TOM (o.s.)

Man, are you a sight for sore eyes.

Kate spins around and her face lights up at the sight of Tom. His arm is in a sling and he sports a few scars. Kate rushes over, plants a big kiss on him.

KATE

Why didn't you call me? I would have picked you up from the hospital.

TOM

I wanted it to be a surprise.

KATE

It is a surprise. A nice one.

TOM

Everything that happened... You're not leaving are you?

KATE

No. I'm not going anywhere.

They walk together, each holding one of Sam's hands.

TOM

I saw Cooper today too. The FBI believe Lucas killed people all over the country.

They walk a little further in silence, until Kate places another orchid on a headstone. Tom suddenly realizes the significance of what she's doing and his face goes ashen.

TOM (cont'd)

All of them?

KATE

The FBI sent me a list. These are just his local victims.

(Tom's jaw drops)

But he was only here for a year. He was a doctor for a decade.

As the camera pulls back we can see that Kate has placed flowers on a dozen graves...

Lucas's victims.

FADE TO BLACK:

CODA:

In 1997, an American doctor was arrested and charged with administering lethal injections to at least 35 patients.

In 2000, an English physician was convicted of killing 15 patients. However, it is estimated that he actually murdered over 200 people in his care.

END ACT EIGHT