

CALLERS

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1

POV SHOT (INT. LIVING ROOM - NIGHT)

1

A textured surface, out of focus. Then it comes into focus: a law book, open on someone's lap.

AMANDA (O.S.)

It's late. You should get some sleep.

Tilt up to reveal: AMANDA KENDRED stands in the hall doorway, wearing pajamas.

Pullback to reveal: WILL PIERCE sits on the couch, in T-shirt and boxer shorts, studying a law book.

AMANDA

Come to bed.

WILL

No, I've got three chapters to read.

AMANDA

Don't be too long. Wake me when you come in.

WILL

Okay.

Amanda disappears from the doorway; Will turns back to his law book.

2

INT. LIVING ROOM - MORNING

2

Will is asleep on the couch, a law book open on his lap.

Amanda steps through the hall doorway, dressed for work, her hair still wet from the shower. She sits on the couch. Will wakes.

AMANDA

You never came to bed. You know what I think you should do.

WILL

Yeah, quit law school. I don't want to have this conversation now.

AMANDA

You never want to have this conversation. I quit acting for you.

WILL

I didn't ask you to.

Amanda gets up to go. She sees that Will is sulking and bends down and gives him a kiss on the forehead. He grabs her and gives her a real kiss.

AMANDA

I've got to go to work. And you have to study.

WILL

I could take a break.

AMANDA

Will you come look at houses with me this weekend?

WILL

(kisses her)

Can we talk about that later?

AMANDA

(less cooperative)

No.

WILL

Okay.

AMANDA

That's a yes?

He just nods.

AMANDA

Say it out loud, so it's in the transcript.

WILL

This weekend. We'll look this weekend.

She gives him a good but brief kiss and pulls away.

AMANDA

Will, I'm late for work.  
(he doesn't let go)  
And you're making me later.

He does let go and she finally gets up. Now that they are apart, she hesitates.

AMANDA

Parting is such.

WILL

Sweet sorrow.

Amanda dashes back and gives Will another kiss good-bye. And in the next blink she's gone.

Will stands and stretches. He notices two matching cell phones charging on the desk, one red, the other black. He snatches up the red phone -- realizes he's in his underwear -- but hurries out the door anyway.

CUT TO:

3 OMITTED 3

4 OMITTED 4

5 EXT. APARTMENT BUILDING - MORNING 5

Will runs outside in his boxer shorts.

WILL

Amanda!

Her MINI COOPER speeds around the corner.

He shrugs and goes back inside.

CUT TO:

6 WILL'S POV: CLOSE-UP - SHOWER HEAD 6

Needles of water cascade down.

WIDER:

7 INT. SHOWER - MORNING 7

Steam rises as Will shampoos his hair.

He reacts to a SOUND, pulls back the curtain and leans away from the shower. Through the open bathroom door, a CELL PHONE RINGS.

He thinks about answering the phone -- but plunges his head back under the shower head, and DROWNS OUT THE SOUND OF THE RINGING PHONE.

CUT TO:

8 INT. KITCHEN - MORNING 8

Towel around his waist, hair still wet from the shower, Will leans against the counter eating a bowl of cereal. A CELL PHONE RINGS in the other room.

9 INT. LIVING ROOM - MORNING 9

Will carries his cereal bowl over to the desk. Will's POV: the two cell phones lie side by side on the desk. THE RED PHONE RINGS AGAIN. Will picks it up. The default screen is a cell phone photo of Will sleeping.

WILL  
Amanda's phone.

AMANDA (V.O.)  
Will.

WILL  
(smiles)  
Second time this week you've forgotten it.

AMANDA (V.O.)  
Oh, god.

WILL  
What is it?

AMANDA (V.O.)  
I crashed the car.

WILL  
Are you okay?

AMANDA (V.O.)  
I'm *bleeding*.

10 EXT. PHONE BOOTH - CITY STREET - DAY 10

Amanda talks on a pay phone.

WILL (V.O.)  
Where are you?

AMANDA  
I don't know!

WILL (V.O.)  
Calm down.

AMANDA  
*Where am I?!*

11 INT. LIVING ROOM - MORNING

11

WILL  
Take a breath. Don't panic. Look for  
a street sign.

AMANDA (V.O.)  
*NO!*

The cell phone goes haywire -- A FAST BUSY SIGNAL --  
THEN STATIC -- THE LINE GOES DEAD. The LCD reads:  
*"LOST CALL."*

The land line RINGS, distracting Will.

Will hits "redial." The LCD flashes: *"NUMBER  
RESTRICTED."* The number won't redial.

The answering machine picks up an incoming call on the  
land line.

WILL & AMANDA (V.O.)  
(answering machine)  
Hi, it's Will -- and Amanda -- please  
leave a message for -- us.

BEEP.

OFFICER HAMNET (V.O.)  
This is Officer Hamnet calling for  
William Pierce.

%  
%

Will hurries to pick up.

WILL  
Hello?!

OFFICER HAMNET (V.O.)  
Mr. Pierce, may I ask what is your  
relationship to Miss Kendred?

%

WILL  
I'm her fiancé.

OFFICER HAMNET (V.O.)  
I've got some bad news. There's been  
an accident.

⌘

WILL  
I know.

OFFICER HAMNET (V.O.)  
You know?

WILL  
Yes, Amanda just called.

12 INT. AMANDA'S CAR (EXT. CITY STREET) - MORNING 12

Seen through a cracked windshield, OFFICER HAMNET talks  
on his cell phone.

OFFICER HAMNET  
Was she talking to you *during* the  
crash?

WILL (V.O.)  
No, just after.

OFFICER HAMNET  
Well I'm very sorry to inform you, but  
Miss Kendred died instantly [in the  
accident].

⌘  
⌘  
⌘

13 INT. LIVING ROOM - MORNING 13

Will is stunned.

WILL  
That's not possible. I just talked to  
her.

OFFICER HAMNET (V.O.)  
Sir, I know this is hard but--

WILL  
I talked to her *after* the car wreck,  
she was in a state of shock.

14 INT. AMANDA'S CAR (EXT. CITY STREET) - MORNING 14

Officer Hamnet peers through the cracked windshield as  
he talks.

## OFFICER HAMNET

I know this is overwhelming, but we do  
need you to come down to the morgue.

⌘  
⌘

15 INT. LIVING ROOM - MORNING 15

Will puts the red cell phone back down on Amanda's desk.

CUT TO:

16 INT. LIVING ROOM - MORNING 16

Will comes out of the bedroom, hastily dressed. In a state of shock, he picks up his black cell phone from the desk. He stares apprehensively at the red cell phone then picks it up.

CUT TO:

17 EXT. APARTMENT BUILDING - MORNING 17

Will stands beside his Saab, shirt tails untucked, utterly distraught.

Will takes a breath, steadies his hand, and manages to get into the car.

He puts the red and black cell phones down on the dashboard.

Will sits in the car, hands gripping the wheel, unable to move.

CUT TO:

18 INT. SAAB - MOVING 18

Will stares ahead, barely able to focus on the road.

AMANDA'S CELL PHONE RINGS.

Will glances down at the cell phone on the dashboard -- hits the brakes -- the car behind him HONKS.

He glances in the rearview mirror then starts driving again.

AMANDA'S PHONE RINGS AGAIN.

Will stares down at her phone -- looks back up -- SWERVES TO AVOID HITTING A CAR IN FRONT. The cell phone slides off the dashboard.

Will pulls over to the curb.

AMANDA'S PHONE RINGS AGAIN.

Will feels around the car floor for the cell phone.

AMANDA'S PHONE RINGS AGAIN.

Will reaches his hand under the car seat -- AMANDA'S PHONE RINGS AGAIN -- Will unfastens his seat belt and contorts, finally grabs the phone.

THE PHONE STOPS RINGING. He presses the talk button. Nothing. The LCD flashes "MISSED CALL -- RESTRICTED NUMBER."

Unsettled, Will puts the red phone back on the dashboard.

19 EXT. MORGUE - MORNING 19

An ugly parking lot outside an ugly building.

Will parks the Saab.

20 INT. SAAB - PARKED - MORNING 20

He lifts his hands off the steering wheel -- they are shaking -- he clamps them back. Will stares at the two cell phones. He picks up the black phone, gets out of the car without the red phone. He walks away -- then goes back and picks up the red phone.

Will steps away from his car, distracted -- and bumps into a WOMAN ("Sheila") walking past, who is also distracted. Will continues into the morgue.

21 OMITTED 21

22 INT. CORRIDOR, MORGUE - MORNING 22

A CORONER in white smock leads Will down an ugly hallway. He leads Will into:

23

INT. COLD ROOM, MORGUE - MORNING

23

A wall of stainless steel body drawers.

CORONER

Are you ready, sir?

Will fearfully nods *yes*.

The Coroner opens a body drawer, revealing:

A DEAD MAN'S FACE ("Cyrus").

Will looks relieved.

CORONER

Shit. Sorry.

The Coroner checks his clipboard and closes the drawer. He opens the body drawer just below, revealing:

AMANDA: face bruised, nose bloodied, skin blue.

DEAD.

Will gasps and takes a step back.

CORONER

Is this Amanda Kendred?

Will nods a slow *yes*.

BEEP--BEEP--BEEP. The Coroner checks his pager and leaves.

Will stands alone beside the body.

AMANDA'S CELL PHONE RINGS. Will hesitates then answers it.

AMANDA (V.O.)

Will?

WILL

Amanda. We're talking. How?

AMANDA (V.O.)

I don't know.

WILL

Am I crazy?

AMANDA (V.O.)  
I'm really dead. This is really  
happening.

Will stares at her blue, unmoving lips. His grief shifts as he talks to Amanda. She no longer seems immutably dead.

AMANDA (V.O.)  
It's cold here and the light's weird  
and...Oh...I saw your Dad. He looks  
great, considering.

WILL  
What?

AMANDA (V.O.)  
We had a nice chat.

WILL  
Can I talk to him?

AMANDA (V.O.)  
Will, you and I are having a  
conversation.

Will's grief recedes as they re-engage in the everyday nitty-gritty of their relationship.

WILL  
I'd love to talk to Dad again because  
when he died things between us were so  
*unresolved*.

AMANDA (V.O.)  
And we don't have any unresolved  
issues?

WILL  
Not really. I mean, nothing major.

AMANDA (V.O.)  
Law school.

WILL  
That's not major. We were in love.

AMANDA (V.O.)  
*Were?*

WILL  
Are. We were communicating. Talking.

AMANDA (V.O.)  
 And you weren't listening. You  
 postpone big decisions----

Her words dissolve into STATIC.

WILL  
 Amanda?

AMANDA (V.O.)  
 ...Will...

The Coroner comes back in.

WILL  
 Amanda?!

AMANDA (V.O.)  
 ...Will!...will!...

THE LINE GOES DEAD. Will stares at Amanda's body on the metal table.

Will looks around, unnerved by the cold room, by Amanda's uncovered body, by the silent red phone in his hand. Will sees the Coroner giving him a very weird look.

CORONER  
 Are you all right, sir?

WILL  
 No.

24 INT. CORRIDOR, MORGUE - MORNING

24

Looking shaky, Will comes out of the cold room with the Coroner.

Will sees a YOUNG WOMAN at the end of the hall.

WILL  
 Lucy.

LUCY, AMANDA'S SISTER. She hurries toward Will, her eyes puffy with tears.

They hug. Lucy closes her eyes, loses herself in the hug. Will looks unsettled, uncomforted by the hug.

WILL  
 I just had a fight with Amanda.

LUCY  
I had a fight with her too. I kept  
thinking we'd stop fighting. But.

Lucy starts crying. Will puts an arm around her.

LUCY  
I tried calling Mom and Dad but  
they're on that cruise.

The Coroner places himself quietly at Lucy's side.

LUCY  
(wipes away tears)  
I want to see her.

Will nods *okay*. Lucy and the Coroner start toward the  
cold room but Will stays put. Lucy looks back at Will.

WILL  
I'll wait here.

Lucy nods tearfully and leaves with the Coroner.

Will stands alone.

AMANDA'S CELL PHONE RINGS -- Will hesitates.

IT RINGS AGAIN. He answers.

AMANDA (V.O.)  
Parting is such.

WILL  
Sweet sorrow. I thought I'd lost you.

AMANDA (V.O.)  
You didn't want to see me again?

The dead AMANDA stands near Will but he can't see her.

WILL  
What?

AMANDA  
My body.

Will looks around, spooked by the empty hallway.

WILL  
You can see me?

AMANDA

I can see *everything*.

WILL

How? Are you like a ghost? Are you invisible?

AMANDA

I'm dead. That's all I know.

WILL

Are you looking down from above?

AMANDA

No...It's like I'm seeing things from everywhere all at once somehow.

WILL

Like cubism.

AMANDA

No, Will, it's not like a Picasso. You can't understand.

Lucy comes back into the corridor. Lucy neither sees nor senses Amanda.

AMANDA

Let me talk to Lucy.

WILL

(lowers his voice)  
It'll freak her out.

AMANDA

Give her the phone!

Will sheepishly offers Lucy the phone.

LUCY

Who is it?

Will thinks how best to answer -- and decides to just shrug.

LUCY

(into phone)  
Hello? Hello?  
(to Will)  
Lost them.

Lucy hands back the phone. Will puts it to his ear.

AMANDA

I can hear her -- why can't she hear me? What's the problem?

WILL

(into phone)

I don't know. None of this makes any sense.

LUCY

Who is it?

Will is trapped between Amanda on the phone and Lucy in the flesh.

WILL

(to Lucy)

It's...condolences.

Lucy just nods and starts crying again.

AMANDA

Tell her it's me.

WILL

(whispers into phone)

I don't think that's a good idea.

AMANDA

I do. *Tell her.* This is my last chance to talk to my sister.

WILL

(whispers)

But you *couldn't* talk to her. She can't hear you.

AMANDA

Then you talk to her for me. Be my go-between.

Lucy gives Will a questioning look. He turns away from Lucy, trying to get a measure of privacy.

WILL

(whispers into phone)

She's going to think I'm crazy.

AMANDA

But you're not.

WILL  
 Maybe I am. Maybe I'm imagining all  
 this.

AMANDA  
 That's *really* demeaning! I'm not  
*imaginary*. I'm not----

A LOUD BURST OF STATIC jolts Will. AMANDA VANISHES.

WILL  
 Amanda?

Will sees Lucy's startled reaction to his saying  
 "Amanda."

THE PHONE LINE GOES DEAD.

He pretends to hit "END."

Will looks at Lucy. He's afraid that he'll have to  
 explain. But she's too lost in grief.

A CELL PHONE RINGS -- LUCY'S. She glances at the LCD  
 and turns her phone off.

CUT TO:

25

EXT. MORGUE PARKING LOT - MORNING

25

Lucy and Will step out of the morgue, both silent,  
 alone with their thoughts. Will is confused and  
 uncertain. Lucy is tearful and distraught.

AMANDA'S RED CELL PHONE RINGS.

Will looks nervously at the phone. Lucy looks at Will,  
 wondering what's up.

THE PHONE RINGS AGAIN.

Finally, Will turns away from Lucy and answers:

WILL  
 (whispers)  
 Hello?

MAN (V.O.)  
 Amanda Kendred?

WILL  
(relieved)  
Who's calling?

MAN (V.O.)  
Who are you?

WILL  
Her fiancé.

MAN (V.O.)  
I'm calling in regard to Miss  
Kendred's non-payment of her student  
loan. This matter is going to  
collection and--

WILL  
Amanda's dead.

MAN (V.O.)  
Sorry for your loss. We'll need a  
death certificate for verifica--

Will hits "END."

LUCY  
What was that?

WILL  
Amanda's student loan.

The Coroner comes outside.

LUCY  
How can you talk to anyone? I can't.  
And it's so unreal, that the world  
just goes on.

CORONER  
Miss Kendred, there are some more  
papers for you to sign.

THE RED CELL PHONE RINGS. Will checks the LCD:  
"RESTRICTED NUMBER." Lucy gives him a questioning  
look.

WILL  
Go on, I'll meet up with you later.

Lucy goes inside with the Coroner.

THE RED PHONE RINGS AGAIN.

He hits "TALK" -- the LCD reads "MISSED CALL."

WILL  
Shit.

THE PHONE RINGS AGAIN. Will startles and jabs the "TALK" button.

WILL  
Hello?

CYRUS (V.O.)  
I need you to do something for me.

WILL  
Who is this?

CYRUS (V.O.)  
Cyrus. I know your girlfriend.

WILL  
I've got some bad news. Amanda was killed in a car wreck.

CYRUS steps into the shot and gets right in Will's face.

CYRUS (V.O.)  
And I was the first to fucking know because she *killed me!*

WILL  
I'm sorry. Can I please talk to Amanda?

CYRUS (V.O.)  
No. Not until you help me. Or you'll never speak to her again.

WILL  
Why should I believe you? How do I even know you're dead?

CYRUS (V.O.)  
Because I'm talking to you on this phone.

WILL  
I can talk to people who are alive on this phone.

CYRUS (V.O.)  
Quit being so fucking difficult. You just saw me on the slab. I'm dead and I need your help.

Will hits "END." Cyrus has vanished.

Will walks away from the morgue, quite alone.

CUT TO:

26 INT. WILL & AMANDA'S APARTMENT - DAY 26

Will steps inside and is surrounded by painful reminders of Amanda.

He sits down at Amanda's desk and slides open the desk drawer to look through her things. Will smiles ruefully when he finds a pack of cigarettes hidden in the back of the drawer.

Will finds a DVD: "*Amanda Kendred -- Demo Reel.*" He puts the DVD into the computer.

27 AMANDA'S REEL (DVD): BEACH - DAY 27

Amanda plays a pale OPHELIA, pale of face, in a flowing white dress. She walks barefoot in the sand, her hem dragging in the surf.

AMANDA (AS OPHELIA)

Like sweet bells jangled, out of tune  
and harsh;  
That unmatched form and feature of  
blown youth  
Blasted with ecstasy. O, woe is me  
To have seen what I have seen, see  
what I see!

THE red CELL PHONE RINGS. Will shuts the DVD off.

28 INT. WILL & AMANDA'S APARTMENT - DAY (CONTINUOUS) 28

THE PHONE RINGS AGAIN. Will reads the display: "*RESTRICTED NUMBER.*" Will hits "TALK." Before he can say hello CYRUS steps toward the desk and starts talking:

CYRUS (V.O.)

Sorry we got off on the wrong foot.  
I've had a totally fucked-up morning.

WILL

Me too.

CYRUS (V.O.)

I need you to get something from my office and take it to my wife before my assets are frozen and everything goes to probate.

WILL

Let me talk to Amanda.

CYRUS (V.O.)

No! There's no time.

WILL

Please.

CYRUS (V.O.)

She's indisposed.

WILL

Indisposed?

CYRUS (V.O.)

Unavailable. Fucked up.  
*Transitioning.*

WILL

I really need to talk to her.

CYRUS (V.O.)

I know. I'll make it happen. After you help me. I promise. Okay?

WILL

(reluctantly)

Okay.

CYRUS (V.O.)

Okay, great, I need you to get a key that's in the top drawer of my desk, in with the paperclips. Suite 238, Dansker Building. My secretary's at lunch. Go! Now!

CUT TO:

29

INT. OFFICE CORRIDOR - DAY

29

Nervous, not knowing what to expect, Will walks down the hallway looking for Cyrus's office.

He finds the door for Suite 238. Will has a moment: *so the phone call from Cyrus was real.*

Will enters the office.

30 INT. OUTER OFFICE - DAY 30

The secretary's office is dark. Will enters the office marked "CYRUS ZIMMERMAN," closing the door behind him.

31 INT. CYRUS' OFFICE - DAY 31

There's a poster of Karl Marx on the wall. Will sees a framed photograph of Cyrus shaking hands with Fidel Castro, they are both smoking cigars. (Will now realizes that it was Cyrus' body he was mistakenly shown in the morgue.)

Will tries to open the top desk drawer. It's locked. He curses to himself and selects a tarnished letter opener as the best tool.

Will POPS THE LOCK. He opens the desk drawer and looks in the paperclip tray -- no key.

AMANDA'S RED CELL PHONE RINGS.

WILL  
(whispers)  
Hello?

CYRUS (V.O.)  
What are you doing? It's in the  
pencil cup.

Will glances around, unsettled. The dead CYRUS stands in the background, pointing to the pencil cup. As with Amanda in the morgue hallway, Will can't see Cyrus.

WILL  
No, you said with the paperclips.

CYRUS  
Hey, I know what I said. *Pencil cup.*

Will upends the pencil cup -- and finds a key.

WILL  
Okay. Where's your house?

CYRUS  
Take the key down to the basement.

WILL  
You said take the key to your wife.

CYRUS  
No, no, no, go get the bag that's in  
the basement and take *that* to my wife.

WILL  
You didn't say anything about a--

CYRUS  
*Now.*

THE PHONE LINE GOES DEAD. Will stares at the phone.

32 INT. OFFICE CORRIDOR - DAY

32

Will steps out of Cyrus's office suite just as the  
SECRETARY returns.

SECRETARY  
(suspicious)  
Can I help you?

WILL  
I was...looking for Cyrus.

SECRETARY  
And you are?

WILL  
Will.

SECRETARY  
Will who?

WILL  
Uh, just Will.

Under her suspicious gaze, Will continues down the  
hallway.

33 INT. STAIRWELL - DAY

33

Will descends the stairs.

34 INT. BASEMENT 34

PITCH BLACK. A door CREAKS open and BOOMS closed. Will stumbles. He CURSES. He CLICKS a light switch on and off, to no effect. THE PHONE RINGS.

Will hits "TALK." The LCD illuminates his face.

CYRUS (V.O.)  
There's a flashlight in the earthquake  
kit under my desk.

CYRUS looms in from the darkness. Will grunts in annoyance and hits "END." THE LCD shuts off. It's pitch black again.

35 INT. OFFICE CORRIDOR - DAY 35

Will cautiously approaches the door to Cyrus's suite. He hears the Secretary CRYING in the side office.

35A INT. SECRETARY'S OFFICE 35A

The Secretary cries as she talks on the phone. In the background, Will darts past without the Secretary noticing.

36 INT. CYRUS'S OFFICE - DAY 36

Will approaches the desk.

He hears MOVEMENT on the other side of the door. Panicked, Will looks for a place to hide. He darts into a door-less storage closet.

The Secretary throws the door open. She enters and looks around but doesn't see Will hiding in the closet. She leaves, closing the door behind.

Will steps out of the closet. He waits a moment, then crouches under the desk and rummages through the earthquake kit.

37 INT. OUTER OFFICE - DAY 37

Will steps out of the Cyrus's office.

The Secretary is waiting for him, phone in hand.

SECRETARY  
What do you think you're doing?

WILL  
Borrowing a flashlight.

Will holds it up. He tries to get past her but she won't budge.

SECRETARY  
WHO ARE YOU?!

WILL  
(politely pushes her  
aside)  
Sorry.

Will makes a run for it.

38 INT. OFFICE CORRIDOR - DAY 38

As Will runs down the hallway, the Secretary hurries after him, dialing a number.

SECRETARY  
Stop! Security! *Security!*

39 INT. STAIRWELL - DAY 39

Will races down the stairs.

40 INT. BASEMENT - DAY 40

Will steps into the dark basement, turns on the flashlight.

He creeps through the darkness.

Will finds the locker, unlocks it, bats away cobwebs and pulls out a bowling ball bag.

40A INT. STAIRWELL - DAY 40A

Will climbs the stairs, bowling ball bag in hand.

As he reaches a landing the CELL PHONE RINGS -- Will answers in mid-ring.

CYRUS (V.O.)  
Go through that door behind you.  
Hurry!

Will steps through the door. Moments later a SECURITY GUARD hurries past, heading downstairs.

CUT TO:

41 EXT. CYRUS'S HOUSE - DAY

41

A tall wood fence borders the sidewalk. Will carries the bowling ball bag toward the front door, his dread building.

SHEILA (O.S.)

Hello?

Will stops, and looks over the fence. SHEILA stands on the patio. They recognize each other from the morgue parking lot. She has been crying.

Will offers Sheila the bag but she doesn't take it.

WILL

Cyrus asked me to bring you this.

SHEILA

You were at the morgue. Who are you?

(Will hesitates)

Do you have a name?

WILL

Will. Here.

Will offers her the bag again. Sheila finally takes it.

WILL

I'm... Sorry.

Will walks back toward his car with quickening steps.

AMANDA'S CELL PHONE RINGS. Will freezes, then answers:

WILL

Hello?

CYRUS (V.O.)

Let me talk to Sheila.

Unseen by Will, CYRUS appears.

WILL

No. Let me talk to Amanda.

CYRUS

After I talk to Sheila. Go back and hand her the phone.

WILL

It's always one more thing with you. We had a deal.

CYRUS

Look, she's in pain, show some sympathy.

WILL

(whispers into phone)

I'm the only one who can talk to you.

CYRUS

To me?

WILL

To your kind. Your wife's just going to think I'm crazy.

CYRUS

Do you want to talk to Amanda again?

Will takes another long, tense march back up the sidewalk.

He looks over the fence. Sheila holds a packet of hundred dollar bills she's taken from the bag.

SHEILA

It's full of money. Where did you get it?

WILL

He wants to talk to you.

Will holds out the phone. Sheila refuses to take it.

SHEILA

I want to talk to you about this bag. Where did you get it?

WILL

Cyrus told me where to find it.  
(offers the phone)  
And he wants to talk to you.

SHEILA

You're out of your mind.

She grabs the phone and throws it toward the street.  
It disappears into some ivy.

SHEILA  
You're a fucking sick bastard!

⊗  
⊗

Will runs after the phone. CYRUS has vanished.

⊗

42 OMITTED

42

43 EXT. CYRUS'S HOUSE - DAY

43

THE PHONE RINGS. Will hunts frantically for it in the ivy, but can't find it. The PHONE STOPS RINGING. Will finally finds the phone. THE PHONE RINGS AGAIN. Will stands as he answers, revealing AMANDA, who stands beside him smoking a cigarette.

AMANDA  
Will?

WILL  
Amanda! You can't *believe* what I've gone through to talk to you again.

Will walks right past Amanda.

AMANDA  
What *you've* been through? It's *so* crowded here and it smells and...

WILL  
Today has really affected me.

AMANDA  
It's really affected *me*.

Amanda catches back up with Will and walks beside him.

WILL  
I'm quitting law school. You were right, I was just doing it to please my dad. I've got the trust fund.

AMANDA  
It's a little late.

WILL  
I thought you'd be happy.

AMANDA

Thrilled. Let's hop in the time machine and let's go out for all those picnics and Sundays at the beach that you couldn't because of your mid-terms and finals and, Jesus! You're ready to stop and enjoy life now that I don't have one? How do you think that makes me feel?

WILL

I was hoping you'd be happy I finally did something to change. I mean, you were unhappy that I didn't.

AMANDA

You expect *me* to be happy for *you*?! Did you ever think about how I might be feeling right now? You're *so* self-centered! *I'm dead!* This isn't about you!

Will hears Amanda smoking a cigarette. It distracts him from getting back in the car.

WILL

Are you smoking?

AMANDA

Yes, I'm smoking.

WILL

We agreed to quit.

AMANDA

What's it going to do? Kill me? Actually...

CUT TO:

44

FLASHBACK: INT. AMANDA'S CAR - MOVING - DAY

44

MUSIC BLASTS FROM THE CAR RADIO. Amanda gets out a cigarette from her purse and pays more attention to her lighter than the road as she speeds along.

Amanda looks up from the cigarette as the car barrels toward a PEDESTRIAN (CYRUS) who is in the street taking a photograph.

Cyrus opens his mouth in a silent scream the split-second before impact.

Amanda swerves the steering wheel but HITS Cyrus and then a telephone pole.

CUT BACK TO:

45

EXT. CYRUS'S HOUSE - DAY

45

AMANDA

I know we both promised to quit but--  
(she reacts to something)  
Oh. It's you.

THE LINE GOES DEAD.

The LCD reads: "CALL ENDED."

Will stands alone, confused, at a complete loss.

THE PHONE RINGS AGAIN. Will hits "TALK."

MITZI (V.O.)

Hi, Will.

WILL

(shocked)  
Mitzi?

MITZI now stands nearby (and Amanda is gone). Mitzi is the same age as Amanda, and attractive.

MITZI

How are you?

WILL

Okay. I mean, terrible. How are you?

MITZI

Still dealing with being dead.  
Hearing your voice again gives me such a nice feeling.

WILL

Thanks, Mitzi. Can you put Amanda back on?

MITZI

She's not here right now.

WILL

But we were just talking.

MITZI

Do you still like me? Are we still friends?

WILL

Yes, we're still friends.

MITZI

I know you're going through a lot with Amanda and it's a terrible time but...

WILL

But what?

MITZI

I feel really shy about asking because it sounds so weird, but...I was wearing my great-great-grandmother's bracelet when I died. It's always been in my family.

46 FLASH CUT: a bracelet on a woman's wrist, and that wrist rests on a bare midriff. 46

47 EXT. CYRUS'S HOUSE - DAY 47

MITZI

Will you get my bracelet back? And give it to my Mom? It would mean so much to me.

WILL

You know, Mitzi, I'd like to, but with everything that's happened today...

MITZI

*Please.* I know I'm being a little pushy but this is important.

WILL

I really need to talk to Amanda.

MITZI

You can't right now. But I'll help make it happen. I know I'm asking a lot.

WILL

(sighs)  
Okay. What do I do?

MITZI

You'll need a shovel.

48 INT. HOME DEPOT - DAY 48

In close-up, Will's hand selects a new shovel.

48A EXT. FIRE ROAD, LOS FLORES CANYON - DAY 48A

The Saab drives up a lonely fire road.

49 EXT. LOS FLORES CANYON - DAY 49

Will parks the Saab at a locked chain-link fence with a "NO TRESPASSING" sign.

MITZI (V.O.)  
I'm up by the old radio tower.

He looks at the barbed wire, holding the shovel, uncertain how to proceed. Will finds the hole in a chain-link fence and climbs through, carrying a brand-new shovel.

MITZI (V.O.)  
...there are these, whatchamacallit's,  
dirt piles...

Will sees dozens of mounds of dirt. He climbs up.

He looks around. Mitzi could be buried anywhere. Everything looks strange and threatening.

WILL  
Fuck.

AMANDA'S CELL PHONE RINGS. Startled, Will answers:

WILL  
Amanda?

MITZI (V.O.)  
(cheery)  
No, me. Hello.

WILL  
I can't find you.

MITZI (V.O.)  
Let me help. Start walking.  
(Will hesitates)  
(MORE)

MITZI (V.O.) (CONT'D)  
 Please. This will work. Just start  
 walking.

Will starts walking.

MITZI (V.O.)  
 Cold. Cold. Warm. Warmer. Hot.  
 Red Hot. *Burning!*

THE LINE GOES DEAD. Will stands over an oblong of  
 raised earth. He looks horrified but starts digging.

When he unearths one end of a heavy duty black plastic  
 bag. He gently feels the bag and brings the outline of  
 a boot into relief. He flinches in disgust. He walks  
 around to what must be the other end of the body.

Will uncovers the rest of the bag. He feels around  
 until he finds what seems to be a hand and wrist.

He uses the shovel to tear a hole in the plastic bag,  
 revealing a a decaying hand, a tarnished bracelet  
 around the discolored wrist.

WILL  
 Oh, Jesus fuck! Mitzi.

Will drops the shovel and falls to his knees.

Will wrests the bracelet free of Mitzi's wrist with his  
 fingers and drops it in disgust. He uses his shirt  
 tail to pick the bracelet back up. Will hurries away.  
 Then hurries back to retrieve the shovel.

50 EXT. CANYON ROAD - DAY

50

Will emerges from the underbrush, his shoes covered  
 with dust, still holding the bracelet by his shirt  
 tail.

He puts the shovel in the back seat and the bracelet in  
 a paper coffee cup and drives away, the Saab  
 disappearing down the serpentine fire road.

51 EXT. MITZI'S MOM'S HOUSE - DAY

51

The Saab creeps to a stop.

Still looking shaky, Will gets out with the paper  
 coffee cup that holds the bracelet.

Will sneaks up the front walk to the mail slot in the front door. He crushes the paper coffee cup and crams it through the mail slot.

52 OMITTED 52

53 INT. SAAB, PARKED OUTSIDE MITZI'S MOM'S HOUSE - DAY 53

Will gets back in the car and leans wearily against the steering wheel. He's exhausted but relieved to be rid of the awful bracelet.

AMANDA'S CELL PHONE RINGS, jolting him alert.

WILL

Amanda?

MITZI (V.O.)

No. Me again.

MITZI leans in from the backseat, but Will can't see her.

WILL

Mitzi. Jesus, how did you end up there in that bag?

MITZI

Don't remember a thing, one minute I'm having fun and then, zip, done.

WILL

So...is Amanda back? Can I finish talking to her?

MITZI

I've been thinking. I want to be buried. Properly. For my parent's sake.

WILL

Mitzi. I already did what you asked.

MITZI

And I'm so appreciative. Really. But I can't stay in that bag. If you could just call in an anonymous tip, one little phone call, it would mean so much---

STATIC comes over the phone line.

WILL

Mitzi? *Mitzi?!*

THE LINE GOES DEAD.

WILL  
Fuck, fuck, fuck.

Angry, he jabs the keypad.

VOICE (V.O.)  
911.

WILL  
(has second thoughts)  
Uh, sorry.

He pushes the "END" button.

AMANDA'S CELL PHONE RINGS.

WILL  
Hello?

VOICE (V.O.)  
Did you just call 911, sir?

WILL  
I, uh, meant to call 411. Sorry.

He pushes the "END" button. He starts the car. THE PHONE RINGS AGAIN.

VOICE (V.O.)  
Sir, you have to verify this is not an emergency. What is your full name?

WILL  
(clears his throat)  
William Pierce...

CUT TO:

54 EXT. COMMERCIAL STRIP - AFTERNOON

54

Will walks to a pay phone, picks the receiver and dials 911.

VOICE (V.O.)  
911.

WILL  
 (disguising his voice)  
 Uh, yes, I want to report a missing  
 body...

CUT TO:

55 INT. WILL & AMANDA'S APARTMENT - DAY 55

Will walks wearily back into their apartment. As he walks through the apartment he relives Amanda's last five minutes at home, a life never to be resumed:

Amanda's tea mug on the arm of the couch.

Amanda's pajamas thrown on the floor, in a trail leading into the bedroom.

56 INT. BEDROOM - DAY 56

Will steps in and sees:

On the floor, a heap of clothes that Amanda tried and rejected.

On the dresser, a clutter of lipstick tubes.

Will wearily lies down. He pulls Amanda's pillow to his face and breathes in her scent.

He hears the front door open.

AMANDA (O.S.)

Will?

Startled, Will opens his eyes.

AMANDA APPEARS IN THE DOORWAY, her nose still bloody from the car wreck. Will is stunned to see her.

WILL

Amanda?

AMANDA

I know, I know, I'm a mess.

She continues into the bathroom and shuts the door.

Will stands and takes a tentative step toward the bathroom door, deeply confused.

WILL  
Are you okay?

No answer. Amanda steps back out. She's cleaned off the blood and now wears a lace nightie.

AMANDA  
God, *what* a day.

Amanda puts her arms around Will, insinuates herself into the crooks and folds of his body.

AMANDA  
Let's promise to make this a new start, to *really* talk about what's bothering us.

WILL  
You already do.

AMANDA  
But you don't. I don't care if we fight, as long as we're *communicating*, and as long as it's real. Just be real with me.

WILL  
Are you dead or alive?

AMANDA  
I'm dead. But I'm still committed to making this relationship work.

Will is electrified and loses himself in her kiss.

Until MITZI steps through the door. She holds out a RINGING CELL PHONE. Will is horrified.

MITZI  
It's for you.

CUT TO:

57 INT. BEDROOM - DAY

57

AMANDA'S CELL PHONE RINGS. Will jolts awake.

Will realizes he's been having a dream.

AMANDA'S CELL PHONE RINGS AGAIN. Will fumbles for it.

AMANDA (V.O.)  
Lie back down.

WILL  
Why?

AMANDA (V.O.)  
Play along, I'm trying to get something going.

WILL  
Amanda...

AMANDA (V.O.)  
Don't you want to?

WILL  
Yes, but...

AMANDA (V.O.)  
Aren't you still attracted to me?

Will just nods halfheartedly.

AMANDA (V.O.)  
It's not like we've got a lot of options.

Will reluctantly lies back down.

AMANDA jumps in and out of the shot. Sometimes Will is just talking to Amanda on the phone, and sometimes Amanda is in the frame with him, undressing and rubbing seductively against him.

AMANDA  
I'm unzipping my jeans, they're so tight, I've got to *peel* them off. You're kissing my nips and they're getting hard...and you're getting hard, very hard, and--

WILL  
*Amanda.*

AMANDA  
You're impossible! *TRY.*

WILL  
This is ridiculous.

AMANDA  
You couldn't keep your hands off me this morning. Maybe I wouldn't have died if you hadn't made me late.

There is a LOUD KNOCK on the front door.

THE PHONE LINE GOES DEAD.

WILL  
(into phone)  
Amanda?

DETECTIVE (O.S.)  
Police!

Will sits up, suddenly afraid.

58 OMITTED 58

59 INT. LIVING ROOM - DAY 59

Another LOUD KNOCK.

DETECTIVE (O.S.)  
Police!

Will opens the door, revealing:

TWO DETECTIVES. One shows his badge.

DETECTIVE  
William Pierce?

WILL  
Yes?

The Detective looks down at Will's fly. Will zips it up.

DETECTIVE  
We've got some questions about Mitzi Barvin.

Will is scared but tries not to look it.

DETECTIVE  
Will you please come along?

WILL  
Are you arresting me?

DETECTIVE  
I'm asking you to come voluntarily.  
You can choose not to and I will  
arrest you.

WILL  
So I have no choice?

DETECTIVE  
No, you do have a choice. You can  
choose to come voluntarily without  
handcuffs.

CUT TO:

60 INT. POLICE SEDAN - MOVING - DAY 60

Will rides alone in back, tense, feeling powerless.

WILL'S POV: The back of the Detectives' heads, the  
world passing by outside, the SQUAWK OF THE POLICE  
RADIO.

Belatedly, Will hears the RED CELL PHONE RINGING. He  
contorts to get it out of his pocket.

THE PHONE STOPS RINGING.

Will reads the LCD: "MISSED CALL -- RESTRICTED NUMBER."

CUT TO:

61 INT. INTERROGATION ROOM - DAY 61

Will waits alone in the scuffed white room. A bracket-  
mounted surveillance camera stares at him.

DETECTIVE WILDER enters. He's deadpan, weary, driven.  
He could be a lawyer or an accountant.

DETECTIVE WILDER  
I'm sorry about your fiancée.

Will just nods.

DETECTIVE WILDER  
Did you kill Mitzi Barvin?

WILL  
No.

DETECTIVE WILDER  
Then how did you know where she was  
buried? We spent months looking for  
her body.

Will knows how bad things must look.

CUT TO:

"EVIDENCE" MONTAGE:

62 --EXTREME CLOSE-UP: bracelet, with fingerprints revealed by ultraviolet light. 62

DETECTIVE WILDER (V.O.)  
We've got your fingerprints on the  
dead woman's bracelet...

62A --STILL PHOTOGRAPH: a shoe print in the dirt with ruler next to it for scale. 62A

DETECTIVE WILDER (V.O.)  
Your shoe prints at the burial site...

62B --WILL'S SHOES AND SHOVEL on a lab bench. 62B

DETECTIVE WILDER (V.O.)  
A soil match to your shoes and the  
shovel in your car...

62C --EXTREME CLOSE-UP: a pay phone keypad dusted for fingerprints. 62C

DETECTIVE WILDER (V.O.)  
We also found your fingerprints on the  
pay phone used for the 911 call.

CUT BACK TO:

63 INT. INTERROGATION ROOM - DAY 63

DETECTIVE WILDER  
You tried to disguise your voice, but  
when we have a voice print it will  
confirm you made the call. Well?

WILL  
(trying to act calm)  
No comment. My lawyer should be here  
soon.

DETECTIVE WILDER  
I look forward to that.

Detective Wilder smiles and leaves.

THE PHONE RINGS, startling Will. He fumbles to quickly  
press the "TALK" button.

WILL  
Hello?

AMANDA (V.O.)  
Parting is such.

WILL  
(relieved)  
Amanda, great, I really--

AMANDA sits at the end of the table, talking to Will.  
Will can't see her.

AMANDA (V.O.)  
*Parting is such.*

WILL  
(lowers his voice)  
Sweet sorrow. The police think I had  
something to do with Mitzi's death.

AMANDA  
You should never have dug her up.

Will glances nervously at the video camera and turns  
away from it.

WILL  
I know, but now I really need to talk  
to her.

AMANDA  
I'm so angry with Mitzi. She knows it  
and she's avoiding me.

WILL  
Could you find her?

AMANDA  
I'm so lonely for you.

WILL  
I'm lonely for you too.

AMANDA  
Listen, I have an idea. Promise you  
won't be mad? Because I know you will  
be.

WILL  
Then how can I promise?

AMANDA  
Promise anyway.

WILL  
(sighs)  
Okay.

AMANDA  
There is a way we can be together.  
That you can join me.

Will is stunned.

AMANDA  
You know. Join me. Get back  
together.

WILL  
Kill myself?

AMANDA  
I knew you'd be mad.

64 INT. VIEWING ROOM - DAY 64

Detective Wilder and the Arresting Detective watch Will on a video monitor.

64A INT. INTERROGATION ROOM - DAY 64A

WILL  
You want me to kill myself.

AMANDA  
You're only seeing it from your  
perspective. Once you're here, we'll  
have the same perspective again and it  
won't seem weird at all. There are  
lots of happy couples here. We'll  
make new friends.

WILL  
Amanda.

AMANDA  
I'm just putting it on the table, as  
an option, to discuss.

WILL  
Can I PLEASE talk to Mitzi?

Detective Wilder steps through the door carrying a case file. Will glances nervously at him, embarrassed to have to talk to Amanda in his presence.

AMANDA

Rather than talk to me about *our* issues? You always do this, avoid conflict.

WILL

I need to talk to Mitzi.

Detective Wilder sits down. He gives Will a weird look.

AMANDA

No. She's just using you.

WILL

Amanda...

AMANDA

I've got a lot to process.

WILL

Amanda.

THE LINE GOES DEAD. AMANDA VANISHES.

Will lowers the phone, seething with frustration.

Detective Wilder looks through Mitzi's case file.

DETECTIVE WILDER

Amanda Kendred was your fiancée?

WILL

Yes.

DETECTIVE WILDER

Who died today?

(Will nods yes)

What Amanda were you talking to just now?

Beat.

WILL

Her.

Detective Wilder looks at Will: is he truly crazy or just faking it? The Detective reaches for the cell phone. Will doesn't move.

DETECTIVE WILDER

Give it to me.

Will still doesn't move.

DETECTIVE WILDER  
I said *give it to me.*

Will hands over the phone. Detective Wilder examines the phone then tosses the phone down on the table between them.

AMANDA'S PHONE RINGS.

Will reaches for the phone but Detective Wilder grabs it first.

DETECTIVE WILDER  
(into phone)  
Hello? Hello? Identify yourself!

WILL  
(reaches out)  
Let me. Please.

Detective Wilder begrudgingly hands Will the phone.

WILL  
Hello?

HAMILTON (V.O.)  
Will.

WILL  
Dad!

Detective Wilder reacts to "Dad."

HAMILTON (V.O.)  
There's so much I want to say.

HAMILTON sits at the other end of the table. He wears a well-tailored suit. His hair is long and raffish, a carefully crafted rogue look. As with the other callers, Will cannot see Hamilton.

HAMILTON  
But let's get you out of there first.

WILL  
I already called Mom.

HAMILTON  
I've got better contacts. Lenny and I go way back.

WILL  
Lenny?

HAMILTON  
Say this to him: Bernard Kaplan.

65 INTERCUT - VIEWING ROOM 65

The Arresting Detective and a Uniformed Cop watch a video monitor, puzzled by the role of the cell phone in the interrogation.

65A INT. INTERROGATION ROOM - DAY 65A

WILL  
(repeats)  
Bernard Kaplan.

Detective Wilder grabs the phone.

DETECTIVE WILDER  
Hello?  
(hears only STATIC)  
Hello?!

Detective Wilder stares at Will.

DETECTIVE WILDER  
Your father told you about Kaplan  
before he died.

Detective Wilder puts the phone down on the table. And doesn't protest when Will picks it back up.

WILL  
(into phone)  
He says you could have told me about  
Bernard Kaplan *before* you died.

HAMILTON  
Right, I just love to confide. Tell  
Lenny to ask me anything.

WILL  
(to Wilder)  
Ask anything.

Detective Wilder just stares at Will.

WILL  
Come on, ask a question, something  
only my Dad would know.

DETECTIVE WILDER  
Okay, what do I keep in my freezer?

WILL  
(relays question)  
What does he keep in--

HAMILTON (V.O.)  
Wedding cake. A piece from both his  
marriages.

WILL  
(repeats to Wilder)  
Wedding cake. Two pieces.

65B FLASH CUT: TWO ZIPLOC BAGS OF WEDDING CAKE (ONE VANILLA, ONE MOCHA) 65B

65C INT. INTERROGATION ROOM - DAY 65C  
Despite himself, Detective Wilder looks impressed.

WILL  
That seemed to work.

HAMILTON  
Perfect. Now here's what we need to  
do...

HIS VOICE FADES INTO STATIC. THE LINE GOES DEAD.  
HAMILTON VANISHES.

WILL  
Lost him.

Detective Wilder stares at Will, quite puzzled.

DETECTIVE WILDER  
How did you know where Mitzi was  
buried?

WILL  
She told me.

DETECTIVE WILDER  
Who killed her?

WILL  
She didn't tell me that.

A Uniformed Officer steps inside.

UNIFORMED OFFICER

His lawyer is here.

Detective Wilder frowns, unhappy to cut short the interrogation.

DETECTIVE WILDER

Send him in.

GERTRUDE PIERCE enters. Will and Detective Wilder both stand. Detective Wilder and Gertrude are surprised to see each other.

GERTRUDE

Leonard?

DETECTIVE WILDER

(nods)

Gertrude.

Gertrude and Will hug.

GERTRUDE

What are you doing here?

WILL

They think I killed Mitzi, Mom.

GERTRUDE

*Leonard.* You really think my son's a murderer?

DETECTIVE WILDER

Gertrude, he made the 911 call that led us to the body and there's forensic evidence tying him to the burial site. She was friends with your son's fiancée.

GERTRUDE

That's all?

DETECTIVE WILDER

If it were up to me...

GERTRUDE

Leonard, it is up to you.

CUT TO:

66

INT. PARKING GARAGE, METRO POLICE - NIGHT

66

The elevator doors open; Will and Gertrude get off.  
Gertrude is crying.

GERTRUDE

I can't believe Amanda's dead. We were having lunch tomorrow to plan your birthday. Why aren't you crying?

WILL

I was. I'm coping.

GERTRUDE

How can you even *function*? I couldn't.

Gertrude stops and turns to face him.

GERTRUDE

How did you know where Mitzi was buried?

He thinks about how best to answer. He's not practiced at lying.

WILL

Mitzi and Amanda were friends, since second grade. That canyon was a place where they used to go in high school. And Amanda had this hunch that whatever happened to Mitzi happened there.

GERTRUDE

When did Amanda have this "hunch"?

WILL

(beat)

Awhile ago. Today I felt guilty for not listening to her. About a lot of things. That's why I went.

Gertrude thinks about it.

GERTRUDE

That could work. Did Amanda share this "hunch" with anyone else?

WILL

Maybe. I don't know.

GERTRUDE

With a witness, we'd be in good shape.

Will just nods.

CUT TO:

67 OMITTED 67

68 INT. WILL & AMANDA'S APARTMENT - NIGHT 68

Will steps inside.

He hears a sound coming from the bedroom and freezes.  
With fearful steps he goes into:

69 INT. HALLWAY-BEDROOM - NIGHT 69

AMANDA, in her underwear, pulls on the green silk dress. She smooths out her long hair and studies herself in the full-length mirror.

Will feels all the old desires for his fiancée.

WILL

*Amanda?*

She turns sharply and pulls the unbuttoned dress closed: LUCY.

LUCY

Will.

WILL

Lucy.

LUCY

(fights tears)

I needed to pick out a dress for Amanda. I held it up...and then decided to try it on.

Will stares at Lucy in Amanda's dress.

LUCY

It must be weird for you, seeing me like this.

(looks in mirror)

It's weird for me.

Lucy turns away from the mirror. Suddenly, with neither of them expecting it, they stand a bit too close to each other.

THE RED CELL PHONE RINGS. Will startles.

LUCY  
I'll change back.

Lucy picks up her own dress from the rumpled bed and goes into the bathroom.

70

INT. LIVING ROOM - NIGHT (CONTINUOUS)

70

THE PHONE RINGS AGAIN. Will hits "TALK" as he steps out of the bedroom.

WILL  
Hello?

AMANDA  
Could you at least wait until after the funeral before you fuck each other's brains out?

AMANDA sits on the arm of the couch, wearing the green dress that Lucy just tried on.

WILL  
We didn't do anything.

AMANDA  
You might.

WILL  
No.

AMANDA  
You can. At least it's *possible* for you and Lucy to do something. And it's not for us.

WILL  
Well, no, because...

AMANDA  
I'm dead and your not.

WILL  
Yes.

AMANDA  
And there's nothing you can do about that?

WILL

Amanda.

AMANDA

Talking is so hard without touching.

In the background, Lucy steps into the room, changed out of Amanda's dress.

WILL

Maybe we shouldn't even be talking.  
This isn't natural.

AMANDA

Yes, it is! Talking is all we've got.  
But we could have so much more, if  
only...

WILL

If only I were dead. Jesus, Amanda!  
You can't stop!

AMANDA

No, I can't stop. I can't stop being  
dead.

Will turns and sees Lucy listening. She looks at him as if he has gone completely insane.

WILL

I really can talk to Amanda.  
(Lucy reaches for phone)  
And you can't. It just doesn't work  
that way.

Lucy grabs the phone anyway.

LUCY

Hello? *Hello?!*

Lucy hears only STATIC. Will takes the phone back.

AMANDA

God, it's so annoying that I can only  
talk to you.

WILL

I hope you don't really mean that.

AMANDA

No.

Lucy glares at Will.

WILL  
Lucy, I can prove it's real. Ask me  
to ask Amanda something only she would  
know. Anything.

LUCY  
Okay. What was the color of my  
favorite pair of shoes that Amanda  
stole from me when I was six?

WILL  
(into phone)  
What color was Lucy's favorite pair of-

AMANDA  
Green.

WILL  
(relays)  
Green.

LUCY  
Nice try. They were red polka dot.

WILL  
(into phone)  
Amanda!

AMANDA  
Sorry I'm not helping you impress your  
new girlfriend. Now if you----

STATIC WASHES OVER THE LINE. AMANDA VANISHES.

WILL  
Amanda? Hello?

HAMILTON (V.O.)  
I spoke with Mitzi. I've pieced  
together a timeline.

Hearing his dead Dad's voice again gives Will a jolt.  
HAMILTON now stands in the background; he has loosened  
his tie.

WILL  
Dad, let me finish talking to Amanda.

Lucy reacts to "Dad" with alarm.

HAMILTON  
Your mother murdered me.

WILL  
You had a heart attack.

HAMILTON  
That she induced.

WILL  
Her and the Brie and the blood rare  
steaks and--

HAMILTON  
She spiked my electrolytes. Your  
mother poisoned us both.

WILL  
Both?

HAMILTON  
Mitzi and me.

WILL  
(shocked)  
What were you doing with Mitzi?

HAMILTON  
At her place? The middle of the  
afternoon? Go figure.

71 FLASH CUT: HAMILTON NUZZLES MITZI FROM BEHIND, AGAINST THE REFRIGERATOR, AS SHE PLAYS WITH MAGNETIC ALPHABET LETTERS. 71

71A INT. LIVING ROOM - NIGHT 71A

WILL  
You slept with Mitzi?!

HAMILTON  
Fucking is fucking and murder is  
murder and I don't mix up the two.  
This isn't about fucking.

WILL  
Yes, it is! It's about mind fucking.  
You're fucking with mine!

STATIC.

WILL  
Dad?

THE LINE GOES DEAD. The LCD reads: "LOST CALL."

Will lowers the red cell phone. He sees Lucy glaring at him.

LUCY  
Have you completely lost it?! I'm in a lot of pain too.

WILL  
I know it seems crazy.

LUCY  
You're crazy with grief for Amanda, I understand that, but talking to your Dad?

Will doesn't know what to say.

LUCY  
I'm having imaginary conversations with Amanda -- does it help to say it all out loud?

WILL  
The dead are ruining my life. They're selfish. All they want is favors and they never say thank you. Take the goddamn phone!

But he doesn't hand it to her.

A KNOCK on the door startles them.

Will opens the door, revealing DETECTIVE WILDER. Will fears the worst.

Detective Wilder stares at Lucy.

WILL  
This is Lucy, Amanda's sister.

DETECTIVE WILDER  
I'm sorry for your loss.  
(to Will)  
I need a moment, in private.

LUCY  
Who are you?

DETECTIVE WILDER  
Detective Leonard Wilder. Excuse us.

Detective Wilder leads Will outside.

72 EXT. WILL & AMANDA'S APT. - NIGHT

72

The Detective walks Will away to talk privately.

DETECTIVE WILDER  
I'm on my way to the morgue. I'd like you to come along. Voluntarily.

WILL  
Why?

DETECTIVE WILDER  
Off the record, there's a problem with your fiancée's body.

WILL  
What?

Lucy throws the door open.

DETECTIVE WILDER  
Let's discuss that at the morgue.

WILL  
(to Lucy)  
Where will you be later? At your house?

LUCY  
You're going back to the morgue?

Will looks to Detective Wilder.

WILL  
Yes.

LUCY  
I'm coming along.

CUT TO:

73 INT. SAAB - MOVING - NIGHT

73

WILL'S POV: the red cell phone on the dashboard.

Lucy and Will ride in silence, following behind Detective Wilder's sedan.

WILL  
I can only imagine what you're thinking.

LUCY  
Actually I don't think you can.

They drive in awkward silence.

WILL  
If I hadn't made Amanda late this morning she wouldn't be in the morgue.

Will follows the police sedan into the morgue parking lot.

74

INT. COLD ROOM, MORGUE - NIGHT

74

They enter. The ASSISTANT CORONER, with iPod headphones jammed in his ears, leads Will and Lucy and Detective Wilder past CYRUS'S BODY, which lies on the stainless steel autopsy table. The Assistant Coroner hastily covers Cyrus's face as he walks past.

Will stares at the body drawer that holds Amanda.

The Assistant Coroner opens the drawer next to Amanda, exposing MITZI. Will is shocked to see Mitzi's dead face.

Lucy gasps. Detective Wilder and the Assistant Coroner look unperturbed.

Will glances nervously at Lucy.

WILL  
(to Detective)  
Well? You said something was wrong with Amanda.

DETECTIVE WILDER  
I needed to get you here.

Will gives him a "what an asshole" look.

DETECTIVE WILDER  
You claim you chatted to Mitzi. Chat with her again.

WILL  
It doesn't work that way.

DETECTIVE WILDER  
Then try your girlfriend.

Lucy does a slow burn, infuriated by the disrespect.

WILL  
I don't call them. They call me. The  
phone just rings.

LUCY  
This is insane.

DETECTIVE WILDER  
How did Mitzi die?

AMANDA'S PHONE RINGS, startling everyone.

DETECTIVE WILDER  
Answer it. Amaze me.

AMANDA'S PHONE RINGS AGAIN. Will answers in mid-ring.

WILL  
Hello?

AMANDA (V.O.)  
Parting is such.

Will glances nervously at Lucy and Detective Wilder,  
embarrassed to have an audience. The Detective looks  
skeptical. Lucy looks troubled.

AMANDA (V.O.)  
*Parting is such.*

WILL  
(whispers)  
Sweet sorrow. I'm here with the  
detective.

AMANDA (V.O.)  
I know. He wants to see you talk to  
me.

Will steps away from Detective Wilder and Lucy for some  
measure of privacy.

AMANDA (V.O.)  
I'm glad you came back. I know it  
sounds creepy but will you try hugging  
me?

Detective Wilder gives the Assistant Coroner a nod and  
he closes Mitzi's body drawer. Will stares at Amanda's  
body drawer.

WILL  
Amanda...

AMANDA (V.O.)

Please. I know it looks weird but your fiancée just died. Suddenly. It's okay for you to act a little strange.

WILL

I can't do it with Lucy watching.

AMANDA (V.O.)

Tell her you want some privacy.

Will doesn't respond. He is too mortified to move.

AMANDA (V.O.)

Tell her *I* want some privacy.

WILL

Lucy, could you please step outside? Amanda wants some privacy.

LUCY

No.

WILL

And so do I.

LUCY

No.

AMANDA (V.O.)

Typical.

Will stands immobilized.

AMANDA (V.O.)

Please. I need to know if I can still feel anything.

With slow steps, and filled with dread, Will walks to the body drawer and pulls it open.

Detective Wilder looks curious. Lucy looks troubled.

AMANDA (V.O.)

Try.

He gingerly tugs on the sheet, REVEALING AMANDA'S CORPSE. Will hesitates but can't bring himself to touch her.

AMANDA (V.O.)

Will. It's still me. It's still my body.

Wilder watches as Will leans down and puts his arm around the cadaver. Will flinches in revulsion at the touch of her cold skin.

Lucy steps toward Will but Detective Wilder grabs hold of her arm and stops her. Even for Detective Wilder, this is a new one.

Will grimaces and hugs Amanda's corpse tighter. With a shudder, Will lets go of Amanda and steps back.

AMANDA (V.O.)

I didn't feel anything. How was it for you?

WILL

Cold. You're very cold.

AMANDA CRIES.

AMANDA (V.O.)

The physical part's really over. I'm so lonely. I wish you were here, I wish--

STATIC. THE LINE GOES DEAD. The standing and talking Amanda vanishes.

Will lowers the cell phone and now fully registers Lucy's deep upset.

DETECTIVE WILDER

(claps)

That was quite a performance.

⌘

Will glares at the Detective.

The Assistant Coroner pulls the sheet back over Amanda's face and closes the body drawer. Will realizes this is the last time he will see her.

75

INT. MORGUE CORRIDOR - NIGHT

75

Detective Wilder walks out of the cold room.

DETECTIVE WILDER

(to Will, off screen)

I'll be in touch. Soon.

Lucy and Will enter the corridor. She is appalled by what just happened.

AMANDA'S RED PHONE RINGS. Lucy stops.

LUCY

Let me.

THE PHONE RINGS AGAIN. Lucy reaches out her hand.

LUCY

Give it to me.

He hands her the phone.

LUCY

(presses "TALK")

Amanda?

(to Will)

Nobody there.

Will takes the phone back.

WILL

Hello?

HAMILTON (V.O.)

Son.

WILL

Dad, now is not a good time.

Disgusted, Lucy walks away. Will follows her, trying to catch up. He walks past HAMILTON, who falls into step with Will.

HAMILTON

Yes, it's a shitty time. For you. You look guilty as hell. Lenny wants to get back in your mother's pants so he's not going to pin Mitzi's murder on her, not when he's got you.

WILL

Whoa. You're pissed off, fine, but it's quite a leap to Mom murdering--

HAMILTON

I'll walk you through the steps, kid.

CUT TO:

76

INT. LEVIN PARCAMCUETICALS (HAMILTON'S STORY)

76

Gertrude ducks into a lab, steals a vial from a refrigerator and drops it in her Hermés bag.

HAMILTON (V.O.)

Gertrude was counsel for Levin  
Pharmaceuticals when they had their  
IPO. Their big government contract  
was for an untraceable drug that  
induces cardiac arrest.

76A INT. GERTRUDE'S KITCHEN (HAMILTON'S STORY) 76A

Gertrude POKES a hypodermic needle through the plastic  
top of a sealed sports drink. She puts the doctored  
bottle into a gym bag.

HAMILTON (V.O.)

Which she injected into my work-out  
drink so it would look like I had a  
heart attack from too much treadmill.

76B EXT. MITZI'S APT. - DAY (HAMILTON'S STORY) 76B

Gym bag slung over his shoulder, Hamilton knocks.  
Mitzi opens the door. They kiss and Hamilton slips  
inside.

HAMILTON (V.O.)

Except that I take the gym bag with me  
to Mitzi's.

76C INT. MITZI'S APT. - DAY (HAMILTON'S STORY) 76C

Hamilton and Mitzi's feet in the act of love: her red  
toenails and his running shoes. Hamilton's gym shorts  
are tangled around his ankles.

HAMILTON (V.O.)

We have a work-out.

76D INT. MITZI'S BATHROOM - DAY (HAMILTON'S STORY) 76D

Hamilton and Mitzi take a shower together. Hamilton's  
gym bag rests on the counter.

HAMILTON (V.O.)

We take a shower.

76E INT. MITZI'S KITCHEN - DAY (HAMILTON'S STORY) 76E

Hamilton (in towel) and Mitzi (in bathrobe) kiss.  
Hamilton pulls the sports drink out of his sports bag,  
takes a glug, offers Mitzi a glug.

HAMILTON (V.O.)  
We're thirsty. We drink. We die.

CUT BACK TO:

77 INT. MORGUE CORRIDOR - NIGHT 77

WILL  
Well, Dad, you've certainly kept your  
fantasy life intact wherever it is  
you're calling from.

HAMILTON  
If we can prove that Gertrude's guilty  
of killing Mitzi then you're not. I'm  
helping you.

WILL  
Right, Dad, it's easy to forget how  
selfless you are.

Will turns a corner -- HAMILTON is out of frame. Will  
and sees Lucy staring at him, horrified by his  
delusional conversation.

HAMILTON  
Don't you dare impugn my veracity!  
Your mother's the murderous cun-

THE LINE GOES DEAD. HAMILTON IS GONE. Will glowers at  
the phone in annoyance.

LUCY  
Any other dead folks you can hook up  
with? Shakespeare? Jesus?

WILL  
This isn't a joke.

LUCY  
No.

78 OMITTED 78

79 INT. SAAB - MOVING - NIGHT 79  
 Will and Lucy ride in tense silence.

CUT TO:

80 INT. SAAB - PARKED (EXT. WILL'S APARTMENT) - NIGHT 80  
 The Saab pulls to a stop. Lucy opens her door.

LUCY  
 Something's really wrong with you.  
 You need to get some professional  
 help.

THE RED CELL PHONE RINGS. Will picks up the phone.

Lucy gets out and SLAMS the door.

Will looks at the LCD. The screen says: "*NEW TEXT MESSAGE.*"

Will toggles the keypad. The LCD reads: *LEVIN PHARMACEUTICAL.*

Will ponders this.

81 OMITTED 81

82 INT. SAAB - MOVING - NIGHT 82  
 Will drives alone through the late night wasteland of Lincoln Boulevard.

Will glances warily at Amanda's cell phone on the dashboard.

DING--DING--DING. Will flinches. A WARNING LIGHT FLASHES: *FUEL LOW.*

83 MOVING POV: GAS STATION - NIGHT 83  
 An oasis of harsh ugly light.

84 EXT. GAS STATION - NIGHT 84  
 Will pulls the Saab up to a pump and gets out.

No other cars. Ugly light.

WILL'S POV: Everything looks and sounds strange -- the nozzle clanking into the tank, the numbers clicking on the pump, the off-key hum of the fluorescent lights.

A PAY PHONE RINGS.

Will stares at the RINGING PHONE. Wonders what it might mean.

The pay phone keeps RINGING.

Fearful, Will walks over to the RINGING PAY PHONE. He picks up the receiver.

WILL  
Hello?

MAN (V.O.)  
Hello! I've been wanting to talk to you!

WILL  
Yes?

MAN (V.O.)  
And congratulate you on being pre-approved for a home equity loan at the low, low rate of 5.9--

Will angrily hangs up on the recorded message. He hears the FAINT RING of Amanda's cell phone.

Will runs back to the car, grabs Amanda's cell phone, hits "TALK."

WILL  
Hello?

Nothing.

The LCD reads: "MISSED CALL -- RESTRICTED NUMBER."

WILL  
Fuck.

Will drops the phone on the passenger seat and stares out at the desolate gas station.

THE RED PHONE RINGS, startling WILL. He answers it.

HAMILTON sits in the front seat, where the phone just was.

HAMILTON

I know you think I'm an asshole and how crazy I must sound. As regards motive, Gertrude hated my fucking guts. Who else had motive? A crime of passion, *someone* has to have passion.

WILL

*Dad.*

HAMILTON

All I'm asking is that you go to Gertrude's office and look at the Levin files. They'll show opportunity.

WILL

All right. I'll do it.

HAMILTON

Perfect. I'm trying to save *your* skin. This is positive, Will. We're doing this together.

Will doesn't know what to say to this.

HAMILTON

I'll put Amanda back on. She's right--  
-

A BURST OF STATIC AND THE LINE GOES DEAD. Will thinks about what his Dad just said.

85 OMITTED 85

CUT TO:

86 INT. UNDERGROUND PARKING GARAGE - NIGHT 86

Empty, until Will's Saab screeches to a stop.

87 OMITTED 87

88 INT. GERTRUDE'S OFFICE - NIGHT 88

There is an ELECTRONIC BEEP. Then Will enters the darkened law offices. He goes into the law firm's massive file room and pulls out the Levin Pharmaceuticals file.

Will takes the file into an empty conference room and in a small pool of lamp light reads the relevant passages:

Words leap from the page:

*ARTIFICIAL INDUCTION OF CARDIAC ARREST  
92% MORBIDITY RATE  
RAPID DECAY OF TRACE ELEMENTS*

CUT TO:

89 INT. GERTRUDE'S HOUSE - NIGHT 89

Glass and gray concrete and filled with art.

Will creeps through the dark house with the Levin Pharmaceuticals file in hand.

90 INT. GERTRUDE'S BEDROOM - NIGHT 90

Will steps into the bedroom, file in hand, and stares at Gertrude, asleep.

Will has second thoughts and turns to leave. But Gertrude wakes up.

91 INT. KITCHEN - NIGHT 91

Gertrude, in nightgown and robe, sits across the granite table from Will. She sips a cup of coffee as she reads the Levin Pharmaceuticals file. Will cradles a coffee cup but doesn't drink.

GERTRUDE  
(looks up from file)  
And why pray tell am I reading this?

WILL  
Did you poison Dad?

GERTRUDE  
What?!

WILL  
Did you?

GERTRUDE  
You come here in the middle of the night to accuse me of killing your father?

WILL  
And Mitzi.

GERTRUDE  
Mitzi?

WILL  
She was sleeping with Dad. Dad came to her house with the sports drink that you poisoned.

GERTRUDE  
Poisoned sports drinks. This sounds like one of your father's conspiracy theories. I was in Montreal when your father had his heart attack. The Guild & Stern class action suit.  
(Will doesn't remember)  
Thirty-two million dollars?

WILL  
(remembers)  
Oh.

GERTRUDE  
Why don't you trust me?

WILL  
I'm sorry, Mom. It's my fault for listening to Dad.

GERTRUDE  
"Listening to Dad"?

Will doesn't know how to answer this.

GERTRUDE  
And how did you know there was wedding cake in Leonard's freezer?

CUT TO:

92 EXT. STREET - NIGHT

92

As Will walks back to his car, the red cell phone RINGS. He answers.

HAMILTON (V.O.)  
Did I say go right over and accuse your mother? *Did I?* Okay, let's assume she was in Montreal. She must have had an accomplice.

Unseen by Will, HAMILTON walks next to his son.

WILL  
Dad. None of that makes sense.

HAMILTON  
Then who killed me? And Mitzi?

WILL  
I don't have time for this.

HAMILTON  
If Lenny Wilder thinks that Gertrude told you about the wedding cake then he's probably getting an arrest warrant for you right now and...

Hamilton's voice trails off into STATIC.

WILL  
Dad?

THE LINE GOES DEAD. HAMILTON IS GONE.

CUT TO:

93 INT. WILL & AMANDA'S APARTMENT - NIGHT

93

Will comes in, utterly weary and depressed. He plops down on the couch. A quiet moment, finally.

THE RED CELL PHONE RINGS.

Will looks at the LCD: "RESTRICTED CALL." He hesitates, then answers.

HAMILTON (V.O.)  
Will, I've got another idea--

Will hits "END." His finger taps the keypad, bringing up a cell phone photograph of Amanda.

Will toggles through the file of cell phone photographs. They are all of Will, or of Will and Amanda: at the beach, in the car, in the bedroom. They are an obsessive portrait of the relentless pursuit of happiness.

Will's grief for Amanda returns, full-blown. His eyes fill with tears.

WILL TAKES OUT HIS OWN WHITE CELL PHONE and toggles through the photographs on his phone. More lovebird images. And JPEG 0117, a disturbing photograph:

94 CLOSE-UP - CELL PHONE PHOTOGRAPH 94

A half-naked MITZI smiles into the cell phone lens as Will (unaware of the camera) nuzzles her neck.

CUT TO:

95 INT. MITZI'S APT. - DAY (FLASHBACK) 95

Mitzi and Will as they make love on the sofa. Tequila and limes are scattered on the coffee table.

WILL'S WHITE CELL PHONE RINGS. Will gets out the phone and reads the LCD:

MITZI  
(teasing)  
Amanda?

Will puts the phone down on the coffee table and nuzzles Mitzi's neck. Mitzi secretly picks up Will's cell phone and takes a picture -- she smiles into the camera.

CUT TO:

96 INT. MITZI'S APT. - LATER (FLASHBACK) 96

Will is getting dressed in a hurry. Mitzi is lounging on the couch. Will's cell phone RINGS.

MITZI  
(teasing)  
Amanda again. She's got a sixth sense.

On the LCD: "AMANDA." Will lowers the cell phone without answering.

MITZI  
Stop looking so guilty. She'll bust you.

CUT BACK TO:

97

INT. WILL &amp; AMANDA'S APARTMENT - NIGHT

97

Will stares at the compromising cell phone photo of himself and Mitzi.

Panicked, Will flips shut his cell phone.

A second thought. He opens his phone, toggles keys and gets the prompt: *DO YOU WANT TO DELETE THIS PHOTO?*

He hits "YES."

He looks around: is Amanda watching him now? Is she watching his every move?

With trepidation, Will walks over to Amanda's desk. He takes her bills off the keyboard and hits ENTER, firing up her computer.

He navigates through the computer: Pictures -- Photo Library -- Photo Data.

Will stares in horror when he sees **JPEG 0117** on Amanda's file list.

With trembling fingers Will double-clicks and the photo of MITZI AND WILL FILLS AMANDA'S COMPUTER SCREEN. It's the screen saver from hell.

THE RED CELL PHONE RINGS. Will flinches, stares fearfully at the phone.

Panicked, Will hits the DELETE key on Amanda's keyboard.

*ARE YOU SURE YOU WANT TO DELETE THIS FILE?*

Will hits DELETE again. The photograph vanishes from Amanda's computer screen.

THE RED CELL PHONE RINGS AGAIN. Will answers it.

AMANDA (V.O.)

It's a bit late to try and cover up.

AMANDA strolls in and sits on a settee next to the desk. She and Will sit by side, not looking at each other as they talk.

WILL

You killed Mitzi?

CUT TO:

## AMANDA'S VERSION OF THE MURDER, TOLD IN FLASH CUTS:

98 INT. WILL & AMANDA'S LIVING ROOM - DAY (AMANDA'S VERSION) 98

Alone, Amanda holds Will's phone. She stares at the cell phone photograph of Mitzi and Will.

AMANDA (V.O.)  
Mitzi was welcome to sleep with anyone  
and everyone. Except you.

98A OMITTED 98A

98B INT. MITZI'S KITCHEN - DAY (AMANDA'S VERSION) 98B

Amanda pours poison from a travel shampoo bottle into Mitzi's iced tea pitcher. Mitzi comes in, wearing work-out clothes and carrying her gym bag.

AMANDA (V.O.)  
I went over to Mitzi's and doctored  
her tea but she was in a hurry to  
leave...so...

Amanda follows Mitzi out of the apartment.

98C CLOSE-UP - MITZI'S PHONE (INT. MITZI'S APT. - NIGHT) 98C

Mitzi's cell phone RINGS AND VIBRATES in the foreground.

AMANDA (V.O.)  
...later, when she didn't answer her  
phone I used my key to let myself back  
in and...

Amanda lets herself into the apartment.

98D INT. MITZI'S APT. - NIGHT 98D

Amanda sees Mitzi (in T-shirt) -- then Hamilton (in tank top) -- both dead on the couch. The ice tea pitcher rests on the arm of the couch.

AMANDA  
(out loud)  
Fuck.

Amanda struggles to pull Hamilton's slacks and tasseled loafers back on.

AMANDA (V.O.)

I had no idea Mitzi was humping her way up the family tree.

98E INT. HAMILTON'S CAR - MOVING - NIGHT (AMANDA'S VERSION) 98E

Amanda drives, annoyed when Hamilton's dead body slumps against her shoulder.

AMANDA (V.O.)

I didn't want Mitzi and your Dad to both turn up dead the same day, in the same place...

98F EXT. PARKING GARAGE, HAMILTON'S CONDO - NIGHT (AMANDA'S VERSION) 98F

Amanda struggles to get Hamilton into the driver's seat.

AMANDA (V.O.)

So I took your Dad back to his condo...

98G INT. BIG BLUE BUS - MOVING - NIGHT (AMANDA'S VERSION) 98G

A DRUNK, his eyes closed, sits next to Amanda; his head slumps against her shoulder.

AMANDA (V.O.)

...and took the bus back to Mitzi's. Not fun.

98H INT. MITZI'S BEDROOM - NIGHT (AMANDA'S VERSION) 98H

Sweaty and exhausted, Amanda struggles to get Mitzi's body into a black plastic bag.

AMANDA (V.O.)

And then I had to deal with my least favorite body on earth.

CUT BACK TO:

99 INT. WILL & AMANDA'S APARTMENT - NIGHT 99

Amanda is still sitting near Will.

WILL  
Mitzi got me drunk. It happened once.  
It didn't mean anything.

AMANDA  
If she didn't mean anything then it  
shouldn't matter that she's dead.

WILL  
Amanda! You killed her. And my  
father.

AMANDA  
Your father was being unfaithful.

WILL  
He didn't deserve to die.

AMANDA  
Neither did I.

WILL  
You died in a car wreck. You can't  
equate that with murder.

AMANDA  
Death is death. I speak from  
experience.

WILL  
God, can't you even say "sorry"?

AMANDA  
Sorry.

WILL  
And mean it.

AMANDA  
Sorry, sorry, sorry. I still love you  
and I still want to help you. There's  
the matching necklace.

WILL  
What "matching necklace"?

AMANDA  
To the bracelet.

100

FLASH CUT: THE NECKLACE ON MITZI (WILL'S POV)

100

A jade necklace bounces against Mitzi's bare neck as she makes love. Mitzi reaches up her hand, in passion, bringing the matching jade bracelet into view.

AMANDA (V.O.)  
 I know, I should have gotten rid of  
 it, but I'm such a pack rat.

101 INT. WILL & AMANDA'S APARTMENT - NIGHT 101

AMANDA  
 I gave it to Mitzi for graduation. I  
 found it at that antique store where  
 you bought my earrings. Technically  
 it's mine but it might not look so  
 good for you.

WILL  
 (stands)  
 Where is it?!

AMANDA  
 In my jewelry box.

Will hurries into the bedroom. AMANDA is already  
 waiting for him there.

102 INT. BEDROOM - NIGHT 102

He paws through the jewelry box. AMANDA checks herself  
 out in the mirror; she's wearing the earrings.

WILL  
 I can't find it.

AMANDA  
 You can never find anything. It's in  
 there.

Will upends the jewelry box and scatters its contents.

WILL  
 It's not.

AMANDA  
 The sides open. Necklaces go in the  
 side.

He does, and finally finds the necklace.

AMANDA  
 One more thing.

WILL  
 What?

AMANDA  
I saved some poison.

WILL  
Amanda! Where is it?

AMANDA  
In a second. We need to discuss something first.

WILL  
After. Where is the poison?

AMANDA  
What I want to discuss is related to the poison. I know this is a bad time to ask but there's never really a good time...

WILL  
You want me to kill myself.

AMANDA  
I know it's a lot to ask, I really do but...

There is a KNOCK on the front door.

DETECTIVE WILDER (O.S.)  
William Pierce! Open up!

WILL  
Fuck. Did you set me up?

AMANDA  
I wouldn't use that language. I want to be with you. And I know you want to be with me but that's hard for you to see because sometimes it takes you forever to come around.

FISTS POUND the front door.

WILL  
Amanda. Where is the poison?

DETECTIVE WILDER (O.S.)  
We've got a warrant for your arrest!  
Open the door! NOW!

An ominous CRACK -- the front door sounds like it's SPLINTERING APART.

Will runs out of the room.

103

INT. BATHROOM-HALLWAY - NIGHT (CONTINUOUS)

103

Will runs into the bathroom. Amanda stands in the doorway watching Will.

He drops the phone, it CLATTERS to the floor. Will throws the necklace into the toilet and flushes.

The necklace doesn't flush away.

Will hears THE FRONT DOOR GETTING FORCED OPEN.

Will reaches into the toilet water and retrieves the bracelet. He scurries to the little bathroom window and forces it open. Will tries to punch out the screen to throw the necklace away

AMANDA is gone from the doorway as Detective Wilder and UNIFORMED OFFICER rush in and grab Will's arms.

The necklace falls into the bathtub.

The Uniformed Officer pulls Will out of the bathroom and pushes him up against the wall, nose to nose with a vacation photograph of Amanda in a bikini, brandishing a grilled hot dog impaled on a skewer.

The Uniformed Officer twists Will's arms behind his back and clamps on handcuffs.

DETECTIVE WILDER

William Pierce, I have a warrant for your arrest for the murder of Mitzi Barvin.

WILL

I'm innocent. Amanda did it.

Will watches as Detective Wilder dons latex gloves, then gingerly picks up the necklace and deposits it in a clear evidence bag.

UNIFORMED OFFICER

You have the right to remain silent. If you give up the right to remain silent anything you say can and will be used against you in a court of law.

AMANDA'S CELL PHONE RINGS. Will cranes his neck to see the cell phone in the sink.

UNIFORMED OFFICER  
You have the right to an attorney. If  
you cannot afford an attorney, then  
one will be appointed for you.

DETECTIVE WILDER  
(under his breath)  
He can afford a good attorney.

AMANDA'S CELL PHONE RINGS AGAIN. Detective Wilder sees  
Will straining to look at the cell phone.

WILL  
It was Amanda. She's the killer.

UNIFORMED OFFICER  
Do you understand these rights as I  
have explained them to you?

AMANDA'S CELL PHONE RINGS AGAIN.

WILL  
Let me answer that. It's her.

UNIFORMED OFFICER  
*Do you understand these rights as I  
have explained them to you?*

WILL  
Yes, please let me answer the phone.

AMANDA'S CELL PHONE STOPS RINGING.

WILL  
Amanda was jealous of Mitzi and me.  
There are photographs -- I mean, there  
were photographs.

DETECTIVE WILDER  
"Amanda was jealous of Mitzi and me"?  
(to Officer)  
Did you hear that?

UNIFORMED OFFICER  
Yes, sir.

Detective Wilder steps very close, inches from Will's  
face.

WILL  
You know I'm innocent.

DETECTIVE WILDER  
(steps even closer)  
Rethink the innocence thing. Plead  
insanity.

Detective Wilder picks up Amanda's red cell phone from  
the sink. As he places the cell phone in a clear  
evidence bag, Will reads the LCD.

CLOSE-UP LCD:

**PARTING IS SUCH**

Will stares at the message.

EXTREME CLOSE-UP:

**PARTING IS SUCH**

Detective Wilder notices Will staring and reads the  
message.

DETECTIVE WILDER  
"Sweet sorrow"? Do I win a prize?

Detective Wilder hits "POWER OFF" and the cell phone  
screen goes dead.

The Uniformed Cop pushes on Will's shoulder to march  
him out of the apartment.

WILL  
I'm allowed a call. I'd like to make  
it from that phone. I'd like to make  
it now.

Detective Wilder follows them out of the apartment.

DETECTIVE WILDER  
You'll get your phone call after  
you're booked.

The front door closes.

CAMERA MOVES back through the empty apartment, past the  
law books on the living room couch, toward the  
photographs of Will and Amanda in the hall.

EXTREME CLOSE-UP - PHOTOGRAPH (continuous)

Will and Amanda kiss at a Halloween party. Amanda is dressed as a devil, Will as a sheet-covered ghost.

CUT TO:

BLACK.

Is the movie over?

CUT TO:

104 EXTREME CLOSE-UP - WILL'S EYE 104

It blinks open. Scans an unfamiliar room.

WILL'S POV: the metal frame bed he lies on, a locked door with wire-mesh viewing window, surveillance camera mounted on the wall above.

WIDER:

105 INT. LOCK-DOWN ROOM, HOSPITAL - DAY 105

Wearing hospital clothes, Will wakes up on a bare bed. Not that there is much to wake up to. Nothing sharp or breakable or even remotely lethal.

CUT TO:

106 INT. COMMON ROOM, HOSPITAL - DAY 106

Will sits at a table, opposite Gertrude. A GUARD watches them. Gertrude tries to look upbeat.

WILL

I want the phone back.

GERTRUDE

You're getting good evaluations. The phone will jeopardize that.

WILL

Come on, Mom. Just get me the damn phone.

GERTRUDE

That's a bad idea.

WILL  
How bad can it be? How can things get  
any worse?

CUT TO:

107 INT. LOCK-DOWN ROOM - DAY 107

Amanda's red cell phone sits on the table. Will stares  
at it.

THE PHONE RINGS.

Will keeps staring.

THE PHONE RINGS AGAIN.

Will picks up the red phone, as if lifting a great  
weight.

AMANDA (V.O.)  
Parting is such.

Will just nods.

AMANDA (V.O.)  
*Parting is such.*  
(beat)  
I know you're pissed off at me.

WILL  
Not anymore.

AMANDA (V.O.)  
I hate seeing you locked up. I know  
it's my fault.  
(beat)  
I love you.

WILL  
Amanda, all I think about is being  
with you. I should have listened to  
you and done it right away.

AMANDA (V.O.)  
That's okay. You always have trouble  
with big decisions.

WILL  
And now it's too late.

AMANDA (V.O.)  
 Don't be negative. We can still do  
 it.

CUT TO:

108 INT. BATHROOM, WILL & AMANDA'S APT. - DAY (FLASHBACK) 108

Amanda takes a business class travel kit out of the  
 medicine cabinet. She injects liquid from a syringe  
 into an empty plastic travel shampoo bottle.

AMANDA (V.O.)  
 The poison I saved is in our medicine  
 cabinet. In the travel kit, from our  
 Cancun trip.

Amanda catches sight of herself in the medicine cabinet  
 mirror. She wipes off a little excess red lipstick.

EXTREME CLOSE-UP - SHAMPOO BOTTLE

As Amanda screws on the lid she leaves a red  
 fingerprint on the little shampoo bottle

AMANDA (V.O.)  
 Tell your Mom you're just dying for  
 some of that good shampoo. I'm sure  
 they'll let you have it.

CUT BACK TO:

109 INT. LOCK-DOWN ROOM - DAY 109

AMANDA (V.O.)  
 I'm so excited! You can be here  
 tomorrow and then--

WILL  
 Thanks, Amanda. Sweet sorrow.

Will hits "END."

WILL  
 See you in fifty or sixty years.

He tosses the phone onto the table. It clatters and  
 falls to the floor.

CUT TO:

110 EXTREME CLOSE-UP - SHAMPOO BOTTLE (INT. POLICE LAB) 110

With the red fingerprint prominent. It lies on a lab bench next to a print-out of a matching fingerprint labeled "Amanda Kendred."

DISSOLVE TO:

111 EXTREME CLOSE-UP - RELEASE PAPERS 111

Will signs a "patient release" form. "RELEASED" is rubber-stamped on the form.

WIDER:

112 INT. LOBBY, HOSPITAL - DAY 112

Will finishes signing the form and heads for the front door. An ORDERLY come in, carrying Amanda's red phone.

ORDERLY  
You forgot your cell.

WILL  
I'm all done with it. Throw it away.

ORDERLY  
It can be recycled. Some people can't afford a new phone.

WILL  
Do whatever you like.

Will heads toward the door.

THE RED CELL PHONE RINGS.

ORDERLY  
There's a call.

WILL  
Not for me.

Will leaves without looking back.

The Orderly hits "TALK."

ORDERLY

Hello?

(hears only STATIC)

Hello? *Hello?!*

CUT TO:

113 EXT. HOTCHKISS PARK (4TH STREET) - DAY

113

A CHICANA sits on a park bench with her shopping bags.

A CELL PHONE RINGS. SHE pulls Amanda's red cell phone out of her jeans and hits "TALK."

CHICANA

Bueno?

(hears only STATIC)

Bueno? Hello?

CUT TO BLACK.