

CHLOE

Screenplay

by

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POLISH

SUBMIT

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FADE INTO:

CHLOE'S bee-stung lips - Slightly parted. Her breath steady.

She bites her lip as we hear her VOICE OVER: Seductive and full of youth.

CHLOE

(vo)

I've always been pretty good with words.

Chloe pulls a stocking onto her toes, runs it over the arch of her foot and up her leg.

CHLOE

(vo)

In my line of business, it's as important to be able to describe what I'm doing, as it is to DO what I'm doing. When to say what. What word to select.

The Camera sweeps across Chloe's wide eyes, her milk-white skin.

CHLOE

(vo)

Some men hate to hear certain terms. They can't stand specific moves, and then they can't live without others.

Chloe runs lotion down her neck, arms, wrists, inner thigh...

CHLOE

(vo)

It's part of my job to know where to place my hand, my lips, my tongue, my leg, and even my thoughts.

Now we see Chloe in her entirety. Unbelievably alluring and other-worldly.

CHLOE

(vo)

...What kind of pressure, for how long, and when to stop...

She lights a cigarette, and her eyes are illuminated in red. The smoke trails out of her mouth, filling her face with smoke.

CHLOE

(vo)

I can become your first kiss.

Chloe's tongue flicks the cigarette smoke between her lips and teeth.

CHLOE

(vo)

Or a torn out image from Playboy that you found when you were nine years old. Am I your secretary, or am I your wife? Maybe I'm your seventh grade math teacher you always hated...

Chloe takes a quick INHALE of smoke.

CHLOE

All I know is that if I do it just right, I can become your living, breathing unflinching dream. And then, I can actually...Disappear.

The smoke of the cigarette accumulates around Chloe's visage until she VANISHES INTO WHITENESS.

EXT. DOWNTOWN STREET - EARLY AFTERNOON

In SLOW MOTION, Chloe appears at the crest of the hill, rising like a dream.

A wind momentarily lifts her dress as she approaches the doors of the Four Seasons Hotel.

A car HONKS, and the VIEW careens into the air and across the street, climbing the facade of a Medical Office Building. Five floors up, the VIEW settles upon a window behind which stands **DR. CATHERINE METZGER** - Deep in thought, gazing across the street at Chloe.

Dr. Catherine Metzger is flawless, intelligent and beautiful. And though she does not know the Girl below, something about Chloe's youth and fluidity grab Catherine's attention with a strange longing.

CATHERINE'S POV: Chloe vanishes into the front doors of the Four Seasons.

NURSE

(os)

Dr. Metzger, your last appointment is ready.

Dr. Metzger turns to her Nurse.

CATHERINE

Right. Thanks, Julie.

And SNAP. Catherine dons a pair of green-tinted latex gloves.

INT. EXAMINATION ROOM- MOMENTS LATER

Catherine's eyes meet a wan patient named ELIZA. Twenty. Impossibly thin, nervous as a cat.

CATHERINE

(warm)

Put your feet in the stirrups.
Buttocks as close to the edge of
the table as you can get
them...That's right.

The NURSE squeezes a dollop of clear lubricant gel into Catherine's gloved fingers.

MOMENTS LATER:

Catherine begins her gynecological examination by slipping her fingers inside Eliza.

CATHERINE

When was your first period?

ELIZA

...I was fourteen.

CATHERINE

Your occupation?

ELIZA
I'm a dancer.

CATHERINE
(interested)
What kind?

ELIZA
Classical ballet.

CATHERINE
Do you use any form of
contraception?

ELIZA
...No.

CATHERINE
(tough love)
Do you want to have a baby?

ELIZA
No. Not at all. No.

CATHERINE
So you don't practise safe sex?

ELIZA
I've never had an orgasm.

CATHERINE
...From intercourse?

ELIZA
I've never had sex.

Catherine's eye meets Eliza's.

ELIZA
I tried once. And then again. It
hurt....I don't think I'm normal.

Catherine can't help but feel empathy for this young woman.

ELIZA
I just don't like the
whole...process.

Catherine takes a moment.

CATHERINE

An orgasm is simply a series of muscle contractions. That's it. It comes from manipulating the clitoris. Nothing mysterious, nothing magic about it. I'll get you some literature to take home with you. You can get dressed.

Catherine pulls her rubber gloves off and drops them in her Nurse's hands.

INT. RECEPTION AREA, CATHERINE'S OFFICE - MOMENTS LATER

MRS. CUNNINGHAM, a sixty-five year old Patient, exits another office. She has two black eyes and bandages across her nose. FRANK RODERICK, her plastic surgeon, follows close.

FRANK

(to Mrs. Cunningham)
Movies in bed. Rest.

MRS. CUNNINGHAM

(intimate)
I don't know what I'd do without you.

As Mrs. Cunningham leaves, Frank approaches Catherine who ushers Eliza out of her office.

CATHERINE

(handing Eliza pamphlets)
Start with these.

ELIZA

Thank you, Doctor.

Eliza leaves.

FRANK

...New patient?

CATHERINE

Last of the day.

FRANK

How about coffee?

CATHERINE

I've got 250 flowers to hand-select, a cake to pick up, and a Caterer who cancelled on me.

Catherine looks straight at Frank.

CATHERINE

(excited)

David's going to kill me for this, isn't he?

FRANK

He doesn't deserve you.

Like sibling love, Frank kisses Catherine on the forehead.

INT. MUSIC ROOM AT COLUMBIA UNIVERSITY, NYC - SAME TIME

The music of Mozart's *Don Giovanni* PLAYS lightly as we see **DAVID**, a passionate professor, teaching the opera to 150 enwrapped students. In the darkness flash slides of Don Giovanni seducing women.

DAVID

(understated)

Soren Kerkegaard argued that Mozart's *Don Giovanni* was the greatest work of art ever produced. In its finale, the great Casanova refused to repent for his transgressions.

A DUET begins on the stereo, and David turns the VOLUME UP.

DAVID

(quietly and alluring)

Name that tune.

David looks through the shafts of light from the slide-show at his adoring students. He avoids the gaze of MIRANDA, a sexy coed who stares at him with a crush.

He picks Another Girl.

DAVID

Yes?

ANOTHER GIRL
"La ci darem la Mano."

DAVID
Meaning?

ANOTHER GIRL
"There we will entwine our hands."

DAVID
Nice, right?

The Girl Giggles. David skips to another SONG:

DAVID
What is he singing?

David points to a Boy.

BOY
"Mille e tre."

DAVID
Which translates to:

BOY
A thousand and three lovers that
Don Giovanni took in Spain alone.

DAVID
A very busy man.

David catches eyes with Miranda as the class GIGGLES.

DAVID
But, back to the "hands." Who is
prepared to utter these words?

David picks another BOY.

BOY TWO
L'ci darem la mano
L'mi dirai di s',
Vedi, no lontano
Partiam, ben mio da qui.

DAVID
(loves his students)
Nice pronunciation. And this all
means?

BOY TWO
"Give me your hand, my room's not
far away, and then we'll get down
to business..."

David GIGGLES.

DAVID
And then he says....

GIRL TWO
"Andiamo."

DAVID
(can't hide his
exuberance)
"Hurry, hurry!" Yes! No time to
lose.

Miranda raises her hand again, staring straight at David. He
can no longer stop himself from calling on her.

DAVID
(straight at her)
Yes, you.

MIRANDA
A few of us would like to take you
to dinner. Can you come? It's
really good pizza.

David moves his fingers through his a hair which is a little
too long, in just the right way.

DAVID
(he would really like to
stay)
I'd love to. And I'm honored. But
it's my birthday. I've got a flight
back home in an hour and a half.

CLASS
Ahhhh.

Students start to SING. Then more and more join in.

STUDENTS

Happy Birthday to you! Happy
 Birthday to you! Happy Birthday Dr.
 Metzger, Happy Birthday to you!

David can't help but feel charmed. ON HIS BIG, PASSIONATE
 SMILE.

EXT. CATHERINE'S MODERN HOUSE - NIGHT

The Woods that surround the house sit tall and majestic as
 the VIEW pushes towards the plate glass window to spy a party
 underway. Catherine, the perfect Hostess, wears a gracious
 smile and makes sure all her guests are happy.

INT. CATHERINE'S MODERN HOUSE - SAME TIME

A sudden DIN as the party is well underway. Catherine winds
 through her way through her house, full of upper middle class
 guests. The walls hold shelves of books and framed drawings
 by a child.

On the large Mac computer screen plays a slide show of
 pictures celebrating David's life and family.

CATHERINE

(to a Guest)

Got a drink?

(To another Guest)

Presents for David go in his
 office.

She approaches ALICIA and BIMSY, her Society friends.

ALICIA

I'd hate to have this done to me.
 You're a brave wife.

BIMSY

(to Catherine)

You look beautiful.

CATHERINE

I changed my outfit twenty-five
 times before settling on this
 dress...It's ok?

BIMSY
You look amazing.

ALICIA
When's he supposed to be here?

CATHERINE
(anxious)
His flight should have landed forty
minutes ago.

Catherine spots her seventeen year old son, **MICHAEL**, coming into the front door. He wears a school jacket and tie; he is followed by a preppy girl named **ANNA**.

CLOSE ON: Michael quickly scans the room, trying to see if he can sneak by his mother. His face is vulnerable and damaged.

CATHERINE
Michael!

Shit. Michael is spotted.

CATHERINE
(approaching)
Your father will be here any
second. Come on and join us...

But Michael quickly grabs his girlfriend's hand and disappears up the stairs.

A wave of concern runs across Catherine's face. Frank approaches, seeing Catherine's sadness.

CATHERINE
Where did my little boy who used to
run into his mother's arms go?

FRANK
His girlfriend is probably going
down on him right about now.

CATHERINE
That's a horrible thing to say to a
mother.

FRANK
He looks like he's doing better...

CATHERINE

...I hope.

Catherine is interrupted by the approach of TRINA, Frank's 23 year old date.

TRINA

What an amazing house this is.

FRANK

Trina, this is Catherine, our Hostess and my office mate.

Catherine suppresses her reaction to Frank's girlfriend's young age.

CATHERINE

It's lovely to meet you.

The phone RINGS.

Catherine races to answer. She mouths to some of the guests.

CATHERINE

It's him.

SOME PARTY MEMBERS

Shhhhhh!

CATHERINE

(loaded)

David?...I can't hear you, hold on.

(Whispered to the party)

He's coming!

A thrilled Catherine goes into David's office.

INT. DAVID'S STUDY - MOMENTS LATER

In the dark, Catherine crosses to the window looking out onto the forest.

CATHERINE

(into the phone, excited)

Ok...Yes.

DAVID

(from the phone)

I'm going to be a little late.

CATHERINE
(can't believe her ears)
I checked with the airline, your
flight should have landed...

CUT TO:

EXT. ALLEY OFF OF BAR, NYC - SAME MOMENT

David talks on his cell, away from the DIN of the adjacent
bar.

DAVID
...I missed it by a few minutes.
You said you were busy, couldn't
pick me up at the airport so...

CATHERINE
(through the phone)
....When do you expect to be back?

Miranda, the cute student, approaches David.

DAVID
(into the phone)
The next flight isn't for two
hours. I don't think I'll be in
before you go to sleep. I'm so
sorry...

CUT BACK TO:

INT. DAVID'S STUDY - SAME MOMENT

Catherine swallows her disappointment, her suspicions, and
her impending embarrassment.

DAVID
(through the phone)
...Catherine?

CATHERINE
We'll see you later then.

Catherine clicks the phone off. Stands in David's mess of an
office, shattered.

INT. LIVING ROOM OF PARTY - MOMENTS LATER

Catherine exits David's office to address her party. All is quiet, everybody is waiting. Catherine looks around the room.

CATHERINE

I guess the surprise is on us. He missed his flight.

SOUNDS OF DISAPPOINTMENT.

FRANK

We could charter our own flight and surprise him there.

CATHERINE

I have to admit this wasn't part of the plan. But there's no reason for it to stop the party, right?

Catherine puts a smile on her face, trying to ignore her Girlfriends who subtly whisper to one another about her husband's suspicious absence.

INT. CATHERINE AND DAVID'S BATHROOM - AFTER THE PARTY

David is still not home as Catherine smears mascara, lipstick and make-off off her face. Her expression becomes naked and vulnerable.

INT. HALLWAY - MOMENTS LATER

Catherine moves into the hallway to turn off the lights. She sees Michael's girlfriend moving out of the hall bathroom into Michael's room.

CATHERINE

...Michael?

Michael quickly shuts his door. Catherine approaches and talks through the door.

CATHERINE

Michael...Your friend will have to go home. It's late.

No answer. She puts her hand to the doorknob. But just at that moment, the door locks from the inside. Catherine wants to push the matter, but stops herself.

She HEARS MUSIC begin in Michael's room.

She retreats down the long, narrow hallway back to her room, turning off the light as she goes.

INT. CATHERINE'S BEDROOM - MOMENTS LATER

Catherine can hear the SOUND OF MICHAEL'S MUSIC from down the hall. In order to mask it, she hits the Sound Machine button so that her room fills with the SOUND OF WAVES.

She sits on the edge of her empty matrimonial bed, a lone figure - looking out the plate glass window at the vast view of the dark trees.

NEXT MORNING:

THE SOUND OF AN ELECTRIC RAZOR opens Catherine's sleeping eyes.

Catherine's POV: Through the doors to the bathroom, David shaves.

LATER:

David emerges from his walk-in closet, dressed in his usual green corduroy blazer. Sexy.

He puts his arm up on the door frame.

DAVID
(genuine)
I'm sorry.

CATHERINE
I should have told you.

DAVID
My God, if I had known...

CATHERINE
Then it wouldn't have been a surprise.

DAVID

Jesus, at my age. I try and ignore
my birthday, you know that. It's
so...

CATHERINE

(she knew he would say
that)
...Embarrassing.

Catherine straightens her husband's collar.

DAVID

Yes.

Instead of fighting, Catherine is passive aggressive.

CATHERINE

(walking away from him)
Your gifts are in the study.

DAVID

...I'll be a little late again
tonight: More Curriculum Committee
crap.

David moves to the door.

CATHERINE

But you're not late now...

DAVID

I'll pick up coffee on my way.

And David leaves. Catherine follows.

INT. UPSTAIRS HALLWAY - MOMENTS LATER

David is about to go down the stairs when Catherine stops
him.

CATHERINE

We need to talk.

A moment. David takes a deep breath. The last thing he wants
to do is have a relationship talk right now.

Then the LIGHT SOUND OF ANNA GIGGLING FROM MICHAEL'S BEDROOM
pierces the tension.

CATHERINE
(significant)
...What are we going to do about
this?

What is she talking about? Their son, or their relationship?
David doesn't dare say anything.

Then Michael's door opens, and a sleepy looking Michael comes
out. He is not happy to see his parents standing there.

Catherine immediately pushes Michael's door all the way open
to find Anna in Michael's single bed, holding the sheets up.

This is the last straw.

CATHERINE
Jesus, Michael.

Michael continues down the hallway to the bathroom, not
acknowledging his mother.

CATHERINE
This is not ok.

ANNA
(trying to cover)
I just got here this morning...

CATHERINE
You're lying.

ANNA
I better go...

Anna quickly starts to get dressed.

Catherine looks to David for help.

CATHERINE
David...

DAVID
...He's almost eighteen.

Catherine realizes David's known about this.

DAVID
(admitting he's known)
...She's stayed over a couple of
times. That's it.

CATHERINE
You knew about this? Some girl has
been sneaking in and out of my
house, and I didn't notice?

Michael comes out of the bathroom with a toothbrush in his
mouth.

MICHAEL
Anna. Her name is Anna.

DAVID
Come on Catherine, remember what it
was like?

David takes a piece of fluff off Catherine's nightgown.

CATHERINE
(to Michael)
...Are you using protection?

ANNA
(quickly answering)
We use condoms.

Catherine closes her eyes in horror.

CATHERINE
This is NOT happening every night.

A quiet victory for Michael and Anna.

David winks at Michael, and Catherine notices. Then Michael
shuts his door.

Catherine stares at David, incredulous.

David tries to get out of his wife's confrontational stare by
changing the subject.

DAVID
About last night. Don't ever
surprise me again.

David leaves Catherine alone in the long empty hallway.

INT. DOWNSTAIRS FOYER - LATER SAME MORNING

Catherine prepares to leave for work. She hears THE LIGHT TINKLE OF SYNTHESIZED LED ZEPPELIN.

It is the RINGER on David's cell phone which is in his jacket that he threw on the hall chair the night before.

Catherine pulls David's phone out.

It says TWO MESSAGES.

Catherine checks down the hall into the kitchen.

CATHERINE'S POV: MARIA cleans up from last night's party.

CELL PHONE MAN
(from the phone)
Two messages.

Catherine listens.

DEAN RATCHET
(from the phone)
Yeah, David, let's meet before the
Committee Meeting. I want to go
over the prerequisites for the
minor.

BEEP BEEP BEEP. (Signifying a text message)

Catherine pulls the phone from her ear and reads the message as it glides along the screen of David's phone.

THANKS FOR LAST NIGHT, xMIRANDA

Catherine furrows her brow for a moment. What is this?

And then, a PHOTOGRAPH slowly emerges on the screen. It is a picture of David at a bar with his student, Miranda. She has her arm around him.

Catherine's breath CATCHES.

MARIA
(os)
Dr. Metzger? Don't forget your tea.

Catherine grabs her thermos from Maria.

CATHERINE

Thanks.

Catherine stuffs David's phone back into his jacket pocket and leaves the house. Maria returns to the kitchen, leaving the front foyer EMPTY.

INT. CATHERINE'S GYNECOLOGICAL OFFICE - TWO WEEKS LATER

A naked woman lies on the examination table as Catherine gives her a very clinical breast examination. Catherine is completely distracted, deep in concern and sadness.

Catherine finishes and washes her hands.

CATHERINE

Everything looks good. See you in
six months.

INT. RECEPTION AREA OF OFFICE - SAME DAY

Mrs. Cunningham, the Patient who only two weeks ago had two black eyes and bandages, exits Frank's office. She looks uncannily young. Frank's plastic surgery is subtle and brilliant.

ON CATHERINE: She watches silently from the other end of the Reception Area.

INT. CONCERT HALL - EVENING

In an attempt to look younger, Catherine has put her hair up into fancy clips. She watches a concert, sitting next to her son, Michael and his girlfriend, Anna.

Then David appears. Catherine looks at her husband: Disheveled from a long day of work. He sits down.

DAVID

(whispering)
I got out early.

CATHERINE

(whispered)
I'm glad you came.

Catherine grabs David's hand.

Then David COUGHS, taking his hand away from Catherine and covering his mouth. Instead of returning his hand to his wife's hand, he puts it on his lap.

Catherine pushes down her reaction.

EXT. FOUR SEASONS HOTEL - SAME NIGHT

From across the street, the VIEW reveals Michael and Anna dropping Catherine and David off at the Four Seasons Hotel. The kids go on their way down the street, as Catherine and her husband enter the doors of the same Hotel we saw Chloe enter.

INT. FOUR SEASONS HOTEL BAR - MOMENTS LATER

Catherine and David approach the bar.

FRANK
(calling from a booth)
Over here!

David approaches and touches Frank on the back.

DAVID
(to Frank)
Congratulations...

CATHERINE
(under her breath)
This is something to celebrate? A divorce?

DAVID
(noting Frank's girlfriend)
He seems happy now.

And Catherine follows David's eye to Trina who looks sexy and young.

FRANK
(in Catherine's ear)
You changed your hair.

CATHERINE
David hasn't noticed.

FRANK

That's cause he likes your hair
down.

CATHERINE

How do you know?

FRANK

All men do. They imagine it wrapped
around their ...
(penis)

CATHERINE

Enough.

A WAITRESS with big tits approaches.

WAITRESS

Drinks?

DAVID

(flirty to the waitress)
What do YOU drink?

WAITRESS

Me?

DAVID

(unstoppably attractive)
Yeah...

WAITRESS

Wine. Red wine.
(Off his stare)
The Maybach Vineyard.

The Waitress smiles at David, and Catherine observes the
entire thing.

DAVID

(charming bastard)
I'll take that one.

WAITRESS

(flirting back)
Good choice.
(Barely looking at
Catherine)
And you?

CATHERINE

(cold)

The same.

(Aside to Frank)

Where's the bathroom?

FRANK

Over there.

Catherine walks through the crowd, noting Older Men with Younger Women.

INT. FOUR SEASONS BATHROOM - MOMENTS LATER

Catherine drops all the pins out of her hair into the sink, putting her hair down the way David likes it.

She enters a stall and sits down to pee.

She hears LIGHT CRYING coming from the next stall.

CATHERINE

...Are you ok?

MORE CRYING.

CATHERINE

Can I do anything?

Finally....

YOUNG WOMAN'S VOICE

(os)

....There's no toilet paper in this stall.

CATHERINE

...I have some.

Catherine hands some toilet paper under the stall.

A Young Woman's hand appears. Though only a hand, it is gorgeous: milk white, with stylishly short nails, painted red. The Stranger takes the toilet paper, inadvertently brushing her fingers against Catherine's.

Catherine quickly pulls her hand back.

YOUNG WOMAN'S VOICE

(os)

Men are such assholes.

A tiny LAUGH from Catherine.

Catherine unlocks her stall to go. But just as she comes out, **CHLOE** comes out of the other stall. We recognize her as the girl whose voice-over opened the film.

As we have seen, Chloe is gorgeous, with a sensual, ethereal beauty that takes Catherine's breath away.

For Chloe: She sees something vulnerable, broken and inviting in Catherine.

CHLOE

Hello.

CATHERINE

...Are you ok?

CHLOE

Yes...

Catherine turns to leave.

CHLOE

You dropped this.

Chloe picks up a beautiful comb from the floor. Silver and bone.

CATHERINE

That's not mine.

CHLOE

(whispered)

Take it anyway.

CATHERINE

Is there a Lost and Found?

CHLOE

I want you to have it.

CATHERINE

Why?

CHLOE
Because you're sad.

Something about Chloe is scary, but very alluring.

CATHERINE
...I've got to get back to my
family.

And Catherine leaves.

Chloe turns to the mirror.

CHLOE
(under her breath)
Bye.

Chloe puts the comb in her own hair.

INT. FOUR SEASONS BAR - MOMENTS LATER

Catherine returns to the booth, noticing that David flirts
with the Waitress.

FRANK
(to Catherine)
We're playing SPOT THE HOOKER.

Frank gestures over to the bar where the Clientele mix in
with the high class Prostitutes.

CATHERINE
(under her breath)
That's pleasant.

FRANK
Nice hotel. A lot of horny and
wealthy out-of-town business men.
It's a sexy situation. They mix in
with the normal people.

DAVID
Well, they are normal people...

FRANK
I'm not sure how normal they are.

CATHERINE
(to Frank)
Have you ever been with one?

FRANK
Me?

CATHERINE
(off his look)
You have...

FRANK
It's not a habit.

CATHERINE
David was with a hooker once.

DAVID
Amsterdam. I was nineteen.

FRANK
And?

DAVID
Paying was creepy.

FRANK
I like paying.

CATHERINE
Spare me.

FRANK
You want a little dusting and a
cleaning with no emotional
repercussions? You want to avoid
rejected women coming after you?
Pay for it.

Catherine spots Chloe walking out of the bathroom.

CATHERINE'S POV: Chloe approaches An Older Business Man and
lights his cigarette. The flame lights her face in RED.

INT. MERCEDES - SAME NIGHT

David and Catherine drive in silence. Catherine turns to look
at David.

She reaches her hand to his neck to make a connection, but he deflects her touch (on purpose?) By CLEARING HIS THROAT.

A moment. Catherine can't stop herself:

CATHERINE
...Did you find that waitress sexy?

DAVID
The chubby one?

CATHERINE
She wasn't chubby. She had big breasts.

DAVID
People are usually so rude to Service People...

CATHERINE
(she's heard it before)
I know, I know, you like "to make up for that by being nice to everybody."

It starts to lightly rain. David turns on the windshield wipers. Then Catherine asks what she wanted to ask in the first place:

CATHERINE
(trying to sound nonchalant)
...Did you run to try and catch the plane?

DAVID
What?

CATHERINE
You only missed it by a minute you said. You must have run.

DAVID
I have no idea.

CATHERINE
Or did you intentionally miss your flight from New York?

Catherine's tone makes David defensive.

DAVID

What difference does it make if I missed the flight by mistake or on purpose?

CATHERINE

(vulnerable)

Because you told me it was a mistake. And it was your birthday.

DAVID

It was neither intentional nor by mistake. It's just what happened.

CATHERINE

(quickly)

Did you go out for a drink?

DAVID

No.

Catherine knows her husband is lying.

CATHERINE

(direct)

Did you find your phone?

DAVID

...Yeah...

CATHERINE

You had a couple of messages.

DAVID

(deflecting)

...I didn't listen to them.

Catherine opens her mouth to pry open the truth, but stops herself.

She looks out the window at the rain hitting her reflection in the glass: Her loneliness and isolation.

CATHERINE'S POV: A Couple holds one another under an umbrella and runs across the street.

Tears well in Catherine's eyes, and her breath CATCHES as the Windshield Wipers SWOOSH.

INT. CATHERINE'S EXAMINATION ROOM - DUSK

CLOSE ON: The image of a six month old fetus spits out of the Sonogram machine. And Catherine rips it off, handing it to a Pregnant Patient who lies on the examining table, her Husband by her side.

HUSBAND
(significant)
Did you find it?

Catherine takes a red pen and circles the fetus's penis.

CATHERINE
Congratulations, you have a boy.

The Female Patient and her Husband intimately kiss and intertwine their hands.

CATHERINE
(obligatory joke she makes
every time)
You can put that in his scrap book,
embarrass him in years to come.

The couple keep kissing, and Catherine averts her eyes towards the window where twinkling lights are illuminated at the entrance of the Four Seasons Hotel.

A strange and scary idea starts to form in her eyes.

EXT. CATHERINE'S MEDICAL BUILDING - EVENING

Catherine exits work with Frank.

CATHERINE
Drink?

FRANK
(answering her question)
Date.

Frank spots Trina who approaches and slithers her hand across Frank's ass.

FRANK
(to Catherine)
Another night, ok?

CATHERINE

Uh-huh.

Frank and Trina leave.

Catherine watches the world spin around her. Alone, with nowhere to go.

An idea fully forms in her mind, and before she can reject it, she makes her way across the street towards the Four Seasons Hotel.

INT. FOUR SEASONS HOTEL BAR - MOMENTS LATER

Catherine walks up to the bar.

BARTENDER

What would you like?

CATHERINE

Chardonnay.

Catherine waits for the drink, scanning the bar. She spots Chloe in a dark corner. Chloe looks up and sees her. Catherine immediately looks away.

Catherine's drink arrives and she takes several sips, looking around the room, trying to avoid looking back at Chloe. But she can't help it, her gaze returns to Chloe who is staring at her!

Catherine immediately looks down.

But Chloe comes and sits next to her.

CHLOE

...Would you like to buy me a drink?

Catherine takes a moment, then...

CATHERINE

...What do you like?

CHLOE

What are you having?

CATHERINE
(to the Bartender)
A Chardonnay for her.

They drink in silence. Catherine tries to get her nerves together.

CHLOE
...I rarely meet with women. I mean
women like you. Couples, yes, but a
single woman...

Catherine looks at Chloe straight in the eye. A chemistry and sensuality immediately grows between them. Then:

CATHERINE
I think my husband would like you.

Chloe is slightly disappointed, but covers.

CHLOE
...Do you pick his women for him?

CATHERINE
No.

CHLOE
He can't come in himself?

CATHERINE
No.

CHLOE
Why not?

Catherine says nothing. Still trying to get the nerve up.

CHLOE
Is it a three-way?

CATHERINE
What's your name?

CHLOE
What would you like it to be?

Catherine just stares at her.

CHLOE
Chloe.

CATHERINE
...That's a nice name.

Chloe smiles. Catherine holds her hands down which are shaking. She starts to cry.

CHLOE
Don't worry. I've heard it all.
I've done it all.

CATHERINE
Have you done this?

CHLOE
What is it?

CATHERINE
It's very simple.

A moment.

CATHERINE
My husband usually has lunch at
Cafe Puccini near the University.
All I want is for you to make
contact with him. Ask him to light
your cigarette...Tell me what his
reaction is. What he does when I'm
not there.

A moment.

CHLOE
Most of my clients are married.

Catherine shoots her a look.

CATHERINE
He's not the client.

A moment.

CATHERINE
I'll pay you.

CHLOE
Of course.

Catherine swallows. They drink in silence.

CHLOE
What does he look like?

CATHERINE
...He's tall, chestnut hair. He's
handsome. My age.

ELLIPSE

INT. CAFE PUCCINI - THE NEXT DAY

David reads the newspaper and sips coffee.

CATHERINE
(vo)
*He'll probably have two or three
papers. He loves the news.*

Chloe walks into the cafe.

CHLOE
(vo)
*What if he asks what I do for a
living?*

CATHERINE
(vo)
*...Tell him you're learning to be
an interpreter. Do you speak any
other languages?*

CHLOE
(vo)
Some Japanese.

*Chloe sits down at the table near David and watches him. He
is still deep in his newspaper.*

She goes to him and presents an unlit cigarette.

CHLOE
Do you have a light?

DAVID
(seemingly uninterested)
Sure.

*David lights her cigarette. Chloe's face goes red from the
flame.*

Then David returns to his reading. Chloe waits a moment for him to engage her, but he doesn't. So, she returns to her table.

Chloe smokes. Stares at David.

Chloe'S POV: David continues reading. It seems he will never look up at her. But finally, his eyes can stay down no longer.

And David looks straight at Chloe.

EXT. ATM MACHINE - ANOTHER LATE AFTERNOON

Catherine looks at her distorted green reflection in the ATM machine as Twenty dollar bills spit into her palm.

INT. CATHERINE'S CAR - LATE AFTERNOON

Catherine drives to a diner with a red neon sign.

INT. DINER - SAME LATE AFTERNOON

Catherine briskly walks in. Looks around and spots Chloe sitting in a corner booth. Now Chloe is unmade-up, wearing jeans and a T-shirt.

CHLOE

Didn't you recognize me?

CATHERINE

I wasn't sure...

Chloe has a cheeseburger and chocolate milk shake in front of her.

A moment passes.

CHLOE

I saw him.

Catherine's breath catches for an instant.

CHLOE

Just like you said. He had a few newspapers. I asked him for a light, and he took out a match.

He lit my cigarette....And I went back to my seat. He pretended to read, but when he got up, he came over and spoke to me.

Catherine takes a deep breath.

CHLOE

He asked me if I was a student. I told him that I was studying language. Like you told me to. Japanese. And he asked me to say something which made me blush. I said, "Konichiwa." And he said, what's your name? And I said...Chloe.

CATHERINE

Then what?

CHLOE

Then he said he had to run.

CATHERINE

(trying to convince herself it's ok)
Ok, that's ok.

CHLOE

...Nothing happened.

CATHERINE

Except that he approached you. That he spoke to you. A pretty girl in a cafe.

CHLOE

He barely flirted. He was just friendly.

Catherine looks at Chloe's face: So open, so seemingly naive.

CATHERINE

(referring to prostitution)
...How do you do it?

Chloe looks out the window of the booth. There, she sees a ladder with Workmen fixing the neon sign, while another Man washes the windows.

CHLOE

...I find something in everybody to love. Even if it's a small thing or something about the way they smile. See his hands?

She refers to the Workman's hands. They are strong and gnarled. Catherine looks.

CHLOE

See his face?

She refers to the Man cleaning the windows.

CHLOE

It's not his face so much. It's the crease near his mouth.

CLOSE ON: The sexy crease near the corner of his mouth.

CHLOE

Or it may be something about the way a man is weak or mean that is vulnerable, appealing. There's always something.

Catherine is amazed by Chloe.

CHLOE

I make myself generous. I do things I don't want to do. I think about what not to criticize, and the strangest things come back to me.

CATHERINE

Like?

CHLOE

You.

Catherine is taken aback.

CATHERINE

Me?

CHLOE

(really sweet)

Yes. People like you walk into my life.

There is something about Chloe that Catherine likes and trusts.

Catherine notices a Couple walking by the Diner. She makes a decision, and slides an envelope of money towards her.

CATHERINE

The money's in the envelope. I want you to do it again...To see what he does. And then we'll stop. Ok?

A PACT.

INT. DAVID'S STUDY - SAME NIGHT

INSTANT MESSAGE TWINKLES emerge from David's computer as he communicates with someone over the Internet.

INT. UPSTAIRS HALLWAY - SAME NIGHT

Catherine leaves her bedroom and makes her way down the hall.

INT. MICHAEL'S BEDROOM - SAME TIME

CLOSE ON: Michael stares at his cell phone - Hurt and anger run across his eyes.

Then he dials up Anna, his girlfriend.

ANNA

(from the phone: voice
mail message)

Hi this is Anna, leave it.

Michael wants to say something, but does not have the courage. He hangs up.

A moment, and then HE HITS REDIAL.

ANNA

(voice mail message)

Hi this is Anna, leave it.

Michael hangs up again. A moment later, radials. Anna answers this time.

ANNA
(through the phone)
What?

MICHAEL
(fragile)
Hi.

Michael stares out his window, says nothing more, trying to push down his tears.

ANNA
(from the phone)
...Are you there?

MICHAEL
...I don't understand what I did wrong...

CUT TO:

INT. HALLWAY OUTSIDE MICHAEL'S BEDROOM - SAME MOMENT

Catherine stands outside Michael's room listening to him through his ajar door.

CUT BACK TO:

INT. MICHAEL'S BEDROOM - SAME MOMENT

Michael is devastated.

ANNA
(through the phone)
I never said we were exclusive.

MICHAEL
Who is it?

ANNA
(through the phone)
It doesn't matter what his name is.

MICHAEL
(losing it, furious)
Who is it!?

Suddenly, Michael sees his mother through the crack in his door!

MICHAEL
Mom...Shit!

And Michael SLAMS his door shut.

CUT BACK TO:

INT. HALLWAY OUTSIDE MICHAEL'S BEDROOM - SAME MOMENT

Catherine takes a breath of pain. Her eye lands on a framed picture of herself as a younger mother, laughing her head off with Michael who is four years old and entwined in her. They were radiant together when he was a little boy.

Catherine continues down the hallway, past framed pictures of her family in happier and younger times.

She steps down the darkened back staircase to approach David's study on the landing. She hears his QUICK TYPING, and the sound of INSTANT MESSAGE TWINKLES.

INT. DAVID'S STUDY - CONTINUOUS

Catherine enters and David quickly closes his Instant Message window.

CATHERINE
Who were you on with?

DAVID
One of my students.

CATHERINE
Instant Messaging with a student?

DAVID
I like to make myself available. We were done anyway.

David turns to Catherine. Something about her: Sexier than usual.

CATHERINE
Our little boy is being dumped.

DAVID

Shit.

CATHERINE

I don't know what bothers me more -
That he's sleeping with her, or
that he isn't.

DAVID

Did you talk to him?

CATHERINE

Are you kidding? He won't speak to
me.

DAVID

(anticipating her anxiety)
This is going to be ok.

CATHERINE

I can't go through this again.

DAVID

You won't have to. He's in therapy.
He'll come around.
(Approaching her)
He's a romantic.

David's guilt about missing his birthday party has finally
caught up with him. He reaches out to his wife.

DAVID

Come on. Let's taste it.

CATHERINE

What?

David grabs a bottle of expensive Scotch out of a birthday
box from his wife.

CATHERINE

My head hurts.

DAVID

Take an Advil.

CATHERINE

I did.

DAVID
(flirty)
Take two.

David hands Catherine her glass and clicks it with his. He takes a sip.

DAVID
(the scotch)
Nice.

David presses Catherine's glass to her mouth, and she relents, taking a sip.

DAVID
(sincere)
Thank you. For the Scotch. For the party.

Catherine smiles.

DAVID
I love your smile.

CATHERINE
(looking down shyly)
No you don't.

DAVID
I'm devastated that I missed the party. You know that...

David decides to try and penetrate their relationship issues.

DAVID
...When did we stop picking each other up at the airport?

CATHERINE
I don't know...

DAVID
When did we stop getting excited, driving to the airport, parking and coming to meet each other at the gate? I'm trying to track the moment it happened. When did we stop?

CATHERINE

It just happened one day. We didn't
have time...

A tension in the air. It is almost sexual. It is too much for
either of them to fathom how to dive into one other at this
point.

So, David turns to something familiar:

DAVID

(referring to the TV)
...Mind if I turn it up?

They are both warmed by the familiar distraction as the music
of CHARLIE ROSE rises. They snuggle in together on the sofa,
drinking scotch and watching TV.

DAVID

(offhandedly)
...Where were you this evening?

CATHERINE

(quick lie)
Out with Alicia.

ON CATHERINE: Lying. But for the moment, things feel better.

INT. CATHERINE'S BEDROOM - ANOTHER MORNING

Catherine dresses for work. She opts for a younger - More
feminine look - rather than her usual professional wear.

She goes to the window and sees Her Husband and Son playing
basketball in the front driveway.

She watches the two compete, screw around, and fall all over
one another's bodies...For Catherine, watching her family is
perhaps the most satisfying thing she could ever do: She
adores them, and realizes she's been foolish.

INT. HOSPITAL - LATE AFTERNOON

Catherine, in scrubs, delivers a baby's SCREAMING and muck-
covered body.

INT. HOSPITAL CHANGING ROOM - SAME EVENING

Catherine changes clothing. Her cell phone rings. She opens it to find a text message from Chloe:

MEET ME AT TRINITY

Catherine flips her phone closed, dismissive. Like that episode is OVER.

INT. CATHERINE'S CAR - EVENING

Catherine drives towards The Park. The Car is making clicking noises. Catherine checks the controls, but can't stop the sound.

EXT. THE BAND SHELL AT TRINITY PARK - MOMENTS LATER

Chloe, next to her bicycle, talks on her cell phone. When she sees Catherine approaching, she quickly ends her phone conversation and turns to watch the BAND PLAY, allowing Catherine to discover her.

CATHERINE

There you are.

CHLOE

(referring to the music)

Listen.

Chloe HUMS the music along with the band, and Catherine pretends to listen for a polite moment. Then:

CATHERINE

I'm sorry...

CHLOE

(referring to the band)

Don't you love them?

CATHERINE

I think I was going through some weird form of mid-life crisis or insecurity. Let's just forget the whole thing happened.

CHLOE
But I already did.

CATHERINE
Forget?

CHLOE
No, I already saw him.

CATHERINE
You saw him? Where?

CHLOE
I approached him at the cafe like
you asked me to, and then he asked
me to lunch.

CATHERINE
Hold on. You had lunch with my
husband?

CHLOE
It was really a picnic. In the
park.

All of the life flows out of Catherine's face.

Then the Band's Music gets louder.

CHLOE
Let's go over here where it's more
private.

EXT. TREES IN THE PARK - MOMENTS LATER

Chloe and Catherine walk through the trees.

CHLOE
We bought sandwiches. We talked. I
asked him about his teaching. He
talked about music. He kept staring
at me. And then...

Chloe isn't sure she should say this.

CATHERINE
...What?

CHLOE

He asked if he could kiss me.

Catherine looks like she has been punched.

CATHERINE

...I didn't ask you to do this.

Chloe notices the devastation on Catherine's face.

CHLOE

No, but then he said he COULDN'T
kiss me because he was married. You
see? At first he was hesitant.

Catherine is barely holding on.

CATHERINE

At first?

CHLOE

He asked me where he could kiss me
that nobody would see. And I said,
let's take a walk...Should I stop?

Ellipse.

EXT. TRINITY PARK - EARLIER

A still life: The trees waves in the wind: A gorgeous day.

CATHERINE

(vo)

...No.

CHLOE

(vo)

So we walked into these trees...

BACK TO:

EXT. TRINITY PARK, PRESENT- CONTINUOUS

Catherine's POV: Chloe's wet lips.

CHLOE

There was nobody around. He brought
his mouth up to my lips, and we
hovered there for a long time.

I could feel he was excited,
through his pants...

Catherine can't take it anymore.

CATHERINE
Ok. That's enough.

Silence.

CATHERINE
(pointed)
You were supposed to meet up with
my husband, see what he did, report
to me.

CHLOE
(real)
I don't know what you want.

CATHERINE
I shouldn't have involved you in
this. I made a mistake.

Catherine walks away through the trees, getting as far away
from Chloe as she can.

ON CHLOE: Watching Catherine leave. A suppressed pain rises
in her face.

EXT. STREET ADJACENT TO PARK - MOMENTS LATER

Furious, Catherine gets into her car and turns the key. But
her car won't start. She tries again, the car SPUTTERS and
then finally starts. Frantic, Catherine pulls back with a
SCREECH, then drives into the heavy traffic.

ANGLE ON: Chloe rides her bike down the opposite side of the
street.

CLOSE ON: Chloe's face, breathing heavily as she rides her
bike swiftly past parked cars.

She spots Catherine's car driving the opposite direction, and
just as she does so, a parked car's door opens. She is
heading straight towards it!

CUT TO:

INT. CATHERINE'S CAR - SAME MOMENT

A SCREAM! In the os.

Catherine looks over and sees, across the street, that Chloe has been hit by the car door; she is on the ground with a bloodied leg.

Catherine takes a moment. Should she leave or try and help?

EXT. STREET - MOMENTS LATER

Chloe sits on a stoop, using a knife to cut her stockings off - exposing her wounded legs. Catherine sits next to her, pulling bandages and disinfectant out of her Doctor's bag.

A FRIENDLY BYSTANDER ASKS:

FRIENDLY BYSTANDER

You sure you're ok?

CATHERINE

I've got it, thanks.

Chloe puts her knife back in her purse as Catherine cleans Chloe's wound. Catherine's gaze can't help but run along Chloe's sexy leg.

CATHERINE

Hold it down to stop the bleeding.

Chloe presses her hand down on the bandage, brushing her fingers across Catherine's.

A moment.

CHLOE

I'm sorry.

Catherine brings her gaze from Chloe's open leg to Chloe's eyes.

CATHERINE

No, it's my fault.

A suspended moment, and then Chloe looks down at her wound.

CHLOE
 (referring to her leg
 wounds)
 Will it scar?

CATHERINE
 It shouldn't.

Catherine looks across the street at an old time Irish bar. A red fire burns from within, inviting Catherine.

CUT TO:

INT. IRISH BAR - SAME NIGHT

Catherine and Chloe sit face to face with drinks.

CHLOE
 ...Are you sure you want me to tell
 you?

Catherine doesn't even dare answer the question to Chloe or herself.

CHLOE
 (off Catherine's look)
 ...We were hidden. Behind a tree.
 We could hear people in the
 distance, but we were pretty sure
 nobody could see us. I pushed my
 hand down his pants and felt him. I
 moved my hand lightly on him.

Ellipse:

EXT. TRINITY PARK - DAY

The trees wave in the sky. The SOUND of the wind in their leaves.

CLOSE ON: Chloe's hand moves to David's belt buckle. She undoes it.

BACK TO:

INT. IRISH BAR - NIGHT

CATHERINE
(trying to be brave)
...Did he like that?

CHLOE
He seemed to really like that, yes.

CATHERINE
Right.

Catherine unconsciously pours a packet of sugar onto the table and draws circles in it with her finger.

CHLOE
And I kept doing this lightly, in his pants, and he said, "I can't come, I can't come, I have to go back to work." But I moved my hand, I wouldn't stop, and then I bit his tongue, and just then he came, in my hand.

CATHERINE
(trying to be clinical)
...Then what?

CHLOE
Then he said he had to go. And he walked away.

Catherine absorbs this. A moment passes.

Catherine looks around at couples snuggling in corners. A man stares at her.

CATHERINE
...What were you wearing?

CHLOE
You know what my mother always told me?

CATHERINE
...What?

CHLOE

Never wear anything, never BUY any piece of clothing that you wouldn't wear to pick up your Lover in at the airport.

A moment of recognition from Catherine.

CATHERINE

Smart Mother.

CHLOE

She also gave me 473 dollars to leave home when I was fifteen. I never saw her or my brother again.

Catherine looks at Chloe. This Lost Soul. And she decides to open up.

CATHERINE

...My Son ran away.

A moment.

CATHERINE

With an older girl. One day she showed up at his school, and they ran off together.

CHLOE

...Is he gone?

CATHERINE

Metaphorically? Yes. But no. We found him...But, he'll probably never forgive me.

CHLOE

For what?

CATHERINE

...I...

(how to put it?)

Made sure she didn't contact him again. Then he lost it. He almost killed himself.

CHLOE
...But you were just protecting
him...

CATHERINE
(of course)
..He's my only Son.

Chloe sees the pain in Catherine's eyes and quickly tries to bandage it by pulling out a sexy flowering summer dress.

CHLOE
This is the dress I was wearing
when I met with your husband.

Catherine looks at the dress and dares to touch it. It is oddly alluring to do so.

Catherine looks up to the bar where a man runs his hand up his girlfriend's thigh. A sad lust fills Catherine's eyes, and she makes a big decision.

CATHERINE
I don't want to be rude.

CHLOE
You're not.

CATHERINE
I want you to be clean. I know you
are clean, but...

CHLOE
I can get tests.

CATHERINE
All of them.
(Starting to list the
tests)
HIV, STD'S...

CHLOE
(interrupting)
No problem.

CATHERINE
And show me the results.

A moment as the idea of Chloe sleeping with Catherine's husband starts to form between these two women:

CATHERINE

Then I want you to meet him again.
One last time.

Catherine looks into Chloe's eyes. Then walks out of the bar.

CLOSE ON: Chloe's hand reaches out and covers the envelope.

INT. MERCEDES - NIGHT

Catherine drives in the rain. Fast.

INT. MASTER BEDROOM - NIGHT

Catherine slips into her bedroom. David is already asleep. She drops her clothing to the floor of the closet without picking them up.

INT. SHOWER - MOMENTS LATER

Catherine moves the soap over her body, trying to suppress the images in her head:

Ellipse:

EXT. CATHERINE'S IMAGINATION, TRINITY PARK - DAY

Chloe's hand moves inside David's pants.

CLOSE ON David's mouth: the crease next to his mouth.

BACK TO:

INT. SHOWER - NIGHT

Catherine's eyes shoot open. She reaches to turn off the faucet, but then decides not to.

She pushes her hand down to her nether regions. It is immediately pleasurable.

She closes her eyes.

Ellipse:

EXT. CATHERINE'S IMAGINATION, TRINITY PARK - DAY

David and Chloe walk together to a shaded area of grass. David stands up against a tree, and Chloe presses her hand down his pants.

As the VIEW pulls out, Catherine can be seen behind another tree, watching.

SOUND OF CATHERINE'S QUICKENING ORGASMING BREATH IN THE OS.

BACK TO:

INT. SHOWER - NIGHT

Catherine, post-orgasm, breathes hard, her forehead against the tiles of the shower.

INT. MASTER BEDROOM - MOMENTS LATER

Catherine slips herself inside the sheets of the bed. Careful not to wake up David.

Her eyes stare at the ceiling in shame, disbelief, and a strange kind of satisfaction.

And then, the VIEW lands on David who faces away from Catherine, his EYES CLOSED.

EXT. CATHERINE'S HOUSE - EARLY MORNING

The sun rises on the house. Autumn colors popping.

EXT. MECHANIC - SAME MORNING

Catherine drops her car off at the Mechanic to get fixed.

EXT. STREET NEAR CAFE PUCCINI - LUNCH

With great purpose, Chloe, now dressed in more expensive and fancy clothing, walks across the street towards Cafe Puccini.

INT. GYNECOLOGIST'S OFFICE - AFTERNOON

Catherine and Eliza - the patient who has never orgasmed - consult.

ELIZA
I tried it with my fingers.

CATHERINE
And...?

ELIZA
Uhm. Not much. Not much.

CATHERINE
You gave up?

ELIZA
Not exactly, no...I took the advice from one of your pamphlets and I ordered a vibrator online.

CATHERINE
Good.

ELIZA
Well, that was a bit better. A lot better. I started to feel something. I felt it get very...

CATHERINE
Mmmm?

ELIZA
Very like, I couldn't take it, it was uncomfortable, like something was going to have to happen. And then I came.

CATHERINE
Good.

ELIZA
And I waited a minute. Another minute. And then I did it again. I came.

CATHERINE
That is progress.

ELIZA

So that night, I had a performance,
and during intermission, I went
into the bathroom and did it again.

CATHERINE

...Uh-huh.

ELIZA

And the next day I did it a few
more times. And now...I think I'm
addicted.

ON ELIZA: About to cry.

CUT TO:

INT. HALLWAY OF GYNECOLOGY OFFICE- SAME MOMENT

Chloe steps off the elevator and comes down the hallway.

INT. WAITING ROOM - MOMENTS LATER

Chloe enters the upscale office.

RECEPTIONIST

Can I help you?

CHLOE

I'm looking for Catherine.

RECEPTIONIST

Dr. Metzger is in with a patient.
When's your appointment?

CHLOE

I don't have one.

RECEPTIONIST

Would you like to make one?

CHLOE

No...I'll just wait. We're friends.

Chloe waits, looking at framed articles on the wall.

One of them is about mixing work and family. It features a picture of Catherine with her husband and Son. It strikes a chord of jealousy in Chloe that she tries to suppress.

Then, suddenly, Michael enters the office!

RECEPTIONIST
(noticing Michael)
Your Mom's still in with a patient.

Chloe immediately looks up: So, this is Catherine's Run-Away Son!

MICHAEL
I just need my Tux.

RECEPTIONIST
It's in her office. Exciting
recital tonight? Huh?

MICHAEL
(sullen)
...Yeah.

Without noticing Chloe, Michael sits a few seats away from her. He fiddles with a plastic medical sculpture of the female genitalia.

CHLOE
Your Mom is Dr. Metzger?

Michael looks up at Chloe who stares at him with an arresting look.

MICHAEL
...My Mother is your gynecologist?

Chloe giggles. Michael can't believe he made that joke to this gorgeous girl, and immediately puts the model of the female genitalia down.

CHLOE
You look like her.

MICHAEL
Me? I don't think so.

CHLOE
You have the same look in your
eyes.

I mean not the same color or shape.
But the look. And your lips too.

Michael goes bright red.

CHLOE
I'm Chloe Sweeney.

MICHAEL
(charmed and shy)
Michael. Metzger.

CHLOE
(noting the sheet music in
his hands)
Are you a musician?

Michael is embarrassed to admit his deepest passion, so
covers by throwing it away.

MICHAEL
It's just what you're supposed to
do I guess. Study music.

CHLOE
Is that what you do? I wish someone
had given me music lessons when I
was in high school. I love music.

MICHAEL
Classical?

CHLOE
Raised by Swans.

Michael doesn't get it.

CHLOE
You never heard them? The band?

MICHAEL
No.

CHLOE
You'd like them...

An ease and energy grow between them.

INT. GYNECOLOGY OFFICE - MOMENTS LATER

Catherine ushers Eliza out.

CATHERINE
(to Eliza)
Don't worry. Ok?

ELIZA
(wiping her last tear)
Thanks, Doctor.

INT. WAITING ROOM - CONTINUOUS

Eliza leaves as Catherine checks in with her Receptionist.

CATHERINE
(to the receptionist)
That's it for my appointments,
right?

RECEPTIONIST
Mannie's Motors called. He says
your car will be ready in the
morning.
(Prompting her to
remember)
Alicia called about lunch at two.

CATHERINE
Right.

RECEPTIONIST
And your son is here...

Catherine follows the Receptionist's gaze towards Michael.
But then her heart stops when she sees that Chloe is sitting
two seats down from him!

CHLOE
Hi, Doctor.

Catherine can't even speak.

Chloe hands a manila envelope to Catherine.

CHLOE
I brought you these. Full work up.

Catherine is mortified in front of her Son.

CATHERINE
Thanks for bringing them by.

CHLOE
Can I speak to you?

CATHERINE
I really can't. I'm jammed. Can you
call and make an...

Catherine realizes she must speak to Chloe, and beckons her
out to the hallway.

CATHERINE
Ok, but quickly.

INT. ELEVATOR HALLWAY - CONTINUOUS

Chloe meets Catherine next to the elevators.

CATHERINE
(reeling)
...That's my son...

CHLOE
I figured.

CATHERINE
...Ok.
(Trying to think straight
and not panic)
So, you didn't speak to him...

CHLOE
(without skipping a beat)
No. I came to tell you something
about this afternoon.

A moment. Chloe looks into Catherine's eyes, hooking her in,
in a way that only Chloe can do.

CHLOE
It's today.

CATHERINE
Today?

CHLOE
...After lunch.

Chloe jumps into a crowded elevator and the doors close.

Catherine takes this in, but realizes that Michael has come out and is standing at the door to the hall.

MICHAEL
You got my Tux?

CATHERINE
(trying to get her head
around everything)
Yeah. In my office.

Catherine walks back into her office and Michael follows.

INT. CATHERINE'S OFFICE - MOMENTS LATER

Catherine opens her closet and pulls out Michael's freshly dry-cleaned Tux.

MICHAEL
Thanks.

Catherine touches Michael's shoulder. He practically flinches.

CATHERINE
(trying to connect)
I'm excited.

MICHAEL
About what?

CATHERINE
Seeing you play. Again. It's been a
while...

Michael doesn't want to engage, and walks out of the office.

CATHERINE
(prompting him to say
something)
Thanks, Mom.

MICHAEL
(not turning around)
...You said it.

A tiny pierce in the tension between Mother and Son has been achieved.

INT. LAVISH RESTAURANT - SAME DAY

OVERHEAD SHOT: Catherine, Bimsy, and Alicia eat lunch together in a gorgeous old ballroom that has been remodeled into a restaurant.

Alicia and Bimsy talk.

ALICIA
(gossiping about a mutual friend)
...She said she would have left years ago if it weren't for the kids. That every night she tries to imagine her life seeing her kids only every other week. And she can't do it. So, she stays with him. At this point, she's just surviving.

The girls chatter as Catherine looks out a window onto a terrace where sexy younger men and women drink on an open veranda bar.

Catherine glances down at her watch.

2:00.

Her husband must be with Chloe now.

CUT TO:

INT. HOTEL ROOM - SAME MOMENT

*David looks through the sheer curtains out the window:
Apprehensive, excited.*

INT. LAVISH RESTAURANT - SAME AFTERNOON

Catherine, still looking out the window, notices a couple speaking intimately. It looks like an affair.

ELLIPSE:

INT. CATHERINE'S IMAGINATION - SAME MOMENT

David and Chloe's bodies are wet from sex. They glide over one another.

THE VIEW remains on Chloe's leg - The wound from her bike accident - David kisses her wound, and up to her nether regions.

The SOUND OF A VIBRATION in the os.

CUT BACK TO:

INT. LAVISH RESTAURANT - SAME AFTERNOON

Catherine's phone VIBRATES. She opens it and reads the following text:

ROOM 511.

Catherine's face goes RED.

ALICIA
(approaching)
What was that?

CATHERINE
...A Patient.

Bimsy looks Catherine up and down, noticing how much sexier she looks.

BIMSY
(eyes narrowing)
...What is going on with you?

CATHERINE
Nothing.

BIMSY

(friendly)

I can understand it. Especially with David missing flights, busy on the Speech Circuit...

CATHERINE

David is fine. We talked about that night. He missed his flight. You know him, he's not the most organized man on earth.

BIMSY

No. I'm talking about you.

Bimsy looks over at Alicia, prompting her.

ALICIA

...Who have you met?

CATHERINE

Me? Oh God, no. No.

BIMSY

You've got affair written all over you.

Catherine is having trouble hiding a certain excitement and anxiety that is growing in her.

ALICIA

Was that him on the phone? Did he just text you?

Catherine feels cornered. A moment.

CATHERINE

...It's crazy...

Is Catherine going to tell them?! Catherine really needs to, but realizes there is no way she can.

CATHERINE

I have a pregnant patient who panics every time she gets the slightest kick or cramp. She's terrified of becoming a mother. I've decided to sort of hold her hand through this.

Alicia and Bimsy stare at Catherine.

CATHERINE
I need to call her back...We're
finished here, right?

ALICIA
(incredulous)
...Uh-huh.

Catherine leaves. The two women eye her.

EXT. HOTEL - LATE AFTERNOON

In the distance, Catherine approaches the doors to a Hotel near The Park - A different and less fancy hotel than the Four Seasons. Leaves RUSTLE.

INT. ELEVATOR- MOMENTS LATER

Catherine rises up.

INT. HOTEL HALLWAY - MOMENTS LATER

Catherine walks down a green hallway.

She comes to Room 511. The door is closed, but not locked. She opens it.

INT. HOTEL ROOM - MOMENTS LATER

As Catherine enters, she sees that the bathroom door is open, and a shower is being taken.

She observes the white rumped-up bed and a room service cart with left-overs.

She sees in the mirror of the bathroom, part of Chloe's naked body getting out of the shower.

Catherine sits down on a chair. Flips through a Tourist Book.

Chloe exits the bathroom. She wears a white terry cloth robe and her hair is up in a nice towel.

There is a tension between the two women. How to begin?

Chloe starts to sit on the edge of the bed.

CATHERINE

Not there.

Chloe quickly sits back up.

CATHERINE

Sit in a chair.

Chloe does.

CATHERINE

Go on.

CHLOE

We met in the park again. But this time he didn't bring a sandwich. We checked in to this room. He turned on the News and pretended to be interested in it. I sat next to him, and he turned to me and kissed me. And he whispered, "Let's fuck."

A moment. Is Catherine going to be able to withstand this? She giggles out of embarrassment, sadness, fear and excitement.

CATHERINE

...Jesus.

CHLOE

Ok?

Catherine just stares at her, trying to stop her hands from shaking.

CHLOE

He couldn't get it up. We tried a few times. He was embarrassed, but I told him I didn't care at all. That I liked it. That it meant we could wait longer. He still was fully dressed, and I was naked at this point.

This is arousing to Catherine. And Chloe can tell.

CHLOE
Does this turn you on?

Catherine doesn't answer.

CHLOE
...He wanted to stay dressed. So he
sat down on that chair.

Chloe points to the chair that Catherine is sitting on.
Catherine suppresses a COUGH from the realization that she is
sitting on the chair that David sat on.

CHLOE
He told me to get between his legs.
I took him in my mouth, and he got
hard.

Chloe SNEEZES.

CATHERINE
Are you ok?

CHLOE
I might be coming down with
something.

CATHERINE
Have you seen a doctor?

CHLOE
No. It's nothing. I'm taking Zinc.

CATHERINE
Did he come in your mouth?

CHLOE
No, I pulled him out of my mouth. I
put a rubber on him. Straddled him.

Now Catherine realizes she is sitting in the chair they
fucked on.

CHLOE
He came almost immediately when he
entered me. I put my tits in his
face.

Catherine brings her hands up to her face, breathes in.

CATHERINE

Ok. Well.

Catherine puts an envelope of cash down. Chloe takes it and throws it in her bag.

CATHERINE

Do you want to count it?

CHLOE

That's ok.

Chloe goes into the walk-in closet and gets dressed.

Catherine LISTENS to Chloe's zippers, the rustle of her clothing. As she listens, she looks at the room service tray. She touches a used napkin.

Then, Catherine notices the white wine sitting on the room service tray.

CATHERINE

Did he order the wine? He doesn't usually drink white.

CHLOE

(exiting the closet,
finishing dressing)

I ordered it.

Chloe picks up a half glass of white wine and hands it to Catherine.

CHLOE

This one was mine.

Chloe'S POV: Catherine brings her lips to the glass, right next to Chloe's lipstick stain, and drinks.

There is a tension between the two women, but Catherine breaks it:

Catherine puts the glass down and starts to leave the room. Chloe following.

CATHERINE

Leave a tip. For the maid.

CHLOE

Right.

Catherine leaves the room, wracked with arousal, anger and confusion.

INT. ELEVATOR - MOMENTS LATER

Catherine and Chloe stand next to one another, in silence, looking at the numbers passing. Finally...

CATHERINE
Does the Zinc really work?

CHLOE
If you take it early enough, yeah.

The Elevator stops and a WOMAN WITH THREE POODLES gets on.

CATHERINE
(under her breath)
What kind of perfume is that?

CHLOE
It's lotion.

Chloe pulls it out of her bag, puts a little on her finger and rubs it on Catherine's arm. Then a bit on her neck. Catherine is confused and pulled in by Chloe's touch.

INT. LOBBY- MOMENTS LATER

Catherine and Chloe approach the glass doors to leave. Catherine stops.

CATHERINE
(direct to Chloe)
We used to do everything together, we couldn't stand to be apart for even a few hours. We would sit for one another outside appointments, loving those moments of waiting before we could finally, after an hour or so, touch each other's skin again, taste each other. I always loved his hands...He used to grab me everywhere. It used to be that way. I used to be younger.

A bizarre jealousy fills Chloe's eyes - Though she has become an expert at sex, she has not been one at love.

Catherine has to ask a question:

CATHERINE
Did he mention me?

CHLOE
...Yes.

CATHERINE
What did he say?

CHLOE
...That he loves his wife.

Catherine's breath catches.

CHLOE
Do you still love him?

CATHERINE
...I don't know.

CHLOE
There was one more thing...He said
it was the first time he's ever
done this.

CATHERINE
(quickly)
That's a line.

Catherine is flushed with the horrific realization that she may have made the whole thing happen. That she is fully responsible.

CATHERINE
Jesus. I don't know if I should be
relieved or simply go back upstairs
and hang myself from the shower
rod.

Catherine sits on a low arm chair. She puts her face in her hands, starting to cry.

CATHERINE
(under her breath)
Fuck.

Chloe squats down at Catherine's feet. She dares to reach out to Catherine's face. Then she lifts it. Looks deep into her eyes.

A moment.

Chloe KISSES CATHERINE ON THE LIPS.

Catherine is taken aback. Mainly because she likes it.

CATHERINE
I don't know what's happening...

Chloe touches Catherine's hand, moves to kiss her again.

CATHERINE
I can't.

And Catherine exits the hotel - Leaving Chloe alone.

INT. RECITAL HALL - SAME EVENING

Catherine enters through the back doors - out of breath and flustered. Her Son has already begun playing the piano.

MOMENTS LATER: Catherine makes her way past audience members to her seat next to her husband.

She avoids contact with David by focusing on the stage.

But David looks his wife for a very long beat. Something is off. He sees how far away she is. And concern flies across his eyes.

DAVID
Ok?

CATHERINE
..Uh-huh.

Catherine can't bring herself to look at her husband, and keeps her eyes on the stage, allowing her Son's music to fill her.

LATER:

Michael seems in his element, releasing to the music - This is where his strength comes out. His hair flies in his eyes as he climaxes the music in a very moving way.

A moment of quiet, and then the crowd APPLAUDS.

Michael bows and looks around the audience, searching for someone. Finally, he clasps eyes with his mother. And he allows his mother to be proud of him.

EXT. RECITAL HALL GARDENS - AFTER THE RECITAL

At the post-recital party, Catherine moves across the beautifully-lit garden towards her husband who is in an intense - and somewhat flirtatious - conversation with the Girl Behind the Bar.

David looks up, sees his wife coming, and quickly ends his conversation. Husband and wife come together, each holding a secret that hangs between them.

What will happen? Then:

DAVID
Congratulations.

What does that mean? Catherine isn't sure.

CATHERINE
...On?

DAVID
(real)
Your beautiful Son.

A significant moment.

DAVID
He's you.

An ease grows between them.

CATHERINE
(an intimacy)
He's you, you know that.

David reaches for Catherine's hand, laces his fingers through hers. She is taken aback by this warmth, as David brings her hand to his lips and kisses it.

He immediately senses something different about his wife.

DAVID
...What is that?

CATHERINE
What?

DAVID
...Are you wearing perfume?

Catherine realizes that her husband is smelling Chloe's lotion on her skin! It panics her.

CATHERINE
....It's lotion.

DAVID
(looking into her eyes)
I like it.

David touches Catherine's face, but she pulls away, devastated and confused that he is attracted to her because of Chloe's scent.

DAVID
What?

Catherine feels like she is going to burst into tears. Does she have the strength to confront him right now?

But the moment is broken when someone calls to David.

YOUNG CO-ED
Professor Metzger!

David turns to see a good-looking Student approach: And Catherine, overwhelmed by the night and her husband's betrayal, makes a decision - And slips away.

David turns to look for his wife, but she has vanished into the crowd.

EXT. RECITAL HALL - MOMENTS LATER

Catherine gets into a Cab.

INT. CATHERINE'S CAB - MOMENTS LATER

Catherine looks out the window, the city spinning in the reflections of her eyes.

INT. FOUR SEASONS HOTEL FRONT DESK - SAME NIGHT

The Desk Clerk drops a key in Catherine's palm.

INT. FOUR SEASONS BAR - MOMENTS LATER

Catherine walks into the bar, scans for Chloe, finds her.

Catherine walks up to Chloe and grabs her away from a Man she is talking to.

CHLOE

...Hold on.

CATHERINE

We're going.

And Catherine takes Chloe with her.

INT. HOTEL ROOM AT FOUR SEASONS - MOMENTS LATER

Catherine throws Chloe into the room. She rifles around in her purse, pulls out money, throws it on the table, and then approaches Chloe.

What is she going to do? It's not clear if she is going to kill her or absolutely molest her.

But Catherine rips Chloe's clothing off. Taking every shred off. Chloe allows it, until she is naked.

Catherine looks down at Chloe's beautiful body. She is so used to seeing women's bodies clinically, but now she sees Chloe's body as real, sensual - Something her husband possessed.

CATHERINE

How does he do it?

CHLOE

...What?

A moment.

CATHERINE

Touch you.

And Chloe gets it.

A moment, and Chloe takes Catherine's hand and puts it on her breast. Then down her body to her inner thigh.

But Catherine can't take it, and she pulls her hand away. She brings her fist into her chest like it has been violated. She sits on the edge of the bed and closes her eyes in utter sadness.

A moment. Then she feels Chloe's hand cover her eyes into blackness. Chloe kisses Catherine's head, then face, and kisses the tears from Catherine's face.

She moves to kiss Catherine's entire body, pressing her clothing to the side, removing them, as Catherine stares into the mirror, watching the whole thing happen: Allowing it to fill her.

Chloe whispers to Catherine:

CHLOE

This is how I touch you.

The two women start to make love, slithering all over one another, then pushing one another down hard, and possessing each other in the dark.

LATER:

Catherine is asleep, Chloe is asleep next to her.

SOUNDS FROM THE STREET WAFT IN: A GARBAGE TRUCK.

CLOSE ON A DOG'S MOUTH BARKING.

Catherine's eyes open. She slowly takes in the environment around her, Chloe's presence next to her: This sleeping naked girl wrapped in white sheets.

Catherine picks up her cell phone. Checks it. Puts it away. Then she feels Chloe's eyes on her, and turns towards her.

CATHERINE
I have to go home.

Chloe pulls Catherine into a kiss.

CHLOE
No.

CATHERINE
Friends have been contacted. Police
have been called. I've upset my
family.

CHLOE
Stay longer.

CATHERINE
My cell phone has ten messages. I
haven't dared listen. The last one
is from my Son.

The mention of Catherine's Son makes Chloe feel somehow
stung. But she has an idea:

CHLOE
Let me drop you off.

CUT TO:

INT. CAB - SAME LATE NIGHT

Chloe rests her head on Catherine's shoulder as the cab flies
through the city. Wind from the open window blasts
Catherine's face.

EXT. UPSCALE SUBURB - LATER

The Cab enters a wealthy suburb.

INT. CAB - SAME MOMENT

Catherine sees the familiar upscale homes. As she gets closer
to her husband, the transcendence of the evening seems more
and more appalling.

She is waking from a dream. Sobering up from a fantasy.

She decides to stop a block from her house.

CATHERINE
(to the Cabbie)
You can stop here.

CHLOE
Is this where you live?

CATHERINE
...A block from here.

CHLOE
Which one is your house?

Catherine is hesitant, but points to it.

Catherine hands money to the Cabbie.

CATHERINE
That's to drive her back home.

Catherine turns to Chloe. She makes a clear decision.

CATHERINE
...Please don't see my husband
again.

Chloe is taken aback by this remark, but tries to not appear so.

CHLOE
...Do you want to see me again?

CATHERINE
(difficult)
I don't know...We work in the same
neighborhood, don't we? So...

And Catherine starts to get out of the car.

Quickly, Chloe pulls something out of her bag. It is the silver and bone comb that we've seen before.

CHLOE
Here. I want you to have this.

CATHERINE
I told you. It's yours.

CHLOE

No, it was my mother's. I want you
to have it.

Catherine reaches her hand out to Chloe. Takes the comb.
Chloe's hand lingers on Catherine's. Her short red nails
touching Catherine's ivory skin.

CATHERINE

(getting slightly
concerned)

...You dropped it on the floor on
purpose?

CHLOE

I wanted to talk to you.

Catherine notices a light being turned on in her house.

CATHERINE

I have to go.

Catherine leaves.

On Chloe: Her wide eyes turn dead.

EXT. CATHERINE'S STREET - MOMENTS LATER

Catherine walks towards her house.

A Distant Dog Barks.

Catherine can sense that Chloe is watching her, and turns to
see that the Cab is still sitting there. Chloe is silhouetted
in the backseat, like a ghost-child being left.

Catherine waits a moment, and the Cab finally pulls away down
the street.

Catherine takes a deep breath of courage and continues to her
house: The Walk of Shame.

EXT. CATHERINE'S HOUSE - MOMENTS LATER

The VIEW creeps through the trees and up the facade of the
house to find Michael standing at his bedroom window.

From Michael's computer plays the ethereal and spooky music of Raised by Swans - THE BAND THAT CHLOE WAS LISTENING TO IN THE PARK.

MICHAEL'S POV: Catherine approaches the front door.

INT. KITCHEN - MOMENTS LATER

David, up all night, sits at the kitchen table. Catherine stands at the door: A Still Life of Betrayal.

Then:

DAVID
...Who is it?

Catherine takes a moment. They've both slept with Chloe, so how guilty should she be?

DAVID
How long?

Catherine decides to play the game.

CATHERINE
...Two weeks.

A moment.

DAVID
...Are you in love?

CATHERINE
If I were, would it make a difference?

DAVID
...Who the fuck is he?

CATHERINE
You can't admit it, can you!?

DAVID
Admit what?!!

CATHERINE
You flirt with every single female and Service Professional you come into contact with!

I don't know if you're kissing
them, flirting with them, or
fucking them all!

DAVID
I'm not having an affair!

A moment as these words ECHO through the family house.

CUT TO:

INT. UPSTAIRS HALLWAY - SAME MOMENT

Michael, having left his room, stands at the top of the
stairs, listening to this upsetting fight.

CUT BACK TO:

INT. KITCHEN - SAME MOMENT

David storms out of the room. Catherine reaches out for him,
but he shakes her off.

Catherine grabs him again. And David throws her to the
ground! Much harder than he had intended.

MICHAEL
(os)
Stop it.

David looks up and sees that his Son has entered the room.

CATHERINE
(to Michael)
Go to your room.

MICHAEL
(incredulous)
You're telling me to go to my room?

CATHERINE
Leave us alone for a minute.

MICHAEL
You can't control me. You can't
control Dad. You can't even control
yourself.

DAVID

That's enough, Michael!

MICHAEL

You want me to run away again?! You want to squeeze the life out of me and push everybody out of my life? To cover for the fact that you are so fucked up you don't even have a relationship with your husband any more? I can't wait to get the fuck out of here!

Catherine has had it.

CATHERINE

(calmly and frighteningly)

Yes. Let's all run away. Let's get as far away from one another as we possibly can.

Catherine walks out of the room. THE VIEW follows her down a back hallway, into the rear of the house, where she enters...

INT. GUEST ROOM - CONTINUOUS

...The Guest Room.

Catherine SLAMS the door shut and stares into the darkness at the mustiness of the single bed with it's out-dated gold bedspread.

She takes a breath of air, trying to stop herself from completely breaking down.

On instinct, she walks to the window, puts her palm up to the glass, looking out into the tangle of trees and bushes. Her eyes growing wild and Un-tethered.

EXT. CATHERINE'S HOUSE - LATER, DAWN

Establish.

The red dawn envelopes the house and the trees like a virus. A single Mockingbird sings.

INT. CATHERINE'S MASTER BEDROOM - EARLY MORNING

David sits on the edge of the bed. He is still dressed. He never went to sleep. He holds his cell phone in his hands, poised to use it. About to make a big decision.

INT. MICHAEL ROOM - SAME EARLY MORNING

Michael is asleep on top of his bed. HE DOES NOT HEAR THE FLOORBOARDS CREAK OUTSIDE HIS ROOM as his father leaves the house.

EXT. CATHERINE'S HOUSE - MOMENTS LATER

David leaves his house and drives away.

EXT. STREET - LATER SAME MORNING- ESTABLISH

Catherine's medical building sits on one side of the street, while the Four Seasons Hotel sits on the other. Cars pass through the street between them.

INT. CATHERINE'S OFFICE - LATER SAME MORNING

Catherine runs into her office: Late.

A room full of patients and a hassled Receptionist wait for her.

CATHERINE

(lying)

I was held up at the hospital. I'll
be just one minute.

Catherine charges into her office, followed by her Nurse.

INT. CATHERINE'S OFFICE - MOMENTS LATER

Catherine puts on her Doctor's Coat while her Nurse tries to prep her.

NURSE

...Are you ok?

CATHERINE

(no)

Yeah...

NURSE

I went ahead and saw Mrs. Beatrice:
She's concerned about her hormone
therapy. Mrs. Carmicle has a Yeast
Infection again. And these came in
for you.

The Nurse places several slips of paper down. They are all
calls from Chloe. Catherine clenches her jaw in concern.

CATHERINE

I'll be right there.

Catherine turns to her computer which has a screensaver of
her family together on the beach. She swipes her finger
across the mouse and the image vanishes. Then she hits E mail
and scrolls down her Inbox. She finds an e mail from CHLOE.

She OPENS the e mail. And slowly, a photograph of Chloe
unfurls itself onto her screen.

Catherine turns to see her Nurse still standing there,
watching.

Her Nurse leaves.

Catherine immediately dials her phone.

CHLOE

(through the phone)

This is Chloe.

CATHERINE

Where are you?

CHLOE

(through the phone)

In your waiting room. Didn't you
see me when you came in?

Catherine immediately goes to the waiting room.

INT. WAITING ROOM - CONTINUOUS

Indeed, Chloe is sitting in the waiting room.

CATHERINE

Come in.

Chloe goes into Catherine's office.

INT. CATHERINE'S OFFICE - MOMENTS LATER

Catherine locks her door and turns to Chloe who hands her a bouquet of beautiful flowers.

CHLOE

Smell them.

CATHERINE

What are you doing?

CHLOE

...I'm sorry.

CATHERINE

No. I'm sorry.

A moment.

CATHERINE

You are amazing. Amazing. You're so beautiful.

Chloe is caught. This is exactly what she wants to hear.

CATHERINE

But. We've taken this as far as I want it to go.

Chloe approaches Catherine.

CHLOE

I liked it. You. Last night.

CATHERINE

I liked it too. I can't say that I didn't.

CHLOE

I don't want it to be over. And I don't think you do either.

Chloe moves to kiss Catherine, but Catherine slinks away.

CATHERINE
(grabbing her check book)
Do you want money?

CHLOE
It's not about money.

CATHERINE
You accepted money from me, when
did it become not about money?

Catherine quickly hands her a check.

CATHERINE
This should take care of
everything. And you.

Chloe looks at the check. It's a lot of money. It makes her nervous because it means Catherine is serious about ending this.

CHLOE
(panicked)
Last night wasn't business for me.
You know that. It was real. I
smelled you. I touched you...

Catherine does not want to hear this.

CATHERINE
How do I make this clear? The
business transaction, which is what
this was, is over. Now please get
out.

Catherine coldly ushers Chloe out the door, and calls in her first patient.

Chloe is left in the waiting room. Her eyes, which are full of hurt, turn to rage.

But she is quickly calmed as her eye catches the framed picture of Catherine and her family; she stares at the image of Michael.

EXT. MICHAEL'S HIGH SCHOOL CAMPUS - SAME AFTERNOON

Michael finishes playing a game of lacrosse. As the Team runs off the field, Michael stops at the chain link fence that skirts the adjoining field. Through the fence, he watches his ex-girlfriend, Anna, play Field Hockey.

CHLOE

(os)

Hey.

Michael's eyes widen. He can almost FEEL Chloe at his neck. He turns and looks at her. Immediately brightening - but nervous.

MICHAEL

Hi.

Chloe slips a slim package into Michael's school bag. Michael is oddly aroused and confused by this move.

CHLOE

I bought you the CD, the one we
were talking about...Raised by
Swans.

Michael can't help but smile and laugh a little.

CHLOE

What?

MICHAEL

(coming clean)

I downloaded all their albums
already.

CHLOE

But you didn't download the case,
the art, the CD that you can keep
forever and hold in your hands.

MICHAEL

...No, I didn't.

Chloe lights a cigarette, takes a puff. Then starts to back up, holding her cigarette out to Michael. This forces Michael to follow her. He grabs the cigarette and puffs it. Then out of the blue, Chloe says:

CHLOE
I hate Facebook.

Michael can't help but giggle.

MICHAEL
Why?

CHLOE
Nothing is private. Nothing is
real. Like this. Meeting you at
school. At the fence. Next to the
field hockey game. With your school
bag. Do you have a page?

MICHAEL
(denying)
No.
(Admitting)
Yeah. I mean yeah...I do.

CHLOE
I know. I saw it. Nice picture.

MICHAEL
I don't photograph well.

CHLOE
I like the picture of your mother.

MICHAEL
There's no picture of my mother...

CHLOE
Isn't that her in the background
when you're getting that award?

MICHAEL
But she's out of focus.

Chloe looks deeply into Michael's eyes.

CHLOE
I notice everything.

Then:

CHLOE
See ya.

And she walks away. Michael watches her vanish. His eyes are at once aroused and haunted by her.

EXT. CATHERINE'S HOUSE - EARLY EVENING

LONG SHOT: Dusk's red fingers creep into the landscape of Catherine's house.

INT. FRONT HALL OF CATHERINE'S HOUSE - SAME EARLY EVENING

Catherine, having just come home, stands in her empty front hall. Red shadows cross the floor.

CATHERINE

...David?

But he's not home. She feels like a stranger in her own house: Something's off.

All she hears is SPOOKY AND ETHERIAL music coming from upstairs in Michael's room (It is the music Chloe gave him).

For Catherine, something about the music seems familiar, but she can't pinpoint it. She climbs the stairs, approaching Michael's door.

INT. HALL OUTSIDE MICHAEL'S ROOM - CONTINUOUS

Catherine stands outside Michael's room, when she HALLUCINATES THE SOUND OF CHLOE'S VOICE HUMMING the tune from the park. She realizes it is the same music that is coming out of Michael's room!

Then Catherine throws Michael's door open! But nobody is there. Only the music.

SUDDENLY, a hand touches Catherine's shoulder from behind!

Catherine practically jumps through the roof. She turns to see - It is her Son.

CATHERINE

Jesus.

Catherine walks into his room and turns down the music.

CATHERINE
Where did you get this music?

MICHAEL
(lying)
...From the store...

CATHERINE
Did you speak to that girl?

MICHAEL
(feigning ignorance)
What girl?

CATHERINE
In my office.

MICHAEL
I don't know what you're talking
about.

Catherine looks around for Chloe.

CATHERINE
Is she here?

Catherine starts to ransack Michael's room, throwing things
all over the place, upsetting his privacy.

CATHERINE
Where is she?!

MICHAEL
Are you fucking insane? Stop it!
Stop fucking with my life!

Catherine stops. Realizes she IS acting insane. Just at that
moment, she receives a TEXT from Chloe!

It says:

I JUST LEFT HIM.

Catherine's heart stops. She is about to lose her mind as she
backs out of her Son's room.

CATHERINE
I don't know...I don't know
anymore...

Catherine wanders towards her bedroom. Then she turns to her Son.

CATHERINE
...I'm sorry.

And she disappears into her room.

INT. CATHERINE'S BEDROOM - CONTINUOUS

Catherine locks her door, opens the glass doors to her balcony and steps out. She needs to get air before she explodes. She leans over, trying to get her bearings, then dials Chloe on her cell.

CUT TO:

INT. CORNER SEAT, FOUR SEASONS HOTEL BAR - SAME MOMENT

Chloe, waiting for the call, is relieved to hear from Catherine.

CHLOE
This is Chloe.

CATHERINE
(through the phone)
I told you not to call my husband.

CHLOE
(through the phone)
I didn't call him. HE called ME.

CUT BACK TO:

EXT. CATHERINE'S BALCONY - SAME MOMENT

All the color drains out of Catherine's face.

CHLOE
(from the phone)
I would have never contacted him myself, but when he called me, I don't know, it didn't seem like he was calling for sex. It was emotional this time. There was something he said...

A suspended moment. Will Catherine bite on this?

CATHERINE

What?

CUT TO:

INT. CORNER SEAT, FOUR SEASONS HOTEL BAR - SAME MOMENT

CLOSE ON CHLOE'S LIPS:

CHLOE

He said that when he touches you,
it feels like he's cheating on me.

Chloe can hear NOTHING from Catherine.

CHLOE

...Catherine...?

CUT TO:

EXT. CATHERINE'S BALCONY - SAME MOMENT

Catherine, white as a sheet, looks over the edge of the
balcony: Vertigo and panic.

CHLOE

(through the phone)
...Do you want me to tell you
more...?

Catherine's mind races with a plan that fills her with fear.

CATHERINE

Meet me at six thirty. Cafe
Puccini.

CUT TO:

INT. CORNER SEAT, FOUR SEASONS HOTEL BAR - SAME MOMENT

Upon hearing this, Chloe's eyes will with light.

She looks down at the pulsing numbers on her cell, indicating
that Catherine has hung up. She glances up at the door, ready
to go.

EXT. CAFE PUCCINI - SAME EVENING

Couples and friends meet and drink.

Catherine approaches and enters.

INT. CAFE PUCCINI - MOMENTS LATER

Catherine sips a Cognac, waiting. She checks the entrance.

Catherine's POV: A throng of Tourists enter.

ANGLE BACK ON CATHERINE: A moment.

Catherine's POV: An Older Man and Younger Woman enter.

ANGLE BACK ON CATHERINE:

CATHERINE'S POV: **DAVID ENTERS!**

This is the first time David has seen his wife since last night when they fought. So it is very loaded for him.

DAVID
(approaching)
What's going on. I rushed over.

CATHERINE
(deflecting the question)
You want to order?

DAVID
(harried)
I'm Chairing Orals at 8.

CATHERINE
This won't take long...

DAVID
(to the waiter)
Coffee.

CATHERINE
I'm having Cognac.

DAVID
(to the waiter)
And a Hennessy.

David turns to Catherine.

DAVID
(angry)
What is it?

CATHERINE
I wanted to give us a chance to lay
things out straight. I wanted us to
tell each other everything. The
truth.

David takes a deep breath of discomfort. He's not up for
this.

CATHERINE
(straight)
Is there something you want to tell
me?

DAVID
ME?

CATHERINE
Just tell me.

DAVID
...About New York?

CATHERINE
Ok.

David decides to come clean.

DAVID
I lied.

This admission makes Catherine sick, but she stays strong.

DAVID
(cards on the table)
I didn't want to have a birthday, I
didn't want to be one year closer
to retirement. So, I stayed. I had
a drink. I had three.

CATHERINE
You mean you stayed to have a drink
with Miranda.

David is Caught.

CATHERINE
(off his look)
You did.

DAVID
...You listened to my messages.

CATHERINE
What did you do with her?

DAVID
Now you're spying on me?!

CATHERINE
I plan your party for months, I secretly contact each and every one of our friends, I order hundreds of dollars worth of flowers, a caterer, a cake. I act like some superhuman housewife, and you're screwing an eighteen year old. I'm such a fucking idiot.

DAVID
I didn't screw her. I flirted with her.

CATHERINE
You are so full of shit.

A CREAK AT THE DOOR AGAIN! Catherine looks up.

Catherine's POV:

CHLOE ENTERS!

Chloe looks for Catherine, and spots her. And then:

Chloe sees David!

Chloe is a deer caught in the headlights.

Catherine looks straight at David to see his reaction, but:

From the look on David's face, Catherine can clearly see that her husband does not even know Chloe!

DAVID
(off his wife's look)
What?

Catherine is stunned.

DAVID
(to Catherine)
What? What?!

Catherine is relieved. Her husband does not know Chloe! An odd embarrassment overtakes her as the entire truth comes clear to her.

ANGLE ON: Panicked, Chloe runs out of the cafe.

DAVID
Who was that girl?

Catherine watches Chloe run out as it all sinks in.

CATHERINE
...Nobody. She was nobody.

EXT. CAFE PUCCINI - SAME MOMENT

Chloe runs away from the bar: Sadness and betrayal rising in her eyes.

EXT. CAFE PUCCINI - SAME MOMENT

Catherine looks straight at David.

CATHERINE
It's over.

It sits in the air. David is nonplussed.

DAVID
That's it?

CATHERINE
Yes.

DAVID
You came to put the cards on the table, but I'm the only one that's admitted anything.

CATHERINE

It's hard to explain. It was so strange and unexpected. But it's over now.

DAVID

And I'm supposed to be happy about that? I'm supposed to be happy that you had your little mid-life crisis fling?

CATHERINE

It wasn't a fling.

DAVID

Jesus, Catherine, how many times have I been tempted to kiss another woman, to kiss a student, to sleep with other people to get through hard times between us. How many times have I actually been propositioned, and I never did it, not once.

CATHERINE

But you wanted to!

DAVID

I'm human! Can you say you've been any different?

CATHERINE

Yes! I've never wanted to be with anybody else.

DAVID

You're lying!

His VOICE reverberates in the Cafe. Some Patrons look over.

Indeed, Catherine IS lying. And her face betrays it.

DAVID

(pissed)

You took me from work, you made me come all the way down here to be honest with each other. And you're telling me nothing. I've fucking had it with you.

David walks out. And, frightened, Catherine quickly throws money down and follows her husband.

EXT. CAFE PUCCINI - MOMENTS LATER

Catherine leaves the Cafe, scans the street for David, then sees him hailing a cab.

She runs over as he is opening the door.

CATHERINE

David...

David turns to his wife.

CATHERINE

Listen to me. I'll tell you.

David can see that his wife is going to tell him what happened.

David turns to the Cabbie.

DAVID

Forget it. Thanks anyway.

Pissed, the Cab drives away quickly.

David and Catherine stand in the middle of foot traffic, their entire relationship hanging on a thread.

CATHERINE

(coming clean)

She told me her name was Chloe.

David can't quite believe his ears.

DAVID

...A woman?

CATHERINE

She was a girl.

A moment.

CATHERINE

I asked her to do something. To tempt you.

To see what you were doing. I
thought you were cheating on me.

DAVID
(losing patience)
Jesus fucking Christ, I'm not
cheating! I told you.

CATHERINE
She said she slept with you.

DAVID
This is ridiculous.

CATHERINE
But she didn't. She lied. She took
my money. She played me. She told
me about sex with you. I would meet
up with her, and she would tell me
every detail.

Catherine looks at David's beautiful face.

CATHERINE
You become more beautiful with
every year. Every gray hair, every
line. Everything that happens to
you makes you so much more
desirable. And I feel like if you
were to blow on me, I'd vanish, I'd
disappear. I've felt so invisible.
So old.

David looks at his wife. He can't help but be moved, and in a
weird way, attracted.

David looks away: Catherine is terrified that she has lost
him.

Then, David can't help but ask:

DAVID
...What did she say?

CATHERINE
What do you mean?

DAVID
What did she say she did?

A moment.

DAVID
...With me.

CATHERINE
(realizing he wants her to
tell him)
...Oh.

A moment.

CATHERINE
She said the first time she met you
was in the park...

Catherine looks across the street at Trinity Park.

CUT TO:

INT. TRINITY PARK - SAME EVENING

Now Catherine and David are in the trees, and Catherine tells her husband what Chloe said.

CATHERINE
The two of you were behind a tree.
You could hear people in the
distance, and you were pretty sure
nobody could see you...

Catherine looks at her husband. Is he ready to hear this? Is she ready to say this?

CATHERINE
She pushed her hand down inside
your pants.

David stares at Catherine.

CATHERINE
She touched you lightly....

Catherine looks down. She can feel an energy growing between her and her husband: Something she hasn't felt in years - an opening of their hearts and sexuality.

But there is something she has to confess.

She looks at her husband.

CATHERINE

I slept with her.

It sits in the air between the couple. Will it push David over the edge and away from his wife? Or will this confession save their marriage?

CATHERINE

You and I used to make love three times a day. Then every day. Then once a week. And then we had a child. We had life and work, we were best friends, and then I didn't know how to go from your best friend to your lover.

DAVID

(bald)

You stopped touching me.

CATHERINE

I couldn't look at myself. I didn't know who I was. I think I'm nineteen, and then I look in the mirror, and I'm this person who doesn't know how to seduce you.

Catherine has started to cry, and David takes her cheeks in his hands, looks at her lovely face. Catherine raises her eyes to him, and they kiss. Beautifully.

EXT. CATHERINE'S HOUSE - SAME NIGHT

OVERHEAD WIDE SHOT: Catherine's house, surrounded by trees.

INT. MUSIC ROOM AT CATHERINE'S HOUSE - SAME MOMENT

Michael's eyes are closed as he plays the piano, interpreting and finding the keys to replay the MUSIC THAT CHLOE GAVE HIM.

The VIEW pushes towards the window until it is revealed that outside, Chloe stands in the trees. Her eyes are closed, allowing Michael's music to caress her.

Then Michael stops playing because he senses something is outside.

EXT. CATHERINE'S HOUSE - SAME MOMENT

CLOSE ON: Chloe's eyes SNAP open.

ANGLE ON: Michael opens the front door and looks out into the darkness of the trees.

MICHAEL'S POV: Like a white and beautiful phantom, Chloe emerges from the darkness of the woods, approaching Michael.

Michael is wide-eyed, stunned, paralyzed.

MOMENTS LATER:

Catherine's front door closes, and Chloe and Michael are no longer outside. Michael has, presumably, let Chloe in the house.

INT. CATHERINE'S FRONT HALL - SAME MOMENT

Michael and Chloe stand face to face.

CHLOE

...Tell me about running away.

Michael isn't sure how to answer.

CHLOE

I'll keep your secret.

MICHAEL

I fell in love.

CHLOE

(jealous)

With who?

MICHAEL

She was 24, and I was only 16.

Chloe keeps her gaze steady on Michael. He is both aroused and terrified by her attention. But he likes telling her the truth of what happened.

MICHAEL

We went away together. Moved in together. She was ... amazing.

CHLOE

And?

MICHAEL

My mother found us. Got a hold of her. Told her if she didn't stop seeing me, she'd call the police... And so, she left me. She was too afraid to even talk to me on the phone. And I lost it. Completely. I hated her.

CHLOE

Your girlfriend?

MICHAEL

(straight)

My mother.

Chloe and Michael look into one another's eyes as if their vengeance against Catherine is a subconscious erotic pull between the two of them.

CHLOE

She has a way of betraying people.

A moment.

CHLOE

(imp)

Can I see your room?

And Chloe goes up the stairs.

A Moment, and Michael follows.

INT. UPSTAIRS HALLWAY - MOMENTS LATER

Michael trails Chloe, but she walks right past his room.

Chloe looks back towards Michael, then slips into Michael's parents' bedroom like an inviting phantom. Michael hesitates, then follows.

INT. CATHERINE'S BEDROOM - CONTINUOUS

Chloe stands in the middle of Catherine's bedroom, taking in every detail. She can almost smell Catherine - Seeing the family and relationship history.

Michael appears at the doorway.

MICHAEL

What are you doing?

Chloe unbuttons her dress, drops it to the carpet, and slips inside the bed.

Michael is floored. Not sure if he should jump in, or run like hell.

Chloe reaches her hand out to Catherine's night stand. She grabs Catherine's lip balm and slowly moves it across her lips.

MICHAEL

(watching her)

You're crazy.

Chloe sticks her hand in Catharine's drawer and finds the comb that Chloe gave Catherine.

Chloe puts the comb into her hair, then looks up at Michael who is paralyzed.

CHLOE

I want to tell you everything.

She opens the covers to reveal her breasts in the light of the moon.

CLOSE ON: Michael takes a deep breath. His eyes fill with tears of excitement, lust and a strange kind of love.

EXT. TRINITY PARK - NIGHT

Catherine and David are face to face, breathing very hard. Are they having sex?

No, they have just made incredible love, and are hooked into each other's eyes, devouring one another with their gaze.

But they HEAR VOICES approaching through the trees!

Catherine and David scramble for their clothes, trying to get them on as quickly as they can.

CATHERINE
(can't find them)
...My underwear...!

David throws them at Catherine. She throws his pants at her husband.

Then a quiet group of Intellectuals walk by as David and Catherine freeze, widening their eyes at one another, trying to act nonchalant.

EXT. STREET NEXT TO TRINITY PARK - MOMENTS LATER

David jumps into a Cab. He kisses his wife.

DAVID
I'm really late, but let me drop
you off at home.

CATHERINE
I feel like walking...

A moment between the two of them, and the Cab drives away.

Catherine watches it disappear, and then walks, in the post-coitus glow, down the street, part of the night.

INT. CATHERINE'S BEDROOM - SAME NIGHT

Wind from the open balcony doors billows the soft white curtains as Michael and Chloe - in real time - try to take Michael's clothing off and kiss each other at the same time.

Then Michael and Chloe look at one another as if they are each regarding a feast. What on earth to do first?

Michael dares to kiss Chloe's breast. It is sweet. He sucks her nipple. She allows it.

Then he reaches his hand down and puts his fingers inside of her. Her eyes smile as he awkwardly fingers her. And then, in the OS, Chloe grabs Michael's cock. He practically nuts.

Chloe slowly pulls Michael inside of her; he feels like he is discovering the world for the first time. He fucks her in the Missionary Position, looking into Chloe's eyes.

CHLOE
(whispering)
Rub me with your fingers.

Michael touches her at the same time, trying to make her come. She helps him, and to his great amazement, with their lips touching one another, Chloe comes!

And instantaneously, Michael comes right afterwards, staring into Chloe's eyes, showing his most vulnerable self.

A moment passes.

And then Michael can't help but giggle out of embarrassment and joy. He lies back down on the bed, and Chloe climbs on top of him, kissing his face over and over again. He is in heaven.

EXT. CATHERINE'S HOUSE - LATER SAME NIGHT

CLOSE ON: The interior of the front lock of Catherine's house.

A key goes into the lock, and turns.

INT. STAIRWELL - MOMENTS LATER

OVERHEAD SHOT: Catherine climbs the stairs.

INT. UPSTAIRS HALLWAY - MOMENTS LATER

Catherine walks by Michael's bedroom, then approaches her own bedroom down the long shadowy hallway.

INT. CATHERINE'S BEDROOM - MOMENTS LATER

Catherine enters her room. At first she does not notice anything is different. She puts her bag down, goes into her walk-in closet, starts to undress.

Walks back out into her room and sees someone in her bed!

Catherine steps back.

CATHERINE
...David...?

Then, as Catherine's eyes become adjusted, she sees that Michael is in her bed!

CATHERINE
...Michael.

Michael opens his eyes.

MICHAEL
...Shit.

Michael pulls the covers up, inadvertently slipping them off of CHLOE WHO IS IN BED WITH HIM!

Catherine has seen a ghost.

CATHERINE
(to Chloe: she can barely
speak)
What are you doing?

A moment.

CATHERINE
Michael, go to your room.

MICHAEL
Mom, I'm eighteen. You can't send
me to my...

CATHERINE
NOW!

Michael backs up. He has never seen his mother this furious.

MICHAEL
(to Chloe)
Come with me.

CATHERINE
She's staying here.

MICHAEL
No she's not.

CATHERINE
Michael, get out of here, right
now.

Michael grabs Chloe's hand.

MICHAEL
Come on!

CATHERINE
(to Chloe)
You know why I paid you? You know
why everybody pays you?!

MICHAEL
Mom, shut up!

CATHERINE
We pay you to go away. Go away!

Catherine cuts right through the shit.

CATHERINE
(to Michael)
She's a whore.

MICHAEL
(don't be ridiculous)
Fuck you.

CATHERINE
You don't get it.

MICHAEL
I'm in love with her. This isn't
about you. It's my life!

Catherine knows she can't win with her son. She turns to
Chloe.

CATHERINE
Is this what you do, go around and
destroy people's lives?

CHLOE
I love you.

Catherine slaps Chloe. Michael is shocked and confused.

CATHERINE
(to Chloe)
WHAT DO YOU WANT?!

CHLOE
You thought you could buy me and
I'd go away. Just hand me money and
I'd run away and take care of
myself.

CATHERINE
(Desperate, to her son)
Please, get out of here.

MICHAEL
What's going on...?

Crying, Catherine is forced to shove Michael out of the room.
She closes the door and locks it.

CATHERINE
...I don't want you near my son. Do
you understand?

CHLOE
He's not yours. None of us are.
Your husband isn't yours to
manipulate. And I'm not yours
either.

CUT TO:

INT. OUTSIDE CATHERINE'S ROOM - SAME MOMENT

Michael's face is flat against the door, hearing this
nightmare unfold.

CUT BACK TO:

INT. CATHERINE'S BEDROOM - SAME MOMENT

CATHERINE
How much money do you want?

CHLOE
For what?

CATHERINE
TO STOP THIS!

CHLOE
YOU started this.

And Chloe pulls her knife out.

CUT TO:

INT. UNIVERSITY EXAMINATION ROOM - SAME NIGHT

David, sitting on a Jury, listens to a Graduate Student do his Orals.

But David is distracted. Though he can't possibly know what's happening at his house, he feels an overpowering desire to be home with his wife.

CUT BACK TO:

INT. CATHERINE'S BEDROOM - SAME MOMENT

Chloe backs Catherine up with her knife.

CHLOE
You trusted me with your husband.
You trusted me to take care of you.
You hand-chose me. How many mothers
can say they did that?

Catherine fights for her life, grabbing Chloe's wrist, trying to take the knife away; but she only ends up cutting her own hand. Catherine screams!

CLOSE ON: The doorknob jiggles: Michael is trying to get in.

Catherine backs up against the wall, holding her bloodied hand to her chest.

CATHERINE
(scared to death)
Please leave me alone. I'm sorry I
I hurt you.

And Catherine says the only thing she has left to say...

CATHERINE
...You're beautiful. You're
amazing. You really are...

CHLOE
Then kiss me.

Catherine knows that if she does not kiss Chloe, that Chloe might kill her.

So, Catherine does what she does not want to do. Despite the fact that Chloe is still holding a knife, Catherine approaches her, brings her lips to Chloe's, and - **Quivering, Catherine kisses Chloe!**

Just at that moment, Michael pushes down the door!

Seeing his mother and Chloe kissing, he completely loses it and rams Chloe off of his mother - Through the open door to the balcony, breaking the railing and pushing Chloe right over the edge to her death!

Catherine SCREAMS! And runs forward to look over the railing.

CLOSE ON CATHERINE: Her devastated expression betrays the tragedy that she sees below her: Chloe, dead in the os.

Catherine turns to her trembling Son who is backing up - Stunned, weeping, ruined.

Catherine is impossibly moved by her Boy, realizing all that she has done to inadvertently hurt him. She approaches him, and Michael looks straight at his mother with utterly vulnerable eyes.

CHLOE
(vo)
They say that in your dreams, you
never die...

And Catherine dares to carefully reach out to Michael. But before she knows what has happened, her Son throws himself into her arms, holding on to his Mother - as if to push himself back inside her womb and repair their relationship forever.

EXT. CATHERINE'S HOUSE - SAME NIGHT

LONG SHOT: David gets out of a Cab and walks towards his house. As he get closer, his pace quickens as he sees Chloe's dead body is the os!

CLOSE ON: Chloe's open and dead eyes, looking shocked and soulless.

CLOSE ON: David's face as he takes in this nightmare. He immediately looks up at the balcony of his bedroom. Then he runs into his house.

INT. CATHERINE'S MASTER BEDROOM - MOMENTS LATER

David runs in to see his Wife holding their Weeping Son. Blood from her hands stains them.

DAVID
(almost no voice)
What happened...?

CATHERINE
...We're ok, we're ok...

David's eye moves across the jumbled sheets of the bed to the open balcony. He tries to quickly construct, in his mind, what must have happened; and upon instinct, he moves immediately towards the hall phone.

He picks up the land line and dials.

An Operator answers on 911.

David hesitates, not sure how to word this.

He looks down the hallway that holds the family portraits, making a move that will forever seal this secret within the tapestry of his family, and save them:

DAVID
(into the phone)
I'm calling to report a suicide...
(coming up with more of a
cover up)
There was an intruder. A girl.

I think she came into our house to
find something, to rob us, she hurt
my wife...

And his VOICE fades from our ears as we:

DISSOLVE TO:

EXT. TRINITY PARK - DAY

Tableaux Vivant: This is the location of Chloe's narration of
kissing David. The towering trees wave in the wind and the
leaves RUSTLE. Nobody is there, except that which we might
imagine....

INT. HOTEL ROOM - DAY

Tableaux Vivant: This is the location where Chloe said she
had sex with David.

CHLOE

(vo)

..When I was alive, part of what I
did was to become invisible. To
crawl inside your deepest dreams,
fears, hopes, and obsessions. To
recite to you your own story, even
if you didn't know it yourself...

INT. CATHERINE'S BEDROOM - **SIX MONTHS LATER**

David walks into his bedroom which, months after Chloe's
death, is now peopled with guests at a Graduation Party for
their Son.

David looks across the room at his wife who is in a
conversation. He and Catherine exchange a look that is at
once loving and haunted: A secret lies between them.

CHLOE

(vo)

And in this way, I could breathe
life into you. And make you Alive.

Catherine looks out on the balcony where her Son, Michael,
wears a graduation gown. He stands at the edge of a group of
kids his own age - Looking up at the sky with eyes that have
matured.

CHLOE

(vo)

When I was alive, and I had
completed my task, I was folded up
and forgotten.

MICHAEL'S POV: THE BLUE SKY with clouds racing.

CHLOE

(vo)

But what if, by dying, I were to
stay around. And never go away?

Now the CAMERA shifts, and looks down upon Michael. As if
Chloe were watching him from the sky.

CHLOE

(vo)

What if, by dying, I could continue
to narrate your life...

Michael enters his parents bedroom and approaches his mother
who stands intimately close to his father.

CHLOE

(vo)

What if, by dying, I could nestle
myself into everything that ever
happened to you, without even
touching you.

A Guest approaches to snap a photo of the family.

CHLOE

(vo)

Without ever even uttering. Another
Word...

The camera Flashes WHITE, as Catherine, her husband and Son
momentarily seem to explode in fire.

Catherine, now filled with a simultaneously strong and open
vulnerability, looks at her husband - brushing her body close
to his.

CLOSE ON: David interlaces his fingers with Catherine's.

And the VIEW moves away from the Couple, pushes out onto the balcony, over the railing, off the edge, closer to the ground upon which Chloe was killed -

Then pressing deeper over the tiles, into the grass and below the brush where we find the comb that Chloe gave Catherine, overlooked, but never forgotten.

FADE TO BLACK.