

**See Me No More**

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**Written by: Cath y Wyhowanec writing as Misryana Why**  
**Phone: 719-517-9662**  
**Email: [misryanawhy@gmail.com](mailto:misryanawhy@gmail.com)**  
**Twitter: [@MisryanaW16980](https://twitter.com/MisryanaW16980)**

**EXT. FUNERAL - DAY**

The funeral is extravagant, filled with MOURNERS (all ages). A Pastor is speaking, his words can't be heard. NICHOLAS "NICK" ADLER (early 30s) is standing in the distance, far away from the other mourners. The look on his face is one of sorrow mixed with regret.

NICK

Oh Audrey...why did we have to meet  
this way?

**INT. EXTRAVAGANT PARTY - NIGHT**

**6 Months Earlier**

RICHARD EIDELMANN (50s) AND AUDREY EIDELMANN (early 40s) are at ritzy party. All the GUESTS (various ages) are wearing expensive suits and elegant evening dresses. Richard is chatting it up with the men and Audrey is having a conversation with another woman, VALERIE CHENOWETH (50s). The party is disrupted when Valerie suddenly collapses to the floor and starts convulsing uncontrollably. Audrey is immediately at her side.

AUDREY

Someone call 911!

PARTY ATTENDEE

Call 911!

DOCTOR

I'm a doctor. Excuse me, let me  
through.

People part to allow the DOCTOR (60s) access. He kneels beside the two women, examining Valerie.

DOCTOR CONT'D

Does she have any medical  
conditions? Any history of  
seizures?

AUDREY

She had cancer, a brain tumor. But  
she hasn't had a seizure in 3  
years.

Valerie's seizure starts to subside. The doctor examines her, tries to make her comfortable. Paramedics arrive. Several party guests are standing next to the two women. They look uncomfortable, embarrassed. Some look concerned.

**EXT. THE ADLER RESIDENCE, DRIVEWAY - DAY**

Nick Adler pulls up in a rental car. The home and surrounding landscape suggests Nick's parents are well off.

**INT. THE ADLER RESIDENCE, ENTRYWAY - DAY**

Nick's father, MR ADLER (60s), is waiting.

MR. ADLER  
How was Costa Rica?

NICK  
Refreshing.

MR. ADLER  
How long you staying? You think about that job offer from Lloyd?

NICK  
I've got my own plans Dad.

MR. ADLER  
What plans? Traveling the world like a bum with no trajectory for your life?

NICK  
Can I at least unpack before the harassment begins? Where's Mom?

MR. ADLER  
We can talk more about Lloyd's offer at dinner.

NICK  
(sarcastic tone)  
Sure is great to be home.

Nick grabs his suitcase, heads up to his old room.

**INT. THE ADLER RESIDENCE, NICK'S OLD ROOM - DAY**

Nick answers his ringing cell phone. His composure changes as he listens to the caller.

**INT. THE ADLER RESIDENCE, ENTRYWAY - DAY**

Nick has his suitcase, is walking towards the front door. He's stopped in the hall by his mother, MRS. ADLER (60s).

NICK (CONT'D)  
(to his mother)  
Did you know about Aunt Val?

The mother's guilty expression shows she knew.

NICK (CONT'D)  
 You couldn't call or send a text,  
 an email. . .something?

MRS. ADLER  
 I haven't seen you in 3 years and  
 this is how you greet me?

**EXT. THE ADLER RESIDENCE, DRIVEWAY - DAY**

Nick moves past her and outside to his rental car. He throws the suitcase in the back. Mr. Adler comes out of the house followed by Mrs. Adler.

MR. ADLER  
 Where are you going? You just got  
 here. I know you're upset about  
 Val. She was going to call you.

Nick is furious, doesn't respond. He gets into the car and peels out of the driveway.

**INT. RENTAL CAR, ON FREEWAY TO JFK AIRPORT - DAY**

Nick dials a number on his cell phone as he is driving. Puts it on speaker.

NICK  
 Aunt Val.

VALERIE (O.S.)  
 Nick! There's My Sweet Boy.

NICK  
 I'm on my way.

VALERIE (O.S.)  
 On your way?

NICK  
 To Colorado, to you. Uncle Dave  
 called me.

VALERIE (O.S.)  
 Oh Nick. I wanted to tell you  
 myself.

NICK  
 When?

He backs off, decides he doesn't want to argue.

NICK (CONT'D)  
It doesn't matter. I'm coming.

**INT. JFK AIRPORT, TICKET COUNTER - DAY**

Nick is at the ticket counter trying to buy a ticket. The TICKET AGENT (any age) is looking at flights.

NICK (CONT'D)  
You don't have anything sooner?

TICKET AGENT  
That's all we have right now. I can put you on stand by for an earlier flight.

NICK  
That would great, thank you.

Nick, with his ticket in hand, sits down in the airport waiting area. He is clearly upset and anxious.

**INT. RICHARD'S CONDO, LIVING AREA/BEDROOM - NIGHT**

Richard is standing at a large window with an amazing view of downtown Denver buttoning his shirt. He has just had a sexual tryst with CHRISSY (20s), his personal assistant, in a studio condo he secretly owns.

CHRISSY  
Where's your wife?

Chrissy gazes with longing at Richard. She wants more than what she's getting from him.

RICHARD  
I don't want to talk about my wife.

CHRISSY  
What do you think she'd do if she knew about us?

RICHARD  
I don't want to talk about my wife with you.

CHRISSY  
You can't stay a little longer?

RICHARD  
I need to get home.

He slips into his coat. Chrissy is watching him the entire time, pouting. He heads for the door.

**INT. EIDELMANN HOUSE, FRONT ENTRANCE - NIGHT**

Richard's home is an expensive 2 story brick house in an affluent neighborhood. He enters quietly, treads lightly up the stairs. He wants to avoid his wife, Audrey.

**INT. EIDELMANN HOUSE, MASTER BEDROOM - NIGHT**

Audrey is in the bedroom when he steps inside. She has on comfortable sleep wear.

AUDREY

You done working for the night?

RICHARD

Yeah. Long day.

Richard takes off his coat. Throws it across the chair. He is trying to keep some distance between himself and Audrey.

RICHARD (CONT'D)

Got a business trip. Spenc is sending me to New York. There's a big case with a potential large payoff. I gotta meet with the prospective clients.

AUDREY

That's wonderful news. It's great that Adam trusts you with something so important. Especially with you being the newest partner.

RICHARD

It'll be a few days.

AUDREY

It will give me some time to hang out with Val. Her nephew's on the way. He tried to get an earlier flight out of JFK with no luck. Val told me he's been there for hours.

RICHARD

That can't be fun. But it's good he's coming. It sounds like she needs the help.

AUDREY

It's gonna be tough for her. He's been out of the country, he just found out.

RICHARD  
That's a rough deal.  
(beat)  
I'm gonna jump in the shower.

AUDREY  
Ok My Love.

Audrey tries to kiss Richard, he turns away.

AUDREY (CONT'D)  
We should have dinner to celebrate  
the new client when you get back.  
Maybe that new Italian place?

RICHARD  
Potential new client. I haven't  
closed the deal yet.

AUDREY  
I think you will.

She kisses him on the cheek. Richard heads for the shower.  
Audrey is left standing in the middle of the bedroom as the  
shower turns on. She senses something is wrong with Richard.

**INT. VALERIE'S HOUSE, ENTRYWAY - DAY**

There is a knock at the door.

VALERIE  
Come in.

Nick enters, suitcase in hand. Valerie and Nick embrace. Val  
steps away, looks Nick over with a big smile.

VALERIE (CONT'D)  
Look at you. It's so good to see  
you. It looks like you've grown 3  
inches.

NICK  
Same height, you just haven't seen  
me in a while.

Val steps aside and turns towards Audrey.

VALERIE  
Audrey, Nick. Nick, this is Audrey.

Nick and Audrey shake.

NICK

Ah...the infamous Audrey. It's nice to finally meet you.

AUDREY

Infamous? I'm not sure if that's good or bad.

NICK

All good. Thank you for being here.

AUDREY

The pleasure is truly all mine. I should go so you two can catch up.

The two women share a sisterly hug then Audrey is gone.

**INT. VALERIE'S HOUSE, LIVING ROOM - DAY**

Valerie sits on the couch. Nick follows, facing her.

NICK

Uncle Dave told me its back.

VALERIE

It is.

NICK

When did you find out?

VALERIE

I had a seizure a few weeks ago. I went to the doctor.

NICK

Why didn't you tell me?

VALERIE

I don't want you to put your life on hold again for me.

NICK

That's my decision to make. You should have told me.

(beat)

Well, I'm here now. We beat this thing once before and we'll beat it again.

VALERIE

There's no beating it this time.

NICK

I don't believe that.

Nick stands, paces the room.

NICK (CONT'D)

You can't talk like that, like it's hopeless. I've saved up some money. We can go to that place in Texas... they specialize in cancer treatment. I can call them, see how soon we can get you in.

VALERIE

Nick.

Valeria motions for Nick to sit down. When he doesn't, she holds out her hand.

VALERIE (CONT'D)

Nick, please.

He returns to the couch.

VALERIE (CONT'D)

It's terminal. It's spread. There's no curing it this time. They've given me about 6 months, if even that.

NICK

There has to be something we can do.

Nick takes Valerie in his arms, holds her desperately.

**INT. VALERIE'S HOUSE, NICK'S BEDROOM - DUSK**

Nick's suitcase is open, sitting on the bed. He grabs his computer bag, heads back towards the living room.

**INT. VALERIE'S HOUSE, HALLWAY - DUSK**

As Nick is walking down the hall he notices several pictures hanging in Valerie's office. He goes in.

**EXT. VALERIE'S HOUSE, BACKYARD - DAY (FLASHBACK)**

Nick (11) and a younger Val are taking pictures. She has a very fancy camera. He has a camera as well. She takes a few pictures, then she notices Nick. Nick is on his stomach trying to focus in on a snail.

NICK

Can't get it.

Valerie lays down on her stomach next to him. He hands the camera to Valerie. She looks through the lens.

VALERIE

Zoom out a little. Then adjust for light.

Nick does this and takes several pictures.

VALERIE (CONT'D)

Better?

NICK

Better.

Young Nick beams at her. The love between them is very apparent.

**INT. VALERIE'S HOUSE, OFFICE - DUSK**

**Back to present**

On the office wall is the picture of the snail. Nick signed the bottom right-hand corner when he was 11. As he scans other pictures on the wall, several have Nick's autograph. He smiles at the memories but pain is evident in his eyes.

**INTERCUT: INT. EIDELMANN HOUSE, KITCHEN - DAY / INT. BRETT EIDELMANN HOUSE, KITCHEN - DAY**

Audrey's cell phone is tucked between her shoulder and cheek as she makes a sandwich. She is talking to her son BRETT EIDELMANN (20s) who is in the kitchen with his DAUGHTER (5).

AUDREY

You coming? Dagny's coming for a little bit.

BRETT

I'd like to Mom. It's just hard to travel with small kids.

AUDREY

I know dear. It's just been so long since we got together as a family. The kids look so big in the pictures.

BRETT

Yeah, they're growing like wildfire. They do miss grandma and grandpa though.

AUDREY

I'll talk to your father. Maybe we can make a trip out to Vermont this year.

BRETT

That would be great. Just don't book anything until you talk to me. We'll have to coordinate times and make sure I'm not out of town on business.

AUDREY

That sounds wonderful. Let's plan it. I want to see my grandchildren before they're heading off to college.

There is an audible sigh of frustration from Brett.

BRETT

I gotta run Mom. Casey and I are making cookies. She put them in the oven without telling me and she's gonna burn the house down.

AUDREY

Welcome to parenthood. I love you.

BRETT

Love you too Mom.

Just as Audrey hangs up the phone, she hears a car horn honking outside. Audrey steps outside to meet him in the driveway.

**EXT. EIDELMANN HOUSE, DRIVEWAY - DAY**

AUDREY

That's an Aston Martin. Is it a rental?

RICHARD

No. She's all mine. Isn't she gorgeous.

AUDREY

Gorgeous? It must have cost a small fortune.

RICHARD

We can afford some toys.

AUDREY

That's not a toy. That's a car. A very expensive car. Don't you think we should have talked about this first?

RICHARD

I closed a big case. Got a sweet pay day coming. I wanted to reward myself. . .us.

AUDREY

This is something we should have discussed.

Richard walks past her into the house. Audrey follows.

**INT. EIDELMANN HOUSE, KITCHEN - DAY**

Richard tosses his brief case and keys on the kitchen table. He is clearly irritated.

RICHARD

It's going to be paid for. Like you said, I'm gonna get that New York client.

(beat)

Big potential. The payoff on that case alone will pay for the car 10 times over.

AUDREY

You have to take this back. Is there some type of grace period or something?

RICHARD

I'm not going to take it back and I'm not going to argue with you. I bought it. It's done. I wanted it, I bought it.

Audrey is furious. She walks away from Richard, goes into her home office with her sandwich and closes the door. Richard looks after her, shakes his head. He is unfazed.

**INT. EIDELMANN HOUSE, KITCHEN - DUSK**

Audrey enters. Richard is at the kitchen table eating leftovers from last night's dinner. His laptop is open, he has case notes spread out everywhere.

AUDREY

I'm going to Val's. I told Nick I'd help make dinner and clean up.

Audrey avoids looking at Richard as she packs up supplies.

RICHARD

You still upset?

AUDREY

That doesn't describe how I feel. It's not like you bought a lawn mower.

RICHARD

Let's not argue about this. What's done is done. How's Val?

AUDREY

She's doing good, considering. Having her nephew here is a huge blessing.

RICHARD

What's his name? Nick?

AUDREY

Yes.

RICHARD

That'll be good. It'll give you a break.

AUDREY

I don't need a break. I love helping out.

RICHARD

She's got Tess, Dave and now her nephew. I'm just saying it will take some of the stress off you.

AUDREY

I'm not stressed. At least not about helping Val.

RICHARD

Is he going to stay the whole time? Kid's all over the place.

AUDREY

He and Val are very close. So I imagine he'll stay as long as she needs him.

(MORE)

AUDREY (CONT'D)

(beat)  
I'm going to head out. Looks like  
you already got yourself some  
dinner.

Audrey grabs her purse and keys, grabs the bag she packed.

AUDREY (CONT'D)

We should have discussed it.

She heads out the door.

**INT. VALERIE'S HOUSE, LIVING ROOM - DUSK**

Nick and Audrey are having a causal conversation as they clean.

AUDREY (CONT'D)

So what do you do?

NICK

I dabble.

AUDREY

In what?

NICK

I like to try out different things.  
I'm good with electrical stuff and  
computers. I do a little day  
trading, I travel, like a good  
poker game now and then.

AUDREY

You're multi-talented.

NICK

My parents don't think so. They say  
I'm a bum.

AUDREY

Everyone has a different  
perspective on life. You have to do  
you, what's a good fit for you.

NICK

You remind me of Aunt Val.

AUDREY

That's a compliment. She's an  
amazing woman and a wonderful  
friend.

NICK  
She's like a mother to me.

Nick stops cleaning, lowers his voice to a whisper.

NICK (CONT'D)  
She rung the bell for goodness  
sake. I was there. I thought she  
had this thing beat.

AUDREY  
Me too.  
(beat)  
Val will probably be up in a bit. I  
should go and get dinner on.  
Spaghetti ok?

NICK  
Sounds wonderful. You need help?

AUDREY  
No, you clean, I'll cook.

Audrey disappears into the kitchen, Nick cleans.

**INT. VALERIE'S HOUSE, KITCHEN - NIGHT**

Nick collects dirty plates from the table.

NICK  
That was wonderful Audrey, thank  
you.

VALERIE  
That was wonderful.

Nick drops the plates in the sink. He glances at the two  
women, senses they have something to talk about.

NICK  
I'm gonna go read. Don't you dare  
touch those dishes. I'll clean up  
later.

Nick kisses Valerie on the cheek as he brushes past her and  
out of the kitchen.

AUDREY  
He's an amazing young man. I'm so  
glad he's here for you.

VALERIE  
That's my Nick. I just don't want  
to put him through this again.

AUDREY

I don't think he wants to be  
anywhere else.

VALERIE

What about you?

AUDREY

I'm fine.

VALERIE

We've been friends too long for me  
not to notice when something's  
wrong. I know you've been reluctant  
to tell me.

AUDREY

Rich and I are just going through a  
rough patch. We'll be ok.

Audrey looks away. She doesn't want to trouble Valerie with  
her concerns and suspicions about Richard.

**INT. RICHARD'S CAR - DOWNTOWN DENVER STREET - DAY**

Richard is driving the Aston Martin. He stops at a stop  
light. A drop-dead gorgeous woman, KAYLA MCNALLY (20s) pulls  
up next to him. She is smiling, flirting. Richard flirts back  
until the light turns green.

**INT. DOWNTOWN DENVER, WINE BAR - DAY**

Richard sits down, orders himself a glass of wine. Kayla  
enters the bar. All eyes turn when she walks in. She sits  
down at the bar next to Richard.

KAYLA

Hello.

RICHARD

Hello.

The BARTENDER (any age) is heading their way.

RICHARD (CONT'D)

What are you drinking?

KAYLA

White wine.

BARTENDER

(to Kayla)  
What can I get for you?

Kayla makes no move to order or pay for her drink.

RICHARD  
White wine for the lady.

The bartender returns with a glass of white wine, sits it in front of Kayla. She eyes Richard up and down, sips her wine.

KAYLA  
What's your name?

RICHARD  
Dick.

KAYLA  
That's a beautiful car you have,  
Dick.

RICHARD  
I have all kinds of toys.

Kayla laughs and smiles, puts a hand on his leg under the bar.

KAYLA  
What do you do, Dick?

RICHARD  
I'm an attorney. I do injury cases,  
big corporations, government  
agencies, multi-million-dollar  
litigation. None of this ambulance  
chasing stuff. What about you?

KAYLA  
Model.

RICHARD  
I guessed as much. If you like the  
car, I can take you for a ride  
sometime.

KAYLA  
I bet you can, Dick.

Kayla writes her name, phone number and address down on a piece of paper, draws a big heart around it and slides it across to Richard. He examines it.

RICHARD  
What are you doing tonight, Kayla?

KAYLA

Having you over for drinks. See you later.

Kayla sashays out of the bar. As she is walking out, a man, DRUG DEALER (30s), in a business suit, walks in. He turns to check Kayla out as she glides past him, then he slides into the seat next to Richard.

DEALER

What's up?

The dealer slides a large manila envelope towards Richard. Richard peeks in the envelope.

DEALER (CONT'D)

That's not that cheap, medicinal stuff. This is top of the line. You're gonna love it.

Richard leans towards the dealer, speaking quietly.

RICHARD

I got a date tonight. I really want to show her a good time.

The dealer smiles and nods. He looks around, takes out another envelope, slides it over to Richard.

DEALER

I'm hooking you up. First time is comped. You and your lady are going to party all night long. Trust me, you'll think you've died and gone to heaven.

RICHARD

I like the sound of that.

Richard peeks in the envelope, raising an eyebrow.

RICHARD (CONT'D)

What is this? I don't want to get sick.

DEALER

It's pearl man. Just take it easy, do a little at first. You're gonna feel better than you ever felt. And your lady, she's going to want to f. . .

RICHARD

Ok, I get it. I owe you anything?

DEALER

Just the usual for the green. The other stuff is on the house.

Richard slides an envelope across the table. The dealer stuffs the envelope in his jacket without counting it.

RICHARD

Thanks.

DEALER

Always a pleasure.

Richard discreetly puts both envelopes in his brief case.

**INT. DOWNTOWN DENVER, LAW FIRM, RECEPTION AREA - DAY**

Richard has a huge corner office in a high rise building in Downtown Denver. Chrissy, his assistant, has a desk outside.

RICHARD

I don't want to be disturbed for the rest of the day.

**INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE - DAY**

Richard removes his coat, throws it across a chair, closes and locks the door. Opening his brief case, he removes the large envelopes. He dumps 3 small bags containing white powder onto his desk from one envelope.

Richard powers up his computer. Types in: How to use cocaine  
Computer Screen: Local and federal government web sites for addiction related services and how to get help.  
Richard types in: Pictures of people using cocaine.  
Computer Screen: Several pictures pop up showing people using cocaine.

RICHARD (CONT'D)

Just like the movies.

Richard dumps out one of the small bags, lines it up using one of his business cards so it looks like the picture. He pulls a 100-dollar bill out of his wallet, rolls it up. Looking at the pictures one more time he snorts the cocaine.

RICHARD (CONT'D)

Oh...

He leans back in his chair, his eyes fluttering. A huge grin spreads over his face.

RICHARD (CONT'D)

Oh wow. Nice. Very Nice.

As Richard zones out everything starts to blur except a picture of Richard and Audrey that comes into focus on his desk.

**INT. EIDELMANN HOUSE, FRONT ENTRANCE - DAY**

Silent Scene: DAGNEY EIDELMANN (20s) petite and pretty, steps into the house. Audrey is waiting and gives Dagney a big hug.

CUT TO:

**EXT. THE BISTRO RESTAURANT - DAY**

Silent Scene: Audrey and Dagney are grabbing a bite to eat at an outdoor table. Dagney has her camera phone and she is randomly taking pictures of cars driving by, trees and birds. Audrey and Dagney pose in several different ways and Dagney takes selfies.

CUT TO:

**INT. EIDELMANN HOUSE, KITCHEN - DUSK**

Silent Scene: Audrey is in the kitchen. She is in good spirits. She is taking out items to prepare dinner.

**INTERCUT: INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE - DUSK / INT. EIDELMANN HOUSE, KITCHEN - DUSK**

Richard is sitting at his desk looking out at the city as lights turn on. He picks up his cell phone, dials Audrey's number. Audrey is in the kitchen cooking.

RICHARD  
I'm working late.

AUDREY  
Dagney just got home. Can't you come home early this one night so we can have dinner as a family?

RICHARD  
I can't tonight. Spenc and I are going over some case details for New York. Tell Dags sorry for me.

AUDREY  
Ok. Love You.

RICHARD  
You too.

Richard hangs up, retrieves Kayla's information.

**INTERCUT: INT. EIDELMANN HOUSE, KITCHEN - DUSK / INT.  
VALERIE'S HOUSE, KITCHEN - DUSK**

Audrey puts her cell phone down, notices a note on the fridge. The note is from Dagny. CLOSE IN on the note: Out with friends. Be back later. Love You. Audrey looks at her lasagna casserole, disappointed. She picks up her phone and calls Nick. Nick is in the kitchen looking through canned goods.

AUDREY

Hey Nick. You and Val have dinner yet?

NICK

I was just trying to decide between Campbell's and Chunky.

AUDREY

I've got a fresh baked lasagna casserole here and no one to eat it with. You up for company?

NICK

You and your lasagna casserole are welcome here anytime.

AUDREY

I'll pack up and head over.

NICK

That sounds great. Aunt Val will love waking up to a hot meal that's not out of a can. You're a lifesaver.

Audrey cleans and packs up. She writes out a note, sticks it on the refrigerator.

**INT. VALERIE'S HOUSE, ENTRYWAY - DUSK**

Audrey's hands are full. She has a bright pink box in her hands as well as a carryall bag.

NICK (CONT'D)

That lasagna smells fabulous. What is this?

He nods towards the pink box, takes the items from Audrey.

AUDREY

I stopped at Dora's and got some napoleons.

NICK  
You didn't.

AUDREY  
I did. I got a half dozen.

NICK  
I'd forgotten about that place.  
It's the best bakery in town.  
Dinner and dessert. You are the  
best. Don't tell Aunt Val you  
bought Dora's. I'm gonna eat hers.

**INT. VALERIE'S HOUSE, LIVING ROOM - NIGHT**

Audrey, Nick and Valerie are laughing uncontrollably.

NICK (CONT'D)  
...I remember that. Poor Uncle  
Dave.

VALERIE  
We all got a good laugh though.

While Valerie is laughing, Nick tries to steal her napoleon off her plate with his fork. He almost succeeds. She catches him at the last moment.

VALERIE (CONT'D)  
Hey, you have one.

NICK  
I want yours.

VALERIE  
We can trade.

NICK  
(trying to steal again)  
I want yours and mine.

VALERIE  
No!

Audrey laughs watching Nick and Valerie. Nick finally manages to take a large bite of Valerie's pastry, but offers her a bite of his. Audrey is warmed by the affect Nick has on Valerie. They are like mother and son.

AUDREY  
Dagney's back in town. She was  
asking about you, wants to see you.

VALERIE

She's here? I'd love to see her.

AUDREY

We're having a get together on Saturday.

VALERIE

I just never know if I'm going to be the life of the party if you know what I mean.

AUDREY

We'll take care of you like we always do. You should come too Nick. Rich has been asking about you and I'd love for you to meet the family.

NICK

(to Valerie)

We should go. You can't stay cooped up in this house all day.

VALERIE

I get out.

NICK

You do a job and then you come home. You're with me all day, which has to be driving you crazy.

VALERIE

Never!

(beat)

Ok, I'll go. But just for a little while.

AUDREY

Dags will be happy to see you. I won't tell her you're coming. It'll be a surprise

**EXT. KAYLA'S CONDO, FRONT ENTRANCE - NIGHT**

Richard is in front of an expensive looking condo. He has his brief case and a pricey bottle of wine. He hits the buzzer.

KAYLA

Hello.

RICHARD

It's me, Dick.

The door buzzes and Richard steps in.

**INT. KAYLA'S CONDO, LIVING ROOM - NIGHT**

Kayla answers the door in sexy dress. Two other women, MARGO (20s) and STAR (20s) are there.

KAYLA  
 Hope you don't mind if my friends  
 join our little party. This is  
 Margo and Star.

RICHARD  
 Ladies.

Richard holds up the bottle of wine.

MARGO  
 I'll get glasses.

Margo bounds off to the kitchen.

RICHARD  
 You have a serving tray or  
 something?

Kayla opens a drawer in her coffee table and pulls out a silver tray with a stubby straw. Richard retrieves the cocaine from his brief case, divides the drug into lines with one of his business cards. Margo returns with glasses. Richard pours each woman a glass of wine as they all do a line. Kayla starts to unbutton his shirt. The other two women are watching the scene unfold. Richard lays back with a smug, satisfied smile on his face.

**INT. EIDELMANN HOUSE, DINING ROOM - DUSK**

Richard and Audrey are talking. Audrey is setting the table as Richard is trying to decide on a bottle of wine. There is a knock at the front door.

AUDREY  
 Come in!

RICHARD  
 Didn't we just buy a new computer?

AUDREY  
 That was a laptop for personal use.  
 I need a Mac for work.

RICHARD  
 What's the difference?

AUDREY

There's a big difference. The Mac is so much better for what I do. We should also really think about that security system. The Rabin's house got broken into last week.

Audrey and Richard turn as Nick and Valerie enter. Richard tosses them an annoyed look. Nick notices, Valerie doesn't.

AUDREY (CONT'D)

(to Valerie)

You're looking good.

VALERIE

It's been a good day.

DAGNEY

Val!

Dagney runs into the room like a little girl, gives Valerie a big hug. Valerie returns the embrace.

VALERIE

Oh my goodness. Look at you! You look so beautiful.

AUDREY

Dagney, this is Nick, Val's nephew.

NICK

Nice to meet you.

AUDREY

This is Richard.

RICHARD

Friends call me Dick.

NICK

Pleasure to meet you.

As Nick and Richard shake hands, Dagney checks Nick out. Nick pulls out a chair for Valerie to sit down. Having overheard Richard and Audrey's conversation, Valerie addresses them both.

VALERIE

Nick knows about computers and all that stuff.

RICHARD

That so?

NICK

I do.

RICHARD

Audrey needs a new computer.  
A...uhhhh...what is it again?

AUDREY

A Mac.

RICHARD

A Mac...whatever that is. And we've had some break ins recently in the neighborhood, just a few doors down. We're thinking of getting a security system. This something you can handle?

NICK

Sure. The Mac is easy. I can get it set up with all the bells and whistles you need. The security system, that's another matter. We'd need to discuss what you're looking for. Systems come in all shapes, sizes and costs.

RICHARD

Whatever works.

Richard turns to Audrey.

RICHARD (CONT'D)

Problem solved. You two work it out.

Richard decides on a wine, places a bottle on the table. More PEOPLE (various ages) arrive. At dinner, while everyone is involved in lively conversation, Nick watches Audrey.

**INT. EIDELMANN HOUSE, ENTRYWAY - NIGHT**

Everyone is saying their goodbyes. Valerie is in the distance having a conversation with one of the guests. Audrey approaches Nick.

AUDREY

Sorry about earlier. I know you have your hands full.

NICK

Ordering a computer and setting up a security system is easy.

(MORE)

NICK (CONT'D)  
 Besides, I'm not working. I could  
 use the business.

AUDREY  
 Well, thank you. It would really  
 help me out. When can you meet?

NICK  
 Not working. Free whenever you are.

AUDREY  
 How about tomorrow? Let's say 1pm?  
 I'll make us some lunch.

NICK  
 Sounds good.

Valerie approaches. She looks tired, takes Nick's arm.

VALERIE  
 (to Nick)  
 I'm ready if you are.

NICK  
 (to Audrey)  
 See you tomorrow.

VALERIE  
 Tomorrow? What's happening  
 tomorrow?

NICK  
 A new computer for Audrey and a  
 security system for the house.

VALERIE  
 Great. I'm glad you can help out.

Valerie gives Audrey a big hug.

VALERIE (CONT'D)  
 Thanks for the invite. You were  
 right. It did me some good to get  
 out of the house.

As Valerie and Nick are heading out, Richard is standing in  
 the background watching them. He has a displeased look.

**INT. COMPUTER/ELECTRONICS STORE - MORNING**

Nick is looking at security systems when he's approached by  
 JASON WRIGHT (early 30s).

JASON

Nick?

(beat)

Dude, what are you doing here? I heard you were traveling man.

The two shake hands and do a man hug. They obviously know each other, are good friends.

NICK

I've only been back a little while. Aunt Val is sick again.

JASON

I thought she beat that?

NICK

We thought she did too. But it's back. So, here I am.

JASON

Oh man. I'm sorry to hear that. But she beat it before, I'm sure she'll do it again.

NICK

Yeah.

JASON

Hey, a bunch of us are getting together this weekend. Some people you know, some you don't. Why don't you come grab a beer and hang out? Everyone would love to see you.

NICK

Where you guys getting together?

JASON

Bad Dogs Bar. It's a dive, but a cool place to hang out on a Saturday night. We're meeting at 8.

NICK

I'll come check it out if I can. It would be great to see the gang.

Jason hands Nick a business card.

JASON

That's my cell phone number there.

Nick looks the card over, pulls out one of his cards and hands it to Jason.

JASON (CONT'D)  
 (looking at the card)  
 Costa Rica?

NICK  
 That's where I've been the past few months. But the phone and email are US based.

JASON  
 I can't wait to hear about that.

NICK  
 You work here?

JASON  
 Yeah, this is my dad's store. He's teaching me everything he knows, hopes I'll take over the family business someday. How about you?

NICK  
 I'm looking at security systems for a client.

A buzzer sounds, a customer is standing at the counter.

JASON  
 Let me know if you need help.

NICK  
 I'll do that, thanks. It's really good to see you.

JASON  
 You too man.

Jason runs to the front of the store.

**INT. EIDELMANN HOUSE, RICHARD'S OFFICE - MORNING**

Richard is at his desk smoking pot. He's tapping his leg, he's jittery. He has a packed suitcase, computer bag and duffel bag next to his desk. Audrey enters.

AUDREY  
 I really wish you wouldn't do that.

RICHARD  
 For goodness sake Audrey don't be such a prude. It's just a little pot. Helps me to relax.

AUDREY

Did you forget Dagny's here? She could wake up at any time.

Richard snuffs out the joint. He stands, collects his bags.

RICHARD

I shouldn't be gone for more than three or four days.

AUDREY

Call me when you get there.

He turns when Audrey tries to kiss him on the lips. The kiss lands on his cheek.

RICHARD

And no driving the car. The detailer will call you for an appointment. Drive it out. Once they're done, drive it back in.

Audrey doesn't respond. She watches Richard shuffle out the door to his old car, a Mercedes, which is now parked outside.

**EXT. EIDELMANN HOUSE, DRIVEWAY - MORNING**

Audrey follows. Richard loads up the car. Once inside he rolls down the window, waves. Audrey waves back. She has a concerned look on her face as she watches Richard drive away.

**INT. DENVER INTERNATIONAL AIRPORT - MORNING**

Richard is standing at a bar looking around. He sees Chrissy. She spots him, rushes over, hugs him, gives him a kiss. He moves away, looking around the airport.

RICHARD (CONT'D)

Not here.

**INT. NEW YORK, EXPENSIVE RESTAURANT - LATE AFTERNOON**

Silent Scene: Richard is meeting with the CLIENTS (any age). He is talking while Chrissy takes notes. The clients are nodding, glancing at each other. Richard and the prospects stand, shake hands.

**INT. NEW YORK, EXPENSIVE HOTEL, LUXURY SUITE - LATE AFTERNOON**

Richard is in a 5-star hotel, luxury suite. Chrissy is in the background. Richard grabs his cell phone and calls ADAM SPENCER (60s).

RICHARD (CONT'D)  
Hey, Spenc. We got it.

ADAM (O.S.)  
I thought it would take a few days,  
but you did it over lunch.  
Impressive. Why don't you and  
Audrey treat yourselves, enjoy New  
York. It's on the house. You  
deserve it.

Richard glances at Chrissy.

RICHARD  
I'll do that.

Chrissy holds up a sexy dress with a seductive smile.

**EXT. NEW YORK, FIFTH AVENUE - NIGHT**

Silent Scene: Richard and Chrissy are shopping in the most expensive stores on Fifth Avenue. They are strolling arm in arm, laughing like newlyweds.

CUT TO:

**INT. NEW YORK, EXPENSIVE RESTAURANT - NIGHT**

Silent Scene: A waiter is laying out a full course meal. Another waiter shows Richard a bottle of wine. Richard nods and the waiter fills their wine glasses. Richard slides a jewelry box across the table to Chrissy. She beams at him.

CUT TO:

**INT. NEW YORK, EXPENSIVE HOTEL, ELEVATOR - NIGHT**

Silent Scene: Richard and Chrissy are laughing as they get into the elevator. Richard is drunk. Chrissy takes a selfie of them kissing.

CUT TO:

**INT. NEW YORK, EXPENSIVE HOTEL, LUXURY SUITE - NIGHT**

Silent Scene: Richard is standing at the window looking at the New York skyline. In the background, Chrissy is in bed. She has the expensive bracelet on her wrist and is playing with. Richard turns to Chrissy, closes the shade to the window.

**INT. BAD DOGS BAR - NIGHT**

Nick arrives, Jason waves him over. Seated at the table are Jason, plus 6 MEN (20s -30s) 4 WOMEN (20s - 30s).

JASON  
Nick!

FRIEND #2  
Dude!

FRIEND #3  
What's up Bro?

JASON  
(pulls out a chair)  
Come grab a seat man.

Nick slides into the chair, a waitress takes his order.

JASON (CONT'D)  
(pointing at people around  
the table)  
Becca, Bob, Stanz, Jennifer, you  
know the rest.

Nick nods. TRACY GATES (early 30s) pretty, petite is giving Nick a knowing look, they have a history. The waitress comes back with Nick's food and drink.

NICK  
(to the waitress)  
Thanks.

FRIEND #4  
I heard you were in Timbuktu or  
something.

NICK  
I traveled around a bit.

FRIEND #3  
You here for good or just passing  
through?

NICK  
My Aunt Val is sick again. I'm  
helping her out for a while.

FRIEND #3  
Oh man. Sorry to hear that. How's  
she taking it?

NICK  
You know Val. She always finds the  
rainbow in the storm.

JASON  
 She's a cool lady.  
 (beat)  
 I'm sorry she's not doing well.  
 Tell her I said hi and I hope she  
 gets better.

Several other people chime in with condolences for Val's illness, but the mood quickly changes back to that of a party atmosphere.

FRIEND #2  
 It's great to see you again. Now  
 that you're back you gotta hang out  
 with us some more.

NICK  
 I will. It's really good to see you  
 guys.

JASON  
 (holding up his beer)  
 Nick, back with the gang.

Everyone lifts up their drink. Nick joins the toast.

**EXT. BAD DOGS BAR, PATIO - NIGHT**

Nick has separated himself from the crowd, is outside on the patio. He is deep in thought when Tracy approaches him.

TRACY  
 So, this is where you're hiding.

NICK  
 Not hiding, just getting some fresh  
 air.

TRACY  
 I've thought about you. . .  
 (beat)  
 Us. . .often.

Nick doesn't want to talk to Tracy. It shows in his body language and face.

TRACY (CONT'D)  
 You ever wonder how things would  
 have been if we'd kept the baby?

NICK  
 You mean if you kept the baby. I  
 didn't have a choice in the matter.

TRACY

I did what I thought was best. We both turned out ok, right?

Tracy looks at Nick with longing.

TRACY (CONT'D)

We should get coffee sometime or dinner. Catch up.

NICK

I should get back inside.

Nick leaves Tracy, heads back inside the bar.

**INT. BAD DOGS BAR - NIGHT**

Nick is finishing up a pool game when Jason approaches.

JASON

We're headed to the Calle Club. You in?

NICK

Nah. I'm gonna head out.

JASON

You sure? I think she still likes you.

Jason says this in a conspiratorial tone, nodding towards Tracy who's standing by the exit door talking to the other ladies.

NICK

Maybe another time.

Jason and Nick shake and do a man hug.

JASON

We're hanging out next Saturday, I'll call you.

NICK

Ok. Have fun.

Nick watches as the gang heads out. Tracy gives him one more look before she leaves.

**EXT. DOWNTOWN DENVER, LODO AREA - NIGHT**

Nick walks the Blvd, has a deep, serious look on his face that doesn't match his age. As he walks, a bunch of PEOPLE (20s - 30s) rush by.

They are talking and laughing, all dressed up. Nick stops in front of a store. The store is dark, there is a mirrored display inside. He sees his reflection. Loneliness shows on his face. He pulls out his cell phone. Considers it for a moment. Then he makes a call.

**INTERCUT: EXT. DOWNTOWN DENVER, LODO AREA - NIGHT / INT. EIDELMANN HOUSE, READING ROOM - NIGHT**

Nick is standing in front of a coffee shop. Audrey is curled up on the couch reading a book. The house is quiet and dark, except for a light on a coffee table. She answers her phone.

NICK (CONT'D)

Hey, its Nick. Are you busy?

AUDREY

Just reading.

NICK

The family there?

AUDREY

Richard's out of town and Dagney's out with friends. Everything ok?

NICK

Can you talk?

Audrey puts her book aside, sits up.

AUDREY

What's going on?

NICK

Want to join me for coffee? I'm at that swanky coffee bar in LODO.

AUDREY

The Chocolate Bean. I know where it is. Is Val ok?

NICK

She's good. She's with Tess. I just...I could just really use some company right now.

AUDREY

I can be there in 25 minutes.

NICK

I'll wait for you. See you soon.

**INT. THE CHOCOLATE BEAN - NIGHT**

Nick is sitting at a secluded table. Audrey slides into the empty chair next to him.

NICK (CONT'D)

What are you drinking? I'm buying.

AUDREY

Decaf white mocha.

Nick goes to the counter, orders two coffees. He throws in a couple of cookies he sees in the display case, pays the CASHIER (20s).

CASHIER

We'll bring it over.

NICK

Thanks.

Nick returns to the table, slides into his chair.

AUDREY

You sounded like you needed a friend.

NICK

I just met up with some old friends from high school. Last time I was here I didn't really get to spend time with them. I was in and out, just here for Aunt Val.

AUDREY

It must have been nice to reconnect.

Nick doesn't respond. The coffees and cookies arrive.

AUDREY (CONT'D)

You don't seem very happy about seeing your friends.

NICK

I saw my ex-girlfriend. We almost had a baby together.

AUDREY

What happened?

NICK

When I found out she was pregnant the bottom fell out of my world.

(MORE)

NICK (CONT'D)

But, I was going to do the right thing. Marry her...raise a kid. I was all ready for it.

Nick is looking at his coffee cup. He toys with the cardboard coffee cup sleeve.

NICK (CONT'D)

Then I get this call. She's gone, the baby's gone. Her parents shipped her off to live with her aunt and uncle. She called to tell me that not keeping the baby was her decision. She just felt we were too young.

AUDREY

Nick, I'm so sorry.

NICK

I wasn't ready for fatherhood, but I would have done my best for that kid.

AUDREY

I can't imagine how you must have felt. What did you do after that?

NICK (CONT'D)

It messed with my head big time. I moved back to New York with my parents, got a job as a day trader, made tons of money. But something just didn't feel right.

Nick finally makes eye contact with Audrey. Her full attention is on him.

NICK (CONT'D)

I headed off to Europe for several years, then Asia, then central America. Aunt Val and I stayed in touch the entire time. She always wanted to see pictures of my adventures and we'd talk on the phone. She never said anything about the cancer coming back.

AUDREY

That's beautiful, that you had that time to discover yourself and to heal. Knowing Val, she didn't want to take that away from you.

NICK

Aunt Val was the only one who understood the need for me to get away and figure out who I was.

AUDREY

I think you've turned out to be an amazing man, Nick. Don't ever let anyone tell you otherwise.

Nick and Audrey finish their coffees and cookies in comfortable silence, like old friends.

NICK

You want to take a walk?

AUDREY

Yeah.

**EXT. DOWNTOWN DENVER, LODO AREA - NIGHT**

Silent Scene: Audrey and Nick walk down the Blvd. They are talking, smiling, laughing. PEOPLE (various ages) walk by them. They don't notice. They are completely involved in their conversation. They are two lonely people who, for once, do not feel alone. Audrey finally glances at her watch.

AUDREY (CONT'D)

My goodness, the time. I had better get home.

NICK

I'll walk you to your car.

**A moment later, at Audrey's car.**

AUDREY

I'll see you tomorrow.

NICK

Thanks for coming out, for listening.

AUDREY

We need to be here for each other and for Val.

Nick opens Audrey's door and closes it once she's safe inside. He stands on the sidewalk, watches as she drives off.

**INT. EIDELMANN HOUSE, AUDREY'S OFFICE - DAY**

Nick and Audrey have their heads together working on Audrey's new computer. A door slams in the background.

Richard barges into the office. His voice is elevated and he is clearly irritated. His reaction seems overblown related to the situation.

RICHARD

Why is my car outside?

AUDREY

You're back. I didn't know you were going to be home this early. I pulled the car out like you asked. The detailer just left.

RICHARD

What's the use of getting it detailed if it's going to sit outside and get dirty again?

AUDREY

Ok...Ok...I'm coming.

Audrey notices he is still carrying his travel bags.

AUDREY (CONT'D)

Why don't you put your bags down and relax. I'll move the car in.

Nick watches Audrey rush off.

NICK

Hello Mr. Eidelmann.

RICHARD

I've told you before, call me Dick.

NICK

(under his breath, after  
Richard leaves.)

Appropriate.

Nick is startled when Richard pops back into the room.

RICHARD

By the way, I'm having a Client Appreciation Event next week. Why don't you come over? I got a client that needs a server and some computers networked. I told him about you.

NICK

Thank you for the referral. I appreciate it.

RICHARD  
Event's at one.

NICK  
I can do that.

Richard leaves again. A few moments pass. Richard and Audrey can be heard arguing.

RICHARD (O.S.)  
I told you, pull it out, put it back in. Was that too hard to do?

AUDREY (O.S.)  
You just got home. Can't you say hello before you start berating me about the car? And where's the keys?

RICHARD (O.S.)  
I have the keys. They were lying on the coffee table where anyone could take them. It's an expensive car, Audrey.

AUDREY (O.S.)  
I know that all too well.

RICHARD (O.S.)  
I asked you to do one simple thing and you can't even do that. What the hell good are you?

Nick doesn't like the way Richard is treating Audrey. He stands, heads towards the door, is ready to intervene.

AUDREY (O.S.)  
You know what, move it yourself.

Audrey returns to the room. She is clearly upset and embarrassed Nick heard the argument.

NICK  
You ok?

AUDREY  
I'm fine. It happens when you've been married as long as we've been. I'm sorry you had to hear that.

Audrey sits down at the desk. Dagny walks by the door, her purse on her shoulder. She is getting ready to pass by when she notices Nick. She backs up, enters the room.

DAGNEY

Hey.

AUDREY

Hello Sweetheart. Did you have fun?

DAGNEY

I did. Is that your new computer?

Dagney comes around the desk, standing behind Audrey and besides Nick.

AUDREY

It is. It's a beauty, and so much faster than the old one.

DAGNEY

That's great.

AUDREY

It just needs some software installed.

Dagney looks Nick over, likes what she sees.

NICK

I'd better get back. I'm taking Aunt Val to a job.

AUDREY

Let me walk you outside.

**INTERCUT: INT. EIDELMANN HOUSE, RICHARD'S OFFICE - DAY / INT. KAYLA'S CONDO, LIVING ROOM - DAY**

Richard is at his desk. He has a silver tray and stubby silver straw just like the one Kayla had. He snorts two lines of cocaine, takes in a deep breath. His cell phone rings, he answers. Kayla is stretched out on the couch in her living room.

KAYLA

Can you talk?

RICHARD

I'm in my office. What's up beautiful?

KAYLA

I want to see you. I can't stop thinking about you.

RICHARD

I've been thinking about you too.

KAYLA

Can you come tonight?

RICHARD

Can't tonight. I just got back into town and I have an event to prepare for next week.

KAYLA

You just don't stop, do you lover?

RICHARD

I'm making moves all day long baby. But I always have time for you. Why don't I come over Monday night?

KAYLA

I know you have to do your thing lover. That's what I admire so much about you. Monday seems very far away, but I can wait.

RICHARD

Oh baby. I can't wait to see you.

KAYLA

Me too lover.

(beat)

I have a big favor to ask.

RICHARD

What do you need?

KAYLA

I had two gigs lined up and they both got cancelled. I'm going to be short on rent. Can you help me out?

RICHARD

How much do you need?

KAYLA

Five thousand.

RICHARD

It's taken care of. Don't worry about it. You don't have to worry about anything, ever. It's covered from now on.

KAYLA

Are you serious baby?

RICHARD  
I'm always serious.

KAYLA  
I love you so much. You take such  
good care of me.

RICHARD  
I'm going to take really good care  
of you when I see you on Monday.

KAYLA  
I know you will. I can't wait. Love  
you baby.

RICHARD  
Love You too.

Richard hangs up the phone, hears laughter outside. At his office window he sees Nick and Audrey talking in the driveway. He can't hear the conversation, but Audrey seems at ease talking to Nick. Anger coils up in him like a snake ready to strike, it shows on his face. He watches as Nick gets into his car and drives off then he returns to his desk.

#### **Moments Later**

There is a knock on the door. Richard puts the tray and drugs away, wipes his nose, locks the drawer.

AUDREY (O.S.)  
(trying the locked door handle  
outside)  
Can we talk?

Richard unlocks the door. Audrey enters, closes the door silently behind her. Richard is angry.

AUDREY (CONT'D)  
Dagney's home. I don't want to  
argue with you. I just want to know  
what's going on?

RICHARD  
I'm tired. I'm busy.

AUDREY  
I hear that all the time. I can't  
fix what's wrong if I don't know  
what's broken. Is it the job? Too  
much stress? Is it me?

RICHARD

I have a lot on my mind. I just need you to support me.

AUDREY

I'm trying. I'm doing the best I can. Maybe we need a break. From our jobs, from everything. We should get away, just the two of us.

RICHARD

I can't do that right now. I closed that New York deal. I have to start working on that case as soon as the ink is dry on the contract.

(beat)

You have this nice house. You want nice things...

AUDREY

I don't care about nice things. If it costs us our marriage it's not worth it.

RICHARD

I'm tired. I just need some peace and quiet. Can you do that? Just give me some peace and quiet?

AUDREY

We're going to have to talk about this sooner or later.

RICHARD

There's nothing to talk about.

Audrey turns away from him, leaves the room, closes the door behind her.

**EXT. LARGE CATHOLIC CHURCH/CATHEDRAL - DAY**

Nick is sitting on a bench watching Valerie work. Valerie takes pictures of a MAN (any age) and WOMAN (any age), newly married. When she finishes, she talks to the couple for a few moments, Nick can't hear the conversation, then heads back towards Nick.

VALERIE

Well, that's it. My last job.

NICK

It's almost lunch time. You want to grab a bite to eat?

VALERIE  
Let's do something first.

**EXT. FORREST, DESERTED ROAD - DAY**

Nick is driving in a forested area. It is a beautiful, sunny day, Valerie has her window down. She points and Nick pulls off the main road, onto a dirt road. They drive a bit until they reach a lake.

**EXT. FORREST, LAKE AND SCENERY - DAY**

VALERIE (CONT'D)  
I brought you here when we got your first camera. Remember?

NICK  
Of course I remember.

Valerie pulls 2 cameras out of her bag, hands one to Nick. He takes it, checks the settings. Valerie grabs a small pack out of the trunk. They start to walk in silence.

VALERIE  
(pointing)  
Oh. . .look at that.

Nick follows the pointing finger. A blue jay is perched in a tree. Valerie starts to take pictures of the bird.

VALERIE (CONT'D)  
So beautiful.

Nick looks through his camera. Through the camera lens POV, Nick can see every detail of the bird. The brilliant blue feathers, the delicate rise and fall of the bird's chest.

NICK  
He is beautiful.

Nick and Valerie take several pictures, then the bird springs from the branch and flies away. Valerie laughs, delighted.

VALERIE  
Ahhhhh. . .there he goes!

**EXT. THE BISTRO RESTAURANT - DAY**

A waiter sits plates in front of Nick and Valerie. He sits a large pizza on top of a tray. Valerie says a prayer over her food.

NICK

What are you doing?

VALERIE

Giving thanks to the Big Guy. I'm going to see Him soon, you know.

Nick doesn't know what to say. She takes him by the hand.

VALERIE (CONT'D)

This was a perfect day. A good way to officially start my retirement.

She looks at her camera with a little sadness.

VALERIE (CONT'D)

I can't wait to develop these pictures. Will you help me when we get home? You still remember the process?

NICK

Of course I do. I'll never forget.

A blue jay lands in a tall tree next to their table. It looks just like the one from the forest. Nick watches the bird, its movements, every detail. He thinks of his precious last moments with Valerie.

NICK (CONT'D)

(silently)

I'll never forget.

**EXT. EIDELMANN HOUSE - BACK YARD - DAY**

Richard is having a client event in the massive back yard of the Eidemann home. Tables are set up everywhere. A live band is playing jazz, a large table is set up and laden with food. Clients are chatting, fraternizing and enjoying the party.

**INT. EIDELMANN HOUSE, AUDREY'S OFFICE - DAY**

Nick and Audrey are at Audrey's computer. Nick is sitting at the desk, Audrey is standing behind him.

NICK (CONT'D)

I'll let this run for a little while. I'll come back and check on it.

AUDREY

Just come in when you need to.

Nick picks up a pile of software discs on Audrey's desk and sorts through them.

NICK  
I should be able to get all of this  
installed today.

**INT. EIDELMANN HOUSE, HALLWAY - DAY**

Audrey and Nick bump into Richard on their way out. A look of suspicion flashes over Richard's face.

AUDREY  
What are you doing in here  
Sweetheart? All your guests are  
outside.

RICHARD  
Just grabbing something.

Richard opens a box of fine cigars, shows Audrey and Nick.

RICHARD (CONT'D)  
What are you two doing in here?

AUDREY  
Nick's installing my software.

NICK  
That'll be done today. Then I can  
start working on the security  
system.

RICHARD  
Good. Why don't you come meet my  
client. It's the guy I was telling  
you about.

NICK  
Lead the way.

As Richard turns his back on Audrey and Nick, he sniffs, pinches and wipes his nose.

**EXT. EIDELMANN HOUSE - BACK YARD - DAY**

Audrey is sitting at a table alone. In the distance Nick is involved in a conversation with an older couple. Richard is surrounded by a group of men, talking. They all have cigars in their hands. Richard says something and all the men laugh.

At a table full of COLLEGE AGED GIRLS (20s) Dagney is watching Nick as he excuses himself to go into the house.

She looks around to see if she is being watched, then she follows.

**INT. EIDELMANN HOUSE, AUDREY'S OFFICE - DAY**

Nick is sitting at Audrey's computer. He sees a folder on her desktop called "Happy Pics". He opens the folder, browses through the pictures. He stops at a picture of Audrey. She is stunning in a beautiful dress. Nick copies the picture. Opening his email, he emails it to himself.

DAGNEY

Hey Nick.

Nick jumps when he hears his name. Dagney is in the doorway. He quickly closes out of the picture folder and his email, going back to the software program he is running.

DAGNEY (CONT'D)

You're missing a great party.

NICK

I'm not much of a party guy.

DAGNEY

I've noticed.

Dagney enters the room, goes to Nick's side

DAGNEY (CONT'D)

What are you doing?

NICK

Just finishing up these software installs.

(beat)

You're missing the party too.

DAGNEY

I've been to hundreds of these parties. It's all my dad's clients and his business partners. Lots of old people, really boring.

She looks Nick over.

DAGNEY (CONT'D)

The band just started playing again and Dad just started serving champagne. No one will notice if we're gone for a little while.

NICK

I should get back to the party.

Nick stands, tries to make a hasty exit. Dagney blocks his way.

DAGNEY

You sure you want to do that?

From the POV behind Dagney, she slips off her shirt. She has no bra underneath. Nick averts his eyes.

NICK

Dagney, I'm...um...I'm just not looking for anything right now.

**INT. EIDELMANN HOUSE, HALLWAY - DAY**

Nick steps past her. As Nick is walking away, Dagney walks into the hallway, has her shirt lifted up to cover her breasts.

DAGNEY

(demanding tone)

Nick!

She has an incredulous, insulted look on her face.

DAGNEY (CONT'D)

Are you serious?

Nick keeps walking.

**EXT. EIDELMANN HOUSE - BACK YARD - DAY**

Back outside, Nick notices Audrey is sitting at a table alone. He approaches, sits next to her.

NICK

Your daughter just tried to seduce me.

AUDREY

Oh Nick. I am so sorry. All young girls should come with warning labels.

NICK

Not your fault.

AUDREY

I guess trying to seduce a man in her mother's office doesn't bother her.

NICK

She's just young. We were all there once. She'll grow out of it.

AUDREY

Goodness, I hope so. Maybe I'll have you install more cameras in the house just to keep her honest.

NICK

I could do that.

Audrey covers her face in shame. Nick laughs.

AUDREY

It's not funny. Wait until you have kids.

Dagney emerges from the house, shoots Nick a dirty look.

NICK

I think I've made an enemy for life.

AUDREY

She'll get over it. I'm sorry you had to go through that.

NICK

I'm a guy. We don't get upset over stuff like that. I just didn't want you to think I was trying to take advantage of her. I'm not THAT kind of guy. I just wanted you to know.

AUDREY

Thank you. You are a true gentleman Nicholas Adler.

Nick nods and smiles at Audrey as Dagney shoots daggers with her eyes in his direction. Glancing at Nick, Dagney leans in and starts whispering to her friends.

**INT. EIDELMANN HOUSE, DAGNEY'S BEDROOM - NIGHT**

Dagney is in front of a mirror. She is dressed up, has makeup on, fixing her hair. There is a light knock on the door.

DAGNEY

Come in.

When Dagney sees Audrey she exhales, rolls her eyes.

DAGNEY (CONT'D)

I guess he told you?

AUDREY

He did.

DAGNEY

I think he's batting for the other team, Mom.

AUDREY

I'm not here to talk about Nick's private life. I'm here to talk about you.

DAGNEY

For goodness sake, Mom. It's no big deal. I'm 21. Didn't you ever, you know, fool around when you were younger, before Dad?

AUDREY

No.

DAGNEY

That explains a lot. When you were growing up it was like the stone age or something. Did Dad hit you over the head with a club and drag you off to marry you?

AUDREY

No, nothing that dramatic.

(beat)

I'm your Mom. I just don't want you to get hurt.

DAGNEY

I'll settle down and get married someday. But now, I want to live my life and have a little fun. Having fun isn't going to kill me. You worry too much.

AUDREY

Oh, my beautiful girl. Don't depend on this for everything.

Audrey caresses her daughter's face tenderly.

AUDREY (CONT'D)

Beauty will unlock doors otherwise closed. But beauty is fleeting.

(MORE)

AUDREY (CONT'D)

And when it is gone, all of the prizes that come with it will be gone too.

(beat)

So choose wisely. Your friends... the people you trust...and most of all, the man you decide to give your heart to.

Dagney gives her mother a bored look, feels like she's being lectured.

DAGNEY

Ok, Mom.

The doorbell rings.

DAGNEY (CONT'D)

That's Jamie. Gotta run. Love you.

Dagney kisses Audrey on the cheek and rushes out of the room leaving Audrey standing in the room alone.

**INT. DOWNTOWN DENVER, WINE BAR - DAY**

DEALER

How's work?

RICHARD

You have something for me?

The dealer passes Richard an envelope. Richard in turn slides an envelope across the table.

RICHARD (CONT'D)

This isn't some of that weak crap you gave me last week, is it?

DEALER

(genuinely offended,  
whispering)

Weak!? I have the best stuff and the best clientele. That stuff is pure.

RICHARD

Seemed weak to me.

DEALER

I can get you something harder.

RICHARD

What do you mean harder?

DEALER  
Just what I said.

Richard thinks about it a moment.

RICHARD  
Yeah, I want that.

DEALER  
Gonna cost more.

RICHARD  
I'm good for it.

DEALER  
You better be. And don't be telling people my stuff is weak. I have a reputation to uphold. It's not my fault you're blowing through this stuff like candy. You need to slow down man.

Richard stuffs the envelope the dealer gave him into his brief case.

RICHARD  
Just get me what I want.

DEALER  
I'll call you.

The dealer snatches up his envelope, stuffs it in his jacket pocket. As the dealer is leaving, the bartender slides a glass of wine in front of Richard.

**INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE - DAY**

Richard is sitting at his desk working. Adam Spencer walks in.

ADAM  
Hey Dick, I just wanted to let you know that New York deal fell through.

Richard is stunned, panicked. He quickly recovers his composure.

RICHARD  
We had that in the bag. They just needed to sign the contract. You want me to call them?

ADAM

I talked to them for over an hour trying to keep them onboard. But they still backed out. Seems someone's cousin, on the mother's side, has a son that's an attorney. They decided to go with that firm. It happens.

RICHARD

(almost in a whisper)  
That was a sweet deal.

ADAM

It was. But there's lots of sweet deals out there. I called a special meeting at two. We've got some other potential clients on the table and we've got a bunch of settled cases to discuss. We're still good.

(beat)

Don't look so down, Dick. It's not your fault. Like I said, these things happen. See you at two.

Once Adam is gone Richard sits back in his chair. He looks like his world has just been turned upside down.

**INTERCUT: INT. VALERIE'S HOUSE, HALLWAY - DUSK / INT. VALERIE'S HOUSE, BEDROOM - DUSK**

Nick walks through the front door. He can hear Audrey and Valerie talking in Valerie's bedroom. They don't hear him come in. He takes a few steps, but stays in the hallway where he can't be seen. Valerie and Audrey are sitting on the bed.

VALERIE

Oh, Sis. What is going on? You look so down.

AUDREY

Dagney left this morning. I barely got to spend any time with her and things are getting worse with Rich. They way he treats me...that stupid car...and we haven't made love in a long time.

VALERIE

You try talking to him?

AUDREY

Many times. He says its work, he's under a lot of pressure, he's tired. I want to make him happy. I want to be happy too. But I feel like our marriage is dying.

VALERIE

There's something we need to talk about.

Valerie looks intently at Audrey.

VALERIE (CONT'D)

It takes two people to be in a marriage. Two people, not just one. For as long as I have known you, you've been doing all the heavy lifting. And he has no right to treat you the way he does. It kills me to see how he treats you.

AUDREY

I just feel like everything is falling apart and I don't know what else I can do.

VALERIE

You're doing everything you can. I know you want to make things work, but Rich has to meet you halfway.

Nick has moved closer and is standing silently outside the door. He is too curious about the conversation to move away.

VALERIE (CONT'D)

Do you still love him?

AUDREY

I don't know. He's broken my heart so many times, I don't know what love is anymore.

Nick moves away from the door.

**INT. VALERIE'S HOUSE, LIVING ROOM - DUSK**

Valerie's bedroom door opens. Audrey follows Valerie out of the room. At the front door the ladies hug and do a sisterly kiss on the cheek. Nick is sitting on the couch.

AUDREY (CONT'D)

Love you.

VALERIE  
Love you too, Sis.

AUDREY  
Bye Nick.

NICK  
Have a good night, Audrey.

Once Audrey is gone Valerie sits next to Nick. She is troubled, has a heavy heart. Nick notices her demeanor.

NICK (CONT'D)  
You want me to grab you something to eat?

VALERIE  
Audrey and I ate right before you came home.

NICK  
Things don't seem to be going so well between Audrey and Richard.

VALERIE  
You heard?

NICK  
Yeah, I heard. And they argue all the time when I'm at their house.

VALERIE  
I know. It's something they need to work out. Rich and Audrey need to decide if what they have is worth fighting for.

NICK  
I don't want to see anyone's marriage end. But I don't want to see a man treat a woman that way either. Especially not Audrey.

VALERIE  
I don't know what's going to happen, Nick. I worry about her too.

**INT. VALERIE'S HOUSE, NICK'S BEDROOM - NIGHT**

Nick is in his bedroom, in bed. No lights are on. It's late, he can't sleep. He has his computer on his lap. He opens his email, opens the picture of Audrey.

NICK  
 (whispering to himself)  
 He doesn't deserve you, Audrey.

Touching the picture, he runs his finger across the outlines of her face as if he was actually touching her.

NICK (CONT'D)  
 Why did we have to meet like this?

He leans his head back, his eyes still on her picture. His hand moves beneath the covers.

**INT. EIDELMANN HOUSE, LIVING ROOM - DAY**

Nick is on a ladder placing a camera. Audrey comes out of her home office with her purse.

AUDREY  
 I need to run some errands. You ok here alone?

Nick comes down from the ladder.

NICK  
 Sure. I'm making good progress. I need one more day to install the rest of the cameras and patch things up.

AUDREY  
 That sounds perfect. It will really give us peace of mind.  
 (beat)  
 I'll be back about three. If you need to leave before then, just lock the door when you go.

NICK  
 Will do.

Nick watches Audrey leave. His phone rings, he answers.

NICK (CONT'D)  
 Hey, what's up.

JASON (O.S.)  
 Doing good. What's up with you man? You got plans tonight?

NICK  
 No. I'm just working, should be done in a few hours.

JASON (O.S.)  
Some of us are getting together.  
You want to come?

Nick doesn't look like he is in the mood to get together.

NICK  
Sure.

JASON (O.S.)  
I know you don't have a car. You  
want me to come grab you?

NICK  
That would be great. Uncle Dave is  
taking Aunt Val's car to the shop  
for repairs.

JASON (O.S.)  
I'll pick you up, lets say about  
seven?

NICK  
See you then.

**INT. DOWNTOWN DENVER, THE BOWERY CLUB - NIGHT**

Nick is dancing with the group of friends from the bar, but with no one in particular. He's enjoying the groove of the music, is lost in it. In the background, Tracy is watching him. Nick leaves the dance floor, returns to the gang's booth. He looks out at his friends who are still dancing, having a good time. Tracy slips into the booth next to him.

TRACY  
You want to get outta here?

She speaks in his ear over the loud music, pressing her body against his suggestively.

NICK  
Let me tell Jason I'm going.

Nick approaches Jason who is dancing with his girlfriend MALLORY (early 30s).

NICK (CONT'D)  
Tracy and I are going to take off.  
She can take me home.

JASON  
Alright Bro. Have fun.

Nick and Jason do a man hug, then Nick follows Tracy out of the club.

**INT. TRACY'S HOUSE, ENTRY - NIGHT**

Nick follows Tracy into her house.

NICK  
Restroom?

TRACY  
Down the hall, last door on the right.

**INT. TRACY'S HOUSE, BATHROOM - NIGHT**

Nick closes the door. He looks in the mirror. He doesn't look like a happy guy that's about to get lucky. He checks his pant pocket to make sure he has condoms, leaves the bathroom.

**INT. TRACY'S HOUSE, LIVING ROOM - NIGHT**

Tracy is sitting on the couch. Nick sits down beside her. She slides over, quickly closing the distance between them. They start to kiss, her hands are everywhere. At first Nick responds in kind, but then he stops, moves away. Tracy gives him a "What's the matter" look.

NICK  
What the hell am I doing?  
(beat)  
I'm sorry. I can't do this right now. I've got a lot on my mind.

TRACY  
I've got a lot on my mind too.

She moves in close, wraps her arms around him, feeling him and trying to kiss him. Nick moves away from her.

TRACY (CONT'D)  
You've always been so serious Nick.  
Lighten up. You wanna smoke?

Tracy opens up a small, ornate box on her table. Inside there is a bag of marijuana, a lighter and several pre-rolled joints. Nick stands, heads for the door.

NICK  
I gotta go.

TRACY  
How are you going to get home?

NICK  
I'll call for a ride.

Nick leaves Tracy's house.

**EXT. CONVENIENCE STORE - NIGHT**

Silent Scene: A taxi driver pulls up in front of a convenience store. Nick pays the tab, the guy drives off. Nick walks into a convenience store, comes out with a six pack of dark colored bottles.

CUT TO:

**EXT. QUIET STREET - NIGHT**

Silent Scene: Nick walks a street alone that is completely deserted.

**INTERCUT: INT. EIDELMANN HOUSE, READING ROOM - NIGHT / EXT. BENTLY PARK - NIGHT**

Audrey is home alone. She grabs a book, Gone With The Wind, sits on the couch. When she opens the book, a picture of Audrey and Valerie falls to the floor. Audrey stares at the picture, becomes emotional. She grabs her cell phone and makes a call. Nick is in a park.

NICK  
Hello.

AUDREY  
Hey Nick. Are you with Val? Can you talk?

NICK  
Val's with Olivia. They're hanging out tonight. Everything Ok?

AUDREY  
I'm ok.

NICK  
You don't sound ok. I'm at Bently Park, why don't you meet me here.

AUDREY  
Bently Park? By yourself?

NICK  
Yeah.

AUDREY

I just need someone to talk to. I don't want to bother you if you're busy.

NICK

Not busy. I'm sitting in a park alone.

AUDREY

I'm on way.

NICK

I'll see you soon.

**EXT. BENTLY PARK - NIGHT**

Audrey arrives. Nick is sitting on top of a park bench sipping from a dark colored bottle. As Audrey approaches, he hands her a bottle. She takes the bottle, sits down next to him.

AUDREY

Root beer?

NICK

Yeah. Didn't you ever sneak out with your friends at night, have a beer?

AUDREY

No.

NICK

You've lived a sheltered life.

AUDREY

I have.

NICK

Well, root beer is the nectar of kings.

AUDREY

Nectar of kings? That good, huh?

NICK

Yes. It really needs a large chilled mug and a big scoop of vanilla ice cream. Then it would be perfect. But, I had to settle for this.

AUDREY

That does sound good. Let's go. My treat.

NICK

Where?

AUDREY

Don't ask questions. I can drop you back here afterward to get your car.

NICK

I don't have my car...Val's car. I hitched a ride with Jason, then walked here. Long story.

AUDREY

Let's go.

Nick follows Audrey to her car. He stores the root beer in the back seat then jumps into the passenger side.

**EXT. BURGER/ICE CREAM SHOP, AUDREY'S CAR - NIGHT**

Nick and Audrey are in Audrey's car parked at a 60's style local ice cream/burger shop. They are enjoying large root beer floats.

NICK

This is heavenly. Aunt Val, Tess and I used to come here when I was a kid.

AUDREY

I used to come here all the time with Brett and Dagney.

Nick can see a hint of sadness in Audrey's eyes.

NICK

You seem kind of down.

AUDREY

You ever feel like you just wander through this world and no one really takes the time to get to know you? It's like you're just passing through their lives. They never really SEE you.

CLOSE IN: We follow what Nick is looking at, Audrey's eyes, then her mouth, the outline of her face, how her hair falls delicately around her shoulders and down her back, the curve of her breast. Nick is falling in love with Audrey.

NICK

Yes, I do know how that feels.

AUDREY

Val isn't that type of person. She sees everyone. She cares, you know, about everyone in her life. Why her? Why did this have to happen to her?

NICK

You are so beautiful, Audrey.

(beat)

...it's beautiful, how much you care about her. She's lucky to have you in her life. I truly mean that.

Nick has a look like he wants to kiss her so bad it hurts.

NICK (CONT'D)

How did the two of you meet?

AUDREY

We met at a company party. Dave joined Rich's law firm about 3 years ago. Dave shows up with his current wife, Olivia, and his x-wife, Val. I tell you, they were the talk of the party that evening and a long time after. Val just lit up the room. She and I hit it off instantly. It was like talking to a long-lost friend. We've been like sisters every since.

NICK

She never told me that. I heard a lot of other stuff though.

AUDREY

Like what? Should I be embarrassed?

NICK

Nothing like that. Just how close you two are, all the things you've done together. She and Mom were never that close. They are like night and day.

Audrey holds up her root beer float in Nick's direction.

AUDREY  
To Valerie.

NICK  
To Valerie.

They toast.

**INT. FRONT OF VALERIE'S HOUSE, AUDREY'S CAR - NIGHT**

Audrey pulls up in front of Valerie's house and parks.

AUDREY  
Thank you.

NICK  
For what?

AUDREY  
For being here, for being a friend.  
I don't have many people in my life  
I can talk to about what's going  
on...with all of this...with  
Valerie.

NICK  
Neither do I. I needed this too.

Nick leans over and wraps Audrey in his arms, giving her a big hug.

NICK (CONT'D)  
Good night, Audrey.

Nick gets out of the car, closes the door. Audrey watches him. At the door to the house he waves, then disappears inside. Audrey sits in her car for a moment. She doesn't know how to process what she's feeling. She looks at the door through which Nick disappeared one more time, then she pulls away.

**INT. VALERIE'S HOUSE, NICK'S BEDROOM - MORNING / INT.  
COMPUTER/ELECTRONICS STORE - MORNING**

Nick is in bed. He is awakened by a ringing phone. He reaches for the phone, puts it to his ear. Jason is standing behind the counter at the store.

NICK (CONT'D)  
Hello.

JASON

What's up man? I just wanted to see how you were doing. Tracy called Mallory yesterday and said you got weird on her last night, then you bailed.

NICK

Valerie is dying.

Jason is stunned.

JASON

What? I thought she was just sick or something.

NICK

No. She's dying.

Another pregnant pause.

JASON

Uh...you need to talk? You want to grab a beer or something?

NICK

No. But, thanks. I just need to take care of my Aunt Val right now.

JASON

Let me know if you or Val need anything. I'm really sorry man.

NICK

I will. Thanks for calling.

Just as Nick is hanging up the phone, he hears a rustling in the hallway.

VALERIE (O.S.)

Nick.

Valerie doesn't sound good. Nick jumps up, rushes out of his bedroom.

**INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE - MORNING**

Richard has the usual spread of case notes and books in front of him. Adam enters his office. Richard is instantly on edge.

ADAM

Morning Dick. We get that check for Monroe yet? The client called about it.

RICHARD

Not yet, I'll call on it again. Things are a little rough now. Audrey's a mess with everything that's happening with Valerie.

ADAM

That's gotta be tough. Dave's taking it really hard too. Let me know if you need anything. You need some time off?

RICHARD

No, I'm good. I'll get on this right now. You know how these insurance companies are. If you don't put pressure on them...

ADAM

They don't pay, I know. It's like squeezing blood from a turnip.

RICHARD

I'll call the client too. Sorry about this, Spenc.

ADAM

Don't worry about it. If they continue to give you a hassle let me know. I'll take a run at 'em.

Adam leaves. Richard looks like a caged animal. He frantically starts going through all of the cases on his desk. He pulls out a case and looks at the offer from the insurance company. CLOSE IN: on a document with an offer for 10.5 million for Jackson Robertson.

**INT. DOWNTOWN DENVER, LAW FIRM, CONFERENCE ROOM - MORNING**

The partners, MEN & WOMEN (various ages) are going over cases.

ADAM (CONT'D)

Dick, what cha got?

RICHARD

The Monroe case will be paid by the end of next week.

ADAM

Perfect. Any offer on that Robertson case?

RICHARD

Insurance company wants to settle for 9 million.

ADAM

You've seen the case. You think that's a good offer?

RICHARD

Considering everything I think it's a great offer. It's more than I thought we could get. I think we should take it.

ADAM

Make it happen.

RICHARD

Will do.

Richard is silent and sullen as the other partners continue the discussion.

**INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE - MORNING**

Richard moves quickly past Chrissy. She is about to speak. He cuts her off.

RICHARD (CONT'D)

I don't want to be disturbed for the rest of the day. Not even by Adam.

Chrissy has a hurt look on her face. Richard goes into his office, closes and locks the door. He is pacing, shaking, sweating. He loosens his tie. He unlocks his desk drawer, pulls out several blue tinted bags, dumps the crystalline powder from one of the bags on his desk. His hands are shaking as he takes his straw and snorts the powder.

**INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE BATHROOM - MORNING**

Richard stumbles into his office bathroom. The drugs' reaction hits him like a freight train.

**INT. DOWNTOWN DENVER, WINE BAR - DAY (FLASHBACK)**

The dealer slides an envelope across the table, but pulls it back as Richard reaches for it.

DEALER

(whispering)

This stuff is no joke. Handle with care. I've seen a lot of people get twisted on this.

RICHARD

I'm a big boy, I can handle it. And I'm supposed to take advice from a drug dealer!?

DEALER

Just giving you my disclaimer man.

Richard takes the envelope and slides a thick envelope across the table to the dealer. The man stuffs the envelope in his pocket. The dealer gets up and leaves.

**INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE BATHROOM - MORNING****Back to present**

Richard is looking at himself in the bathroom mirror. He has a delirious look on his face, like a maniac. He turns on the water, wets his face. He slides down to the floor and goes through a whole trip as the water is running.

**INTERCUT: INT. EIDELMANN HOUSE, KITCHEN - MORNING / INT. VALERIE'S HOUSE, LIVING ROOM - MORNING**

Audrey is making coffee. She answers her phone. Nick is in the living room. He whispers, is very emotional.

NICK

Audrey?

VALERIE (O.S.)

(unintelligible yelling in the background)

AUDREY

What's going on? Is that Valerie?

NICK

She had a seizure, a bad one. I tried to get her into the shower, but she won't move, won't let me near her.

AUDREY  
I'm on my way.

**INT. VALERIE'S HOUSE, ENTRYWAY - MORNING**

Audrey lets herself in, wrinkles her nose at the smell. Nick is standing in the entryway waiting for her.

NICK  
(whispering)  
I just need help getting her in the shower.

**INT. VALERIE'S HOUSE, HALLWAY - MORNING**

Audrey walks into the hallway. Valerie is on the floor slumped over, weeping. She has soiled herself during the seizure. Nick has covered Valerie with a blanket. Audrey moves to Valerie's side.

AUDREY  
Can you walk?

Audrey doesn't wait for Valerie's permission. She wraps her arms around her friend's emaciated frame and starts pulling her up.

VALERIE  
I'm so sorry.

Valerie looks at Audrey and Nick, humiliated and defeated.

NICK  
(to Valerie)  
You never have to apologize to me.

Nick kisses Valerie on the head as Audrey slowly leads her to the bathroom. As soon as Valerie is out of sight, Nick grabs a trash bag and bucket filled with soapy water from around the corner. He stuffs the soiled blanket in a trash bag and starts to clean the floor.

**INT. VALERIE'S HOUSE, BATHROOM - MORNING**

Audrey steps into the shower with Valerie. Valerie sinks to the shower floor. They are both fully dressed as Audrey turns on the shower, sinks to the floor as well. As the water is pouring down, soaking them both, Audrey starts to sing one of Valerie's favorite songs. Valerie cries as Audrey rinses her off gently.

**INT. VALERIE'S HOUSE, HALLWAY - MORNING**

Nick is done cleaning. He sits on the floor with his back against the wall listening to Audrey sing, Valerie's weeping and the sound of running water.

**INTERCUT: EXT. OUTDOOR SHOPPING MALL - DAY / VALERIE'S HOUSE, KITCHEN - DAY**

Audrey has a couple of bags on her arm. She grabs her phone, makes a call. Nick is in the kitchen with baking ingredients spread out.

AUDREY

How is she?

NICK

She's resting. You think we should cancel tonight and just let her rest?

AUDREY

No. We need to celebrate her special day. I'm glad we're both here to spend it with her.

NICK

Me too.

AUDREY

Should I grab anything else? Do I need to get a cake?

NICK

I'm baking a cake.

AUDREY

You're baking a cake?

NICK

I want to make something special. It shouldn't be too hard. Just follow the directions, right?

AUDREY

Are Dave and Olivia coming?

NICK

They're leaving for Florida this evening, then off on a cruise tomorrow. They already had it planned, before everything happened. Dave's going to stop by before he heads out.

AUDREY

What time should I come?

NICK

I told Tess to come about six. Aunt Val should be well rested and up by then. You still bringing the chicken pic...what is it?

AUDREY

Chicken Piccata. It's Val's favorite.

NICK

Well, sounds like we're all set. I'll see you soon.

AUDREY

I'll see you then.

**EXT. OUTDOOR SHOPPING MALL - DAY**

Audrey ends the call, starts to walk, notices a lingerie shop. She looks around, then bashfully walks in.

**INT. LINGERIE SHOP - DAY**

Audrey looks through several racks until she finds a silk chemise. A STORE ATTENDANT (any age) approaches.

STORE ATTENDANT

Can I help you find something?

Audrey nearly jumps out of her shoes.

AUDREY

No, I'm just looking.

(beat)

I do like this.

STORE ATTENDANT

Oh yes. That is a really beautiful. We have matching shoes and undies if you want to see them.

AUDREY

Maybe not the shoes. But you said you have...

STORE ATTENDANT

(smiling)

Right this way.

She leads Audrey to a display of women's frilly underwear, shows Audrey a pair that will match the chemise.

AUDREY

This is nice. I'll take these.

Audrey has a hopeful smile as the attendant rings up her purchase.

**INT. VALERIE'S HOUSE, KITCHEN - DAY**

Nick is in the kitchen trying to bake a cake. He's looking at the directions. It is obvious Nick does not know how to cook.

NICK

Turn oven to 350.

He grabs oil out of the cupboard, an egg out of the fridge. His hands are full so he closes the fridge with a kick. He's reading the back of the box again when the doorbell rings.

**INT. VALERIE'S HOUSE, ENTRYWAY - DAY**

Nick walks to the door. All he can see through the peephole POV is a large bouquet of flowers. Nick opens the door. DAVE CHENOWETH (50s) is standing outside, he has a beautiful flower arrangement in a crystal vase.

NICK (CONT'D)

Come in. She's in her room resting.

**INT. VALERIE'S HOUSE, VALERIE'S ROOM - DAY**

Valerie is sleeping. Dave quietly sits the flowers on Valerie's dresser, arranges them. He considers them for a moment. Does one more arrangement, then steps out of the room.

**INT. VALERIE'S HOUSE, LIVING ROOM - DAY**

DAVE

How is she?

NICK

She had a pretty bad seizure this morning. She's been resting every since.

DAVE

I wish I hadn't planned this trip.

NICK

You couldn't have known. My cell phone will be on.

(MORE)

NICK (CONT'D)

Call me, any time. You and Olivia go, have a wonderful time. Aunt Val would want that.

Dave's eyes move past Nick. Valerie is standing at the entrance to the living room. She looks tired, haggard. Her clothes are too big for her.

DAVE

How are you feeling?

VALERIE

I'm good.

DAVE

I just wanted to come and check on you before Olivia and I left.

VALERIE

I'm good. And the flowers are gorgeous, thank you.

She gives Dave a kiss on the cheek. Dave gives her a gentle hug.

DAVE

Happy birthday.

VALERIE

Thank you.

DAVE

Have fun tonight.

Dave gives Valerie a return kiss on the cheek then he leaves.

NICK

You're up.

VALERIE

I'm parched after my little break dance earlier. All I needed was some music and a piece of cardboard on the floor.

Valerie looks at Nick. He's not laughing.

VALERIE (CONT'D)

I'm dating myself. You're too young to remember those days.

She laughs at herself, gives Nick a kiss on the cheek, starts heading for the kitchen. Nick suddenly remembers the cake.

NICK  
Wait. What do you need in there?

VALERIE  
Water.

NICK  
You go rest. I'll get water.

VALERIE  
I'm not a complete invalid yet. I  
can still get water.

NICK  
You can't go in there.

Valerie relents, heads back towards her bedroom with a smile.

VALERIE  
Tall glass of water, with lots and  
lots of ice.

NICK  
Coming right up.

**INT. EIDELMANN HOUSE, KITCHEN - DAY**

Silent Scene: Audrey enters the house, sits all of her bags on the kitchen table. She peeks into a pink bag with a smile.

CUT TO:

**INT. EIDELMANN HOUSE, LAUNDRY ROOM - DAY**

Silent Scene: Audrey is in the laundry room with the pink bag. Removing the tags, she puts the chemise and undies in the laundry.

CUT TO:

**INT. EIDELMANN HOUSE, BEDROOM - DAY**

Silent Scene: Audrey opens another shopping bag, pulls out a bunch of candles. She places candles strategically around the bedroom.

**INTERCUT: INT. EIDELMANN HOUSE, KITCHEN - DAY / INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE - DAY**

Audrey pulls strawberries and a bottle of champagne out of a grocery bag. Picking up her phone she calls Richard who is sitting at his desk.

AUDREY  
Hello Sweetheart.

RICHARD  
What's going on?

AUDREY  
What time are you coming home?

RICHARD  
Not sure. I've got a new case,  
gotta work late.

AUDREY  
It's Val's birthday. I'll be there  
a couple of hours, then I'll be  
home about eight. Can you get off  
by then?

RICHARD  
I don't know. Do you need  
something?

AUDREY  
I want to spend time with you.

RICHARD  
I can't get out of this. You know  
that.

AUDREY  
I just feel like things haven't  
been good between us. I want us to  
work this out.

RICHARD  
I'll be home as soon as I can.

AUDREY  
Ok, I'll see you tonight.

Audrey looks at the champagne and strawberries with a hopeful look.

**INT. VALERIE'S HOUSE, KITCHEN - DUSK**

Nick is crouched down at eye level with his cake. He's frosted the cake and added "Happy Birthday Valerie" with pink frosting. However, the cake is lopsided. He stands up straight. He's disappointed in himself, he wanted everything to be perfect for Valerie's birthday. Audrey enters the kitchen with several bags in her hands.

NICK

Can you stay with Aunt Val? I need to run and grab a cake.

AUDREY

You could buy her a hundred cakes and she wouldn't love them as much as this one.

She smiles at Nick's lopsided cake, can't stop herself from laughing. Nick laughs too.

NICK

I'm not sure how this happened. I followed the directions. Hopefully it tastes ok.

AUDREY

It's perfect.

Nick peeks out of the kitchen. Valerie is still resting. Audrey pulls a camera and wrapping paper out of a shopping bag. Nick sits, starts to wrap the camera.

NICK

Thank you for picking this up. It's the latest and greatest. She was talking about it earlier this week.

Audrey watches Nick carefully wrap Valerie's gift. He writes: "From Nick and Audrey with love" on a gift tag. Audrey pulls candles out of the bag.

AUDREY

I got these too.

NICK

Perfect.

Nick takes the candles, starts to place them on the cake.

**INT. VALERIE'S HOUSE, LIVING ROOM - DUSK**

Nick, Valerie, Audrey and TESS BASS (28) are sitting in the living room. There are two children, a GIRL (age 5) and a BOY (age 3), running around rambunctiously. Tess is very pregnant. Music is playing in the background.

TESS

I'd better get these munchkins home.

VALERIE

You can't stay for cake?

TESS

I wish I could, Mom. But I need to get these two into the bath, then in bed or they'll be up all night.

Tess kisses Valerie's cheek, stands.

TESS (CONT'D)

Say bye to Grandma.

The kids run to Valerie and smother her with hugs and kisses. They all watch as Tess leaves with the kids.

AUDREY

(handing Valerie the gift)  
Present before cake.

Valerie opens the gift, sees the camera. She holds it to her heart.

VALERIE

Thank you both.

Valerie hugs Nick, then wraps her arms around Audrey to bring her into the hug as well. She is holding them both, lets the hug linger. When she releases them, they all have tears in their eyes and the same knowing look.

NICK

(wiping away tears)  
I baked you a cake. Don't laugh. It looks kind of like the leaning Tower Of Pisa.

Nick and Audrey disappear into the kitchen, return with the cake. Nick has put so many candles on the cake the glow from the candles lights up his face. Valerie laughs, delighted. Nick sits the cake in front of Valerie.

NICK AND AUDREY (CONT'D)

(singing)  
Happy birthday to you, happy  
birthday to you, happy birthday  
dear Valerie! Happy Birthday to  
you!

Valerie has problems blowing out the candles, Nick helps her. He cuts a slice of cake for each of them and they huddle together on the couch, enjoying the cake. Music is playing in the background.

**INT. VALERIE'S HOUSE, LIVING ROOM - NIGHT**

VALERIE

That was some good cake!

A song Valerie likes starts to play. Valerie gets up, cranks up the music and starts to dance. She grabs Nick's hand, pulls him off the couch and they start to dance together. Nick is swinging Valerie around, twirling her. They do a jig hand in hand, then he dips her. Audrey laughs hard at the spectacle. Valerie dances as best she can, but starts to get tired. Valerie plops herself down on the couch.

VALERIE (CONT'D)

Whew, I'm done. You two dance.

Nick holds out his hand to Audrey.

AUDREY

I can't dance.

NICK

Just follow my lead.

Audrey can't dance. She is awkward, off rhythm. Valerie laughs so hard watching Audrey and Nick it brings her to tears. The fast song ends. A slow, sultry song (like Nina Simone's - In the dark) starts to play. Nick pulls Audrey close with a dramatic sweep. They both laugh at first, they are just dancing. But then, as they continue to dance, the atmosphere changes.

Their eyes meet. They hold the gaze. The chemistry between them is off the charts, something is happening between them. Nick looks like he's ready to kiss Audrey when the music ends. Audrey steps away from Nick, flustered. She turns to see that Valerie has left the room.

AUDREY

It's getting late. I...um...I should head out.

NICK

You want me to pack up some cake for you to take home?

AUDREY

It was great. I'll grab some the next time I'm here. I should really get going.

Nick looks at Audrey with a soft, longing look.

NICK

Ok.

AUDREY

I'm just...I'm...I'm going to check  
on Val.

Audrey leaves the room.

**A Moment Later**

Nick is standing in the living room where Audrey left him.

AUDREY (CONT'D)

She's sleeping. I should go.

Audrey grabs her coat and purse, rushes out to door.

**INT. RICHARD'S CAR, DENVER STREET - NIGHT**

Richard is high and he's in a bad mood. As he drives his car he is fidgety, looking around. He seems bothered by the bright lights.

**INT. RICHARD'S CONDO, LIVING AREA/BEDROOM - NIGHT**

Richard enters the condo. Chrissy is sitting on the bed fully dressed. Richard takes off his coat, throws it on the chair.

CHRISSEY

I'm going to take some time off  
this summer.

**INT. RICHARD'S CONDO, KITCHEN - NIGHT**

Richard walks into the kitchen, grabs a beer in a glass bottle from the fridge.

**INT. RICHARD'S CONDO, LIVING AREA/BEDROOM - NIGHT**

Richard returns to the living/bedroom area, opens the beer, drinks deep.

RICHARD

That's good. Everyone needs time  
off.

CHRISSEY

I thought maybe we could do  
something together. Not too far,  
maybe Puerto Vallarta or something.  
Somewhere warm. We could spend some  
time together. Just the two of us.

Richard's face goes through a range of transformations. It is like Dr. Jekyll and Mr. Hyde.

RICHARD

You want me to go on vacation with you?

CHRISSEY

I thought...

RICHARD

You want to go on vacation together? That's just great.

Without warning he throws his beer bottle at her. It barely misses her head, she has to duck. The glass bottle shatters against the wall, beer flies everywhere. Chrissy is startled, starts to cry. Richard starts trashing the room as Chrissy sits on the bed balling uncontrollably.

CHRISSEY

I love you.

Richard gets in her face, yells at the top of his lungs.

RICHARD

What are thinking you moron? Even if I wasn't married and I wasn't your boss, I wouldn't go on vacation with you. You knew what this was about.

He grabs her by the arms, pushes her against the headboard.

RICHARD (CONT'D)

You got that?

CHRISSEY

Yes.

RICHARD

(tapping hard on her head)  
You got that through your thick skull?

CHRISSEY

Yes. I'm sorry. I'm sorry.

RICHARD

Damn it! Everybody wants something from me.

He lets go of her roughly, goes into the bathroom, slams the door.

**INT. RICHARD'S CONDO, LIVING AREA/BEDROOM - NIGHT**

**Chrissy's POV**

CHRISSEY

I'm sorry.

Chrissy is still crying as she gets up, stuffs something white into the pocket of Richard's coat. She looks around the condo with regret then leaves.

**INT. RICHARD'S CONDO, LIVING AREA/BEDROOM - NIGHT**

Richard comes out of the bathroom to the empty condo.

RICHARD

Just great.

His phones rings. It's his LANDLORD (any age).

LANDLORD (O.S.)

Mr. Eidemann, I just got a call from one of your neighbors about your unit. Someone said they heard arguing. You want me to go check it out?

RICHARD

No, I've got some family staying there. I'll call them.

LANDLORD (O.S.)

Please let them know we don't allow this type of behavior here.

RICHARD

I understand. I'll take care of it.

Richard hangs up before the landlord can say anything else. He looks around the condo, grabs his coat and leaves.

**INT. EIDELMANN HOUSE, BEDROOM - NIGHT**

Audrey is wearing the chemise. She looks at herself in a full-length mirror. She looks unsure of herself. Champagne and strawberries are on the dresser, candles are lit everywhere. Audrey slips under the covers as she hears Richard's key at the front door, then the sound of his footsteps on the stairs. Richard enters the bedroom.

AUDREY

Hello.

RICHARD

Been a long day. Gonna grab a shower.

Richard tosses his coat on the chair, goes directly to the bathroom. Audrey is hurt and disappointed. Richard's coat slips off the chair, falls to the floor. Something falls out of the pocket. Audrey retrieves the item. It is a picture of Richard and Chrissy in the elevator in New York. Richard is kissing Chrissy on the lips. On the back of the picture there is a note. CLOSE IN on the note: He's been cheating on you for 8 months. I'm not the first and I'm sure I won't be the last. I hope you get this and leave. He's a cold hearted bastard.

Audrey slips the picture into the drawer of her nightstand. Then, one by one, she extinguishes the candles. She slips under the covers, turns out her light, turning away from Richard's side of the bed. CLOSE IN on Audrey's face. She is devastated, muffles her crying with her hand.

Richard exits the shower. He can be heard in the background rummaging around, opening a closet, then a drawer. Still CLOSE IN on Audrey's face the entire time, the covers move as Richard slips into bed.

RICHARD (CONT'D)

Goodnight.

Richard turns off his light.

**INT. EIDELMANN HOUSE, FRONT DOOR - MORNING**

Audrey answers the front door to Nick, he has his tools.

NICK

Good morning.

AUDREY

Good morning, come in. How's Val?

Nick follows Audrey into the living room.

**INT. EIDELMANN HOUSE, LIVING ROOM - MORNING**

NICK

She's good. Tess is with her.

AUDREY

Tess is going to have that baby soon.

NICK

Any day now.  
(holding up his cell  
phone)  
I'm on call.

There is sadness in Audrey's face and composure.

NICK (CONT'D)  
You doing ok?

AUDREY  
I'm fine.

Audrey glances towards the hallway where Richard has his home office.

AUDREY (CONT'D)  
Rich is here. He wasn't feeling well this morning, decided to work from home.

NICK  
I'll be quiet. I'm just finishing up.

AUDREY  
Thank you, Nick.

Nick watches Audrey as she returns to her office.

**INT. EIDELMANN HOUSE, LIVING ROOM - AFTERNOON**

Nick is on a ladder working when Audrey enters.

AUDREY (CONT'D)  
You want some lunch? I'm going to make myself a sandwich.

NICK  
Sure, thanks.

Richard storms into the room. He is furious, yelling.

RICHARD  
How many times have I told you about the car?

Nick stops what he is doing at the sound of Richard's voice.

AUDREY  
What are you talking about? I haven't touched the car.

RICHARD  
My car is outside.

AUDREY  
You must have left it there last night.

RICHARD  
You know how much that car cost?  
Why the hell is my car outside,  
Audrey?

There is a hint of fear in Audrey's eyes. Nick comes down off the ladder.

NICK  
Hey, calm down. I can move the car  
into the garage if you want.

RICHARD  
This is none of your business.

Nick moves himself between Richard and Audrey.

NICK  
It's my business now. You can't  
talk to her like that.

AUDREY  
(silently to Nick)  
Nick.

RICHARD  
This is my house and she's my wife.  
I'll talk to her any damn way I  
please.

NICK  
You need to calm down.

RICHARD  
(apoplectic)  
Get the hell out my house! This is  
my house!

AUDREY  
It's ok, Nick.

Nick turns sideways so that he can see Audrey, but keeping Richard in his sights.

NICK  
(to Audrey)  
You need to come with me.

RICHARD  
(yelling)  
Get out of my house now or I'll  
call the police.

AUDREY  
 (to Richard, calmly)  
 I'll move the car. Let me just help  
 Nick clean up, then I'll move the  
 car, ok?

Richard storms away, a door slams in the distance.

NICK  
 What was that? I'm not leaving you  
 here.

AUDREY  
 Nick, please. I'll be fine. I've  
 been married to the man for over 20  
 years. He's all bark and no bite.

Audrey starts to collect Nick's tools.

NICK  
 I'm not going to leave you here.  
 What is the matter with him?

AUDREY  
 (whispering)  
 I don't know.

NICK  
 Come with me Audrey. I'm not  
 leaving here without you.

Audrey hands Nick his tool box.

NICK (CONT'D)  
 He's out of control. I don't want  
 anything to happen to you.

AUDREY  
 He's never been like this, but he's  
 never hurt me. I think he's just  
 going through a rough patch right  
 now.

NICK  
 Audrey...

RICHARD (O.S.)  
 (yelling)  
 My car is still outside.

NICK  
 I'm gonna clean his clock if he  
 yells at you one more time.

AUDREY

I'll be fine. Please just go.

NICK

I'll call you when I get home. If I can't reach you, I'm coming back.

AUDREY

I'll call you, I promise.

Nick hesitates.

AUDREY (CONT'D)

Nick, please.

Nick looks towards Richard's office. Nick is loaded for bear.

AUDREY (CONT'D)

Nick, please don't. Please just go.  
I promise I'll be ok.

Nick finally relents. Toolbox in hand, he goes out the back door. When Nick leaves, Audrey is left standing in the living room alone. She looks at her reflection in a large ornate mirror over a Bombay chest. She looks worn out, miserable and afraid.

**INTERCUT: INT. HOSPITAL, MATERNITY WARD - DAY / INT. EIDELMANN HOUSE, LIVING ROOM - DAY**

JONATHAN BASS (30s) walks out and motions for Nick and Valerie to come in. Tess is holding a newborn BABY GIRL. Audrey is in her living room. She grabs her phone.

TESS

Come hold your new grand baby,  
Mama.

Valerie takes the baby in her arms. Nick is in the background. He steps out of the room when his phone beeps. It's a message from Audrey. Cellphone Message: Baby?

Nick dials Audrey's number.

NICK

Tess had a little girl. Aunt Val's with her now.

AUDREY

That's wonderful news. I'm so glad Val got to see her new grand baby.

NICK

Me too.  
(beat)  
How are you?

AUDREY

I'm good. I'm sorry again, about yesterday.

NICK

Look, I don't want to speak out of turn, but it's not ok for him to treat you that way. I'm worried about you. You didn't sound good when we talked on the phone yesterday. Why don't you come stay at Aunt Val's? I can come get you.

AUDREY

I'll be fine Nick.

NICK

I'm here if you need me. Just a phone call away. I mean that.

AUDREY

Thank you for caring. Now get back in there with your family. I'll come see the baby later.

Nick steps quietly back into the room. Valerie is still holding the baby.

**INT. VALERIE'S HOUSE, ENTRYWAY - DAY**

Nick opens the door for Valerie.

VALERIE

Oh goodness. She is cute as a button.

NICK

She is adorable.

Valerie stops, she moans. Nick catches her as she collapses, starts to have a seizure.

**INT. EIDELMANN HOUSE, KITCHEN - DAY**

Audrey has her phone to her ear. She lowers the phone slowly in disbelief. Richard is sitting at the table going over some case notes. He looks up, notices Audrey's change in demeanor.

RICHARD  
What happened?

AUDREY  
Valerie...she had a seizure. Nick is at the hospital with her now. She's partially paralyzed. She's never going to walk again.

RICHARD  
We all knew this was coming.

AUDREY  
We were just dancing.

RICHARD  
I know you two are close, but do you want to be there to watch her die?

AUDREY  
I have to see her.

Audrey grabs her coat, keys and purse, leaves the room. Richard watches Audrey from the kitchen window as she pulls her car out of the garage. Outside, the detailer is detailing his Aston Martin.

**INT. HOSPITAL, ROOM - DAY**

Nick is sitting next to Valerie's bed holding her hand, his eyes are closed, his head is bowed. She opens her eyes, sees him beside her.

VALERIE  
What are you doing?

NICK  
Saying a prayer to the Big Guy for you.

VALERIE  
Oh, my Sweet Boy.

Valerie puts her free hand against his cheek. Nick looks up, past Valerie. Audrey is in the doorway.

**INT. VALERIE'S HOUSE, VALERIE'S BEDROOM - MORNING**

Silent Scene: Nick is helping Val get into a wheelchair. He wraps a blanket around her to keep her warm.

CUT TO:

**INT. VALERIE'S HOUSE, KITCHEN - DAY**

Silent Scene: Audrey is cooking dinner while Nick is sitting next to Valerie in her wheelchair. She is near a window so that she can see outside, get sun. They are talking.

CUT TO:

**INT. VALERIE'S HOUSE, LIVING ROOM - DAY**

Silent Scene: Tess is sitting next to Valerie holding the baby. Valerie is holding the baby's tiny hand. Audrey and Nick are cleaning the house.

CUT TO:

**INT. VALERIE'S HOUSE, LIVING ROOM - NIGHT**

Silent Scene: Nick is on the floor with Valerie. She's had a seizure.

**INT. VALERIE'S HOUSE, BEDROOM - NIGHT**

Silent Scene: Nick helps Valerie into her bed. He makes her as comfortable as possible, covering her with blankets. He kisses her on the head.

**INT. VALERIE'S HOUSE, BEDROOM - MORNING**

Valerie is in bed looking out the window. The look on her face and in her eyes shows she is ready for the pain and suffering to end. Audrey comes in with a breakfast tray.

AUDREY

I made your favorite.

Valerie answers in a rare, sad, depleted tone.

VALERIE

Oh Audrey, please go. I don't want you and Nick to see my like this.

Audrey quickly moves to her side, sits the tray in front of her.

AUDREY

What are you talking about? You're as beautiful as ever. And we're not going anywhere.

VALERIE

I'm wasting away slowly. A little more every day.

(MORE)

VALERIE (CONT'D)  
 There will come a time when  
 everything that I am will be gone  
 and you will see me no more.

Audrey takes Valerie's hand.

**INT. VALERIE'S HOUSE, VALERIE'S BEDROOM - DUSK**

Audrey is sitting with Valerie reading her book. Valerie is asleep. Nick peeks into the room.

AUDREY  
 How did the job go?

NICK  
 Good. I got everything installed.  
 How is she?

AUDREY  
 She's been resting most of the day.

NICK  
 Thank you for staying with her.

AUDREY  
 I love being here with her. I'll  
 come by tomorrow.

Audrey and Nick hug, then Nick is left standing in the doorway alone. Valerie is pale, lying in bed. She wakes up, opens her eyes, sees Nick standing there.

VALERIE  
 Can you get something for me?

She points to the closet.

VALERIE (CONT'D)  
 It's in there, on the floor. The  
 chest.

Nick goes to the closet, retrieves a shoe box sized wooden chest.

VALERIE (CONT'D)  
 I want you and Audrey to open this  
 together once I'm gone.

Nick places his hand on the box. He is so emotional he can't speak.

VALERIE (CONT'D)

Today was rough. I just kept thinking that I won't get to see my grandchildren grow up. I won't get to see you get married. There are special events I'll miss. But, lying here, thinking it over, I've made peace with it. I have lived such a full, wonderful life. A better life than I could have ever asked for.

She leans back with a serene look on her face, putting her hand over Nicks.

VALERIE (CONT'D)

I'm not afraid anymore. I just feel this overwhelming sense of peace. Like I'm going home.

Nick can only nod.

VALERIE (CONT'D)

I want you and Audrey to open this. I want you to laugh and have a wonderful time. I'm not telling you not to grieve, grief is a normal part of life. But I want you to remember all the amazing times we shared together. The good times, the hard times and I want you to go on.

Nick takes her in his arms, nestling her close to him.

**INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE - MORNING**  
**/INT. KAYLA'S CONDO, LIVING ROOM - MORNING**

Richard's appearance is deteriorating, his desk is piled high with cases, he's staring out the window. His phone rings, he answers. Kayla is laying on her couch.

KAYLA

You coming tonight lover? I can't wait to see you.

RICHARD

I want to see you too baby.

KAYLA

You bringing something for me? I'm almost out.

Richard opens his drawer. There is only one blue tinted bag left.

RICHARD  
Of course I am.

KAYLA  
Oh, baby, you take such good care of me.

RICHARD  
I've been thinking...I want to talk to you about something. Something more...permanent. Would you like that?

KAYLA  
Permanent?

RICHARD  
Yeah.

Kayla looks uninterested.

KAYLA (O.S.)  
We can talk more tonight. See you soon lover.

RICHARD  
I can't wait.

**INT. DOWNTOWN DENVER, LAW FIRM, CONFERENCE ROOM - AFTERNOON**

The partners are wrapping up a meeting. Everyone around Richard is talking and laughing, Richard is not participating. He looks terrible, is mentally miles away.

ADAM  
Hey Dick, can we talk for a minute?

Adam waits for everyone to leave.

ADAM (CONT'D)  
We got another complaint from a client about their payout, and you don't look so good. You want to come into my office and talk?

RICHARD  
I've been sick. And things aren't going so well at home between Audrey and I.

(MORE)

RICHARD (CONT'D)

This whole thing with Valerie is really tearing her apart. It's affecting everything, including our marriage.

ADAM

Take some time off. That's an order. We've prepared for stuff like this.

RICHARD

I'll do that. Thank you, Spenc. Which client that called?

ADAM

Benson.

RICHARD

I'll take care of it. I don't want to leave you hanging.

ADAM

That's fine. But it has to be today.

RICHARD

It'll be today.

ADAM

Good. Then I want you to get outta here. Go home, take care of yourself, get some rest. Come back when you're ready.

RICHARD

Thanks.

Adam pats Richard on the back.

ADAM

You and Audrey are like family. We take care of our own.

**INT. DOWNTOWN DENVER, LAW OFFICE, RICHARD'S OFFICE - DAY**

Richard is sitting at his desk. He brings up his personal bank accounts on the computer.

Computer Screen: The Bank of Colorado, Checking, Savings, Beauty By Design - Business Checking, Spencer, Willis, Parry and Eidelmann - Business Checking

Computer Screen: Richard starts to transfer funds from all of his and Audrey's accounts into the Spencer, Willis, Parry and Eidelmann - Business Checking.

Once he is done he picks up his phone.

RICHARD

Mrs. Benson. Hello, this is Dick Eidelmann. I wanted to let you know the check is being sent to you today. My sincerest apologies for the delay. Have a wonderful day and don't hesitate to call me if you need anything.

Richard hangs up. His leg is tapping, he grits his teeth. He makes another call.

**EXT. DOWNTOWN DENVER, WINE BAR - DAY**

Richard is sitting in his usual spot. The drug dealer is there. He looks Richard over.

DEALER

You sure you want this?

Richard slides a thick envelope across the table. The dealer does the same. Without saying anything, the dealer snatches up his envelope, gets up and leaves. Richard takes his envelope, stuffs it in his brief case.

**INT. RICHARD'S CAR, DENVER STREET - DAY**

As Richard is driving, he calls the OFFICE MANAGER (50s) at his office, puts the call on speaker.

RICHARD

Chrissy come in yet?

OFFICE MANAGER (O.S.)

Spenc just got an email. She quit.

RICHARD

Did she say why?

OFFICE MANAGER (O.S.)

Just moving on. You know how kids are these days.

RICHARD

I have some errands to run then I'm working from home the rest of the day.

OFFICE MANAGER (O.S.)  
You want me to put an add out for a  
new assistant?

RICHARD  
Do that. And be more selective this  
time.

OFFICE MANAGER (O.S.)  
Understood. Enjoy your day.

Richards hangs up, does a U turn, heads in the other  
direction.

**INT. KAYLA'S CONDO, LIVING ROOM - DAY**

Richard has a key, lets himself in.

RICHARD  
Babe, you home?

He looks around the quiet condo, walks into the bedroom.

**INT. KAYLA'S CONDO, BEDROOM - DAY**

Kayla is lying on the bed. She is deceased. Next to the bed  
is her silver tray and straw. There are 3 empty blue tinted  
bags next to the tray. Traces of the crystalline powder are  
still on the tray, the straw and her nose.

Richard walks to the bedside, looks down at her. He reaches  
out to touch her, thinks twice about it, pulls his hand away.  
He backs away from her slowly. Leaving the bedroom he closes  
the door.

**INT. KAYLA'S CONDO, BATHROOM - DAY**

Richard grabs a towel.

**INT. KAYLA'S CONDO, LIVING ROOM - DAY**

Richard wipes down everything he has touched, stuffs the  
towel in his pocket, leaves the condo.

**INT. EIDELMANN HOUSE, RICHARD'S OFFICE - DAY**

The house is empty and silent, Audrey is not home. Richard  
walks into his office, drops his brief case and coat on the  
floor, slowly sitting down at his desk. He stares straight  
ahead. His eyes are like those of a dead man.

**INT. HOSPITAL, HALLWAY - DAY**

The DOCTOR (60s) has pulled Nick just outside of the room. In the distance, Valerie can be seen in her hospital bed.

DOCTOR  
She has days, maybe even hours. I'm  
sorry, Nick.

VALERIE  
(from inside her room)  
I want to go home.

The doctor looks at Nick, then at Valerie with compassion. He obviously knows them both.

DOCTOR  
You can take her. She has  
everything she needs at home and  
hospice is set up and ready for  
her.

**INT. VALERIE'S CAR, ON THE ROAD - DAY**

Nick is in the car driving. Valerie is in the seat next to him resting. He looks at her as he is stopped at a light. Rain is beating on the car windows.

**INT. VALERIE'S HOUSE, BEDROOM - DAY**

Nick tucks Valerie gently into bed. A NURSE (any age) sets Valerie up on a machine that will monitor her vitals. The nurse touches Nick's shoulder sympathetically as she leaves the bedroom. Nick sits next to Valerie, holding her hand.

**INT. VALERIE'S HOUSE, BEDROOM - DAY**

Nick is checking Valerie's machine. She wakes up and looks at him. She turns her head slightly, sees Audrey is there too. Nick notices she is awake, goes to her side, takes her hand. Audrey sits on the other side of the bed, takes Valerie's other hand.

AUDREY  
Hey there Beautiful Lady. How you  
feeling?

VALERIE  
(with a weak smile)  
Doing good. Just enjoying my  
retirement.

Audrey smiles. But there is so much pain her eyes.

VALERIE (CONT'D)

Can you give me a moment alone with Nick.

AUDREY

Sure.

Audrey leans in and kisses Valerie's forehead before she steps out and closes the door. Valerie takes both Nick's hands in hers and looks at him with eyes filled with love.

VALERIE

I love you so much my Sweet Boy.  
You're my son. Like you came out of  
my own body.

NICK

I love you so much too. You'll  
always be with me Aunt Val, always.

Valerie fixes Nick with a serious look, squeezes his hands as best she can.

VALERIE

You have to promise me something.

NICK

Anything.

VALERIE

Promise me, when I'm gone, that  
you'll take Audrey away from here.

Nick looks down, doesn't respond.

VALERIE (CONT'D)

I'm sick, not blind. I can see the  
way you two feel about each other.

Valerie has to pause to catch her breath.

VALERIE (CONT'D)

There's nothing here for her.  
Richard has never loved her and  
he's never been faithful. He only  
got married because it looked good  
on his resume. Her kids are grown.  
She's already wasted so much time  
being unhappy. She'll be happy with  
you, Nick. You'll love her the way  
she should be loved. Promise me.

NICK

I'll do the best I can.

VALERIE  
 (forcefully)  
 Promise me.

NICK  
 I promise.

**INT. EIDELMANN HOUSE, READING ROOM - NIGHT**

Audrey is curled up with a book, *Gone With The Wind*, when her phone rings. She answers.

NICK (O.S.) (CONT'D)  
 (voice full of emotion)  
 Audrey, You'd better get over here.  
 She doesn't have much time.

**INT. EIDELMANN HOUSE, KITCHEN - NIGHT**

Audrey grabs her purse. She looks for her keys but they're gone. She puts down her cell phone as she desperately looks for her keys. Richard appears in the background. He is holding Audrey's cell phone and keys.

RICHARD  
 I took them.

AUDREY  
 (turning to him, frantic)  
 I need to go!

RICHARD  
 You can't keep running over there every time he calls. Nick is there, let him take care of her.

AUDREY  
 She's dying Rich. She's dying!

RICHARD  
 There's nothing you can do to stop it. You've poured everything into her, neglected your home, your business, me.

AUDREY  
 (yelling)  
 Give me the damn keys.

RICHARD  
 Not tonight, Audrey.

Audrey grabs her purse and coat, runs out the door into the pouring rain.

RICHARD (CONT'D)  
 (yelling from the doorway)  
 Audrey!  
 (beat)  
 Audrey!

Audrey is seen running towards a neighbors house.

**INT. VALERIE'S HOUSE, STREET IN FRONT OF HOUSE - NIGHT**

A car pulls up, Audrey jumps out. An ambulance, a funeral home van and 2 EMT'S (any age) are already on the scene talking to Nick. The lights on the ambulance are still flashing. Rain is pouring, everyone is soaked. Audrey runs toward the ambulance but Nick stops her.

AUDREY  
 (screaming)  
 Valerie!

Nick holds her as she struggles against him.

AUDREY (CONT'D)  
 I want to see her.

NICK  
 Not like this. She'd want you to  
 remember her the way she was.

Audrey wails. It is a feral sound. She collapses, crying. Nick goes down with her, holding her. Nick holds her in his arms as they are both drenched by the rain.

**EXT. CEMETERY - DAY**

Silent Scene: Valerie's funeral is packed with MEN (various ages) and WOMEN (various ages) in suits and fancy dresses. The casket is draped with a massive display of flowers. A Pastor is speaking. Audrey is standing apart from Richard weeping silently. Dave, Olivia, Tess, with the new baby, Jonathan and the kids are standing next to Nick.

After the funeral, people walk up to the family with the usual and proper condolences. When Richard and Audrey approach, Richard gives Dave a pat on the back. Audrey gives everyone a big hug. Jason and the group of Nick's friends approach Nick and hug him one by one. Tracy is the last and she hugs him, holds him a little longer than the rest. She says something in Nick's ear we can't hear. He offers a weak smile and nods in return.

Eventually, Nick is the only one left standing by the side of the casket. He lays a hand on it, looks at it as he fights back tears.

He notices Audrey is walking in a different direction than Richard, they get into separate cars. Nick looks back at the casket, puts both his hands on it. He completely breaks down into tears.

**INT. EIDELMANN HOUSE, LIVING ROOM - DAY**

Richard enters. Audrey is standing in the living room looking at herself in the mirror above the large Bombay chest. She still has on her funeral clothes, is holding her purse.

RICHARD

It's better this way. She's not suffering anymore.

Audrey doesn't say anything, doesn't acknowledge Richard. She continues to stare at herself in the mirror. This infuriates Richard. He suddenly grabs Audrey, kisses her roughly. He grabs her breast through her blouse. Audrey struggles with him, breaks free, slaps him in the face.

AUDREY

Don't touch me.

RICHARD

You're my wife. I'll do whatever I want.

AUDREY

Go to hell, Richard. Or go smoke some pot or go screw one of your little girlfriends.

Richard's face registers anger and clear shock.

AUDREY (CONT'D)

Yes, I know about that.

Audrey walks away. Richard is left standing in the living room alone. He looks at his reflection in the mirror. Even in his expensive suit, he looks like hell raked over.

**INT. VALERIE'S HOUSE, ENTRYWAY - NIGHT**

Nick opens the door for Audrey, they embrace for a long moment.

NICK

Aunt Val left something for us.

**INT. VALERIE'S HOUSE, LIVING ROOM - NIGHT**

Audrey and Nick are sitting on the couch. Nick retrieves the wooden chest from the coffee table, sits it in his lap.

NICK (CONT'D)

What do you think is in here?

AUDREY

With Val, it could be anything.

Nick runs his hands over the cover.

AUDREY (CONT'D)

What's your favorite memory of Val?

NICK

At one point I gave my parents so much grief they sent me to live with Aunt Val. I was sixteen. I loved being with her. She did everything with such passion and joy. It gave me a whole new perspective on the world, seeing things through her eyes.

(beat)

What about you?

AUDREY

Sometimes we get so busy, we never stop to consider the little, yet beautiful things in life. We miss precious moments if we get too caught up in the business and the mechanics of day to day living. Valerie always took the time to enjoy everything and everyone around her. She taught me to do this, made me a better person.

NICK

Me too.

AUDREY

She was more full of life sick than most people who are healthy.

Nick nods in agreement. Audrey places her hand on the box.

AUDREY (CONT'D)

Open it.

Nick opens the box. Inside, there's two dark colored bottles of root beer, a bag of microwave popcorn, some junior mints and a DVD movie, Gone with the Wind. CLOSE IN on a note from Valerie: Watching you two from heaven. Enjoy! Nick and Audrey wipe away tears. He hands the popcorn to Audrey.

NICK

Will you do the honors?

Audrey disappears into the kitchen while Nick pops in the movie and cracks open the root beers. Audrey returns with a bowl full of popcorn, sits down next to Nick.

AUDREY

I feel like there's a big hole in my life that can never be filled again.

The movie is playing in the background, the sound muted. Nick gives Audrey his full attention.

AUDREY (CONT'D)

Richard is having an affair.

NICK

Then he's a bigger idiot than I thought.

AUDREY

I'm sorry, I don't know why I'm telling you this. You have enough that you're going through.

NICK

We're going through this together and neither of us has anyone else to talk to.

AUDREY

(a little defensive)  
I have friends.

NICK

You don't have friends, you have acquaintances that you've known for years. They don't really know you, they don't really see you. They're around as long as you don't do anything to burst their perfect bubble. But the moment you do anything that makes them uncomfortable or interrupts their lives, they're gone.

Audrey is taken aback by his brutal assessment. The look on her face shows she knows its true.

NICK (CONT'D)

Sometimes you can be in a crowded room and no one really sees you. I've been there, many times.

Nick looks at Audrey with love, desire and a longing that's deeper than anything she has ever experienced.

NICK (CONT'D)

I think you are so beautiful. I see you, Audrey.

Nick caresses her face, looking into her eyes.

NICK (CONT'D)

I see you.

He leans in and kisses her. She is hesitant, but then she returns his kiss. They kiss passionately.

**INT. VALERIE'S HOUSE, NICK'S BEDROOM - NIGHT**

Nick and Audrey are in his bed. He is behind her and has her wrapped in his arms. They are both watching the rain.

NICK (CONT'D)

Come away with me.

AUDREY

I can't. I have responsibilities here. A husband, my kids.

NICK

A husband that doesn't love you? Kids that are grown and have their own lives?

Audrey's pain and conflict is evident in her eyes as she stares out the window.

NICK (CONT'D)

Come away with me.

AUDREY

I want to, but I don't know how.

NICK

I've got a nest egg saved up. We could just go. I found a place in Costa Rica, off the beach. We could turn it into a design studio for you, and a work shop for me. Valerie's gone, Audrey.

(MORE)

NICK (CONT'D)  
 There's nothing holding you here,  
 nothing holding us here.

Audrey sits up, guilt is setting in.

AUDREY  
 I should go.

NICK  
 Where?

AUDREY  
 (leaving the bed)  
 I have to go.

NICK  
 Please don't go. We need to talk.

Audrey is dressed when Nick gets up, wraps himself in a sheet. There is an extreme amount of conflict on her face.

**INT. VALERIE'S HOUSE, LIVING ROOM - NIGHT**

NICK (CONT'D)  
 Please stay with me, Audrey.

AUDREY  
 I can't.

Audrey grabs her coat, purse and keys. Nick, still wrapped in a sheet, follows her as she hurries towards the door, then outside.

**EXT. VALERIE'S HOUSE, PORCH - NIGHT**

NICK  
 Audrey!

She gets into her car and drives away. Nick watches as she turns the corner and then she is gone.

**INT. BANK - DAY**

Nick is at the bank sitting across from a BANK EMPLOYEE (any age) wrapping up some business. He checks his phone. He leaves the bank with a large folder and slips into the car.

**INT. VALERIE'S CAR - DAY**

Inside the car he calls Audrey. The call goes to voicemail

NICK (CONT'D)

Audrey, I have some things for you, things Aunt Val left for you. Let me know when you want to come and pick them up.

(Long pause)

And I want to see you. I don't want things to be like this between us...us not talking to each other. Please call me back.

He looks at the phone, as if it can give him answers as to what Audrey is feeling.

**INT. EIDELMANN HOUSE, GUEST BATHROOM - NIGHT**

Audrey has just taken a shower. The room is steamy, she is wrapped in a towel. She runs her hand across the mirror. She is ready to comb her hair, but stops, brush poised in hand. She stares at her reflection, she is unhappy to her core.

**INT. VALERIE'S, LIVING ROOM - DAY**

Nick hears a light knock on the door.

NICK (CONT'D)

Its open.

Audrey steps inside. There are boxes everywhere. Nick turns, sees Audrey. They both look like they haven't slept for days.

NICK (CONT'D)

Trucks coming in an hour. Aunt Val wanted everything donated except the stuff she left for family and friends.

Audrey looks around the house, doesn't speak.

NICK (CONT'D)

Got a buyer for the house. We're closing next week on the place. After that I just need to wrap up a few things before I go.

(beat)

Aunt Val left these things for you.

Nick hands Audrey a box. She puts her hands on the box, but he doesn't let go.

NICK (CONT'D)

I love you, Audrey.

Nick releases the box, leaving it in her hands. Nick retrieves his duffel bag, retrieves an envelope and a velvet covered square box. He opens the box to show her a diamond wedding ring.

NICK (CONT'D)

Marry Me.

AUDREY

I'm already married, Nick.

NICK

We both know that's been over for a very long time. Meeting you was one of the the most amazing things that's ever happened to me. I want to spend the rest of my life with you, Audrey.

Nick holds up the envelope.

NICK (CONT'D)

There's a ticket to Costa Rica in here, my address and some cash. Phone and email will stay the same for now.

Audrey starts to say something but Nick holds up his hand. He kisses her. When their lips part, he looks at her, his eyes filled with love. The look in her eyes shows she loves him too.

NICK (CONT'D)

I won't say goodbye to you.

Audrey puts her head down. She takes her box, turns away from Nick, heads out the door.

**INT. EIDELMANN HOUSE, AUDREY'S OFFICE - DAY**

Audrey is at her desk. She sits the box from Valerie on her lap. She cries as she looks through the contents, pictures, books, jewelry and one of Valerie's cameras with a note attached. CLOSE in on the note: Thank you so much for all the love and fond memories. Live Your Life like there's no tomorrow! Love You Always - Your Sister Valerie.

Audrey removes the envelope Nick gave her, sticking it in her purse. Then she pulls a picture from the box. It's of Valerie, Nick and Audrey from Valerie's last birthday. Audrey gazes at the picture for a long moment, then a look of steely determination crosses her face. She boots up her computer.

Computer screen: *Bank of Colorado*

She types in her password, the computer returns a message:  
 Computer Screen: *Your password is invalid.*  
 She tries again, can't get in.

**INT. EIDELMANN HOUSE, RICHARD'S OFFICE - DAY**

In Richard's home office Audrey tries to open the middle drawer. The drawer is locked. She goes through several drawers looking for the spare key with no luck. She tries logging into Richard's computer. The password has been changed. Audrey sits at Richard's desk. The look on her face is that of concern, frustration and questioning.

**INT. EIDELMANN HOUSE, KITCHEN - NIGHT**

Richard is sitting at the kitchen table eating take out. Audrey glances at the counter top, Richard's keys are there. CLOSE IN on a small key on the key chain. Audrey looks sideways at Richard as he is eating. He is focused on his computer, doesn't notice her. She prepares herself something to eat then walks into her office.

**INT. EIDELMANN HOUSE, KITCHEN - LATE NIGHT**

Audrey turns off her ringer, moves quietly in the kitchen using her cell phone for light. Richard's keys are still there. Audrey slowly starts to remove the small key from the key chain. She hears a sound upstairs, freezes, douses the cell phone light. Richard's footsteps are heard, moments later, a toilet flush.

Audrey starts to work the key off faster in complete darkness. Another creek is heard, footsteps. She finally gets the key off and rushes back to the guest room.

**INT. EIDELMANN HOUSE, GUEST ROOM - LATE NIGHT**

Audrey closes and locks the door. She slips into bed. As she is getting ready to turn off the light she notices there is a voicemail message on her cell phone from Nick. She listens to the message.

NICK (CONT'D)

(voicemail message)

I'm lying here thinking about you.  
 It's so quiet here, it's bitter  
 sweet. I have so many fond memories  
 here of Aunt Val, but now I have  
 memories here of you too. I just  
 want you to know that I'm here for  
 you, whenever you're ready to talk.

Audrey holds the phone close to her.

AUDREY  
 (silently to herself)  
 I love you too, Nick.

**INT. EIDELMANN HOUSE, KITCHEN - MORNING**

Audrey pours herself some coffee. Richard watches her from the table as he is eating breakfast. There is no love in his eyes.

RICHARD  
 You home all day?

AUDREY  
 Yep. I've got several jobs I need to wrap up. Then I'm doing some quotes for a new client.

RICHARD  
 New computer working out?

AUDREY  
 Like a charm.

Richard grabs his keys, coat and his brief case.

RICHARD  
 Have a nice day.

AUDREY  
 You too.

Audrey watches as Richard pulls out of the garage. As soon as he is out of sight, she turns, runs to his home office.

**INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE - MORNING**

Richard walks past the empty reception desk and goes into his office. He tosses his coat on the couch, sits down at his desk.

**INT. EIDELMANN HOUSE, RICHARD'S OFFICE - MORNING**

Sitting at Richard's desk, Audrey boots up his computer. She uses the key to open the locked drawer. Inside, there is a little black book. She grabs the book, opens it. It is full of passwords, some newly written. Audrey brings up the Bank of Colorado web site and types in the password. Clear shock registers on her face.

**INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE - MORNING**

Richard grabs a large file folder, places it in front of him. As he is reviewing the file, he is fidgety, having trouble concentrating.

**INT. EIDELMANN HOUSE, RICHARD'S OFFICE - MORNING**

Audrey logs into Richards personal email. She covers her mouth, horrified at what she sees.

**INT. DOWNTOWN DENVER, LAW FIRM, RICHARD'S OFFICE - MORNING**

Richard grabs his keys, unlocks his desk drawer. He is getting ready to pull out the drugs and his tray when he notices something on his key chain. He holds it up, examines it closely. He starts to go through each key. A look of complete rage crosses his face. He locks the drawer, quickly leaves his office.

**INT. DOWNTOWN DENVER, LAW FIRM, HALLWAY - MORNING**

Richard is on his way out when he runs into the office manager in the hallway.

OFFICE MANAGER

Dick, you have a meeting in 10 minutes.

He ignores her, is out the door.

**INT. EIDELMANN HOUSE, RICHARD'S OFFICE - MORNING**

The look on Audrey's face is tortured as she goes through Richards's emails. She has lost all track of time.

**INT. RICHARDS CAR - MORNING**

Richard is driving recklessly. He weaves in and out of traffic, cuts people off. He runs a red light. Behind the wheel, he looks like a maniac.

**INT. EIDELMANN HOUSE, RICHARD'S OFFICE - MORNING**

Audrey's hands are shaking as she reaches into the drawer for a large, ledger style checkbook. As she pulls it out, the silver tray with the straw, a large bag of cocaine and several small blue tinted bags slides out with it.

AUDREY

Oh Rich...

Audrey notices an official looking document underneath the checkbook and the drugs. She pulls it out of the drawer. CLOSE in on the document, it is a life insurance policy for 10 million dollars.

Richard is the policy holder and the policy is on Audrey's life. Her look of shock turns to one of terror. Audrey grabs her cell phone, dials Nick, puts him on speaker.

AUDREY (CONT'D)

Nick, I'm sending you some passwords...for my bank, our security system, our computers, then I need to get out of here.

NICK (O.S)

Audrey, what's going on?

Audrey quickly starts typing.

AUDREY

It's Rich. He's...he...I can't explain now.

NICK (O.S.)

I'm on my way.

Audrey turns to the sound of a car pulling up into the driveway. It's the Aston Martin.

AUDREY

(whispering, terrified)  
He's home! I have to go!

She hits the send button on the email.

NICK (O.S)

Audrey, what's going on? I'm on my way. I'm coming to you.

Audrey hangs up, is trying to stuff everything back into the drawer as she hears Richard enter the house. She drops the key to the drawer on the floor, retrieves it. When she sits up, Richard is already in the doorway of the office. They look at each other. Richard's face is full of murderous rage. Audrey's face is full of fear. Her hands are moving. She is doing something out of view at the desk.

RICHARD

What are you doing?

AUDREY

I'm out of pens. I just...I needed to borrow a pen.

Richard comes around the desk to face Audrey. She stands up, her hands behind her back. He sees the open drawer, everything thrown inside, not the way he left it.

RICHARD

Why did you have to be so damn nosy? It would have been easier with you in complete, ignorant, stupid bliss like you've always been.

Audrey faces him boldly.

AUDREY

I guess we're done here.

RICHARD

I guess we are.

Richard moves aggressively towards Audrey. Behind her back she has the bag of cocaine which she has opened. She tosses the full bag into Richard's face, into his eyes. He howls in surprise and pain. Audrey bolts. Richard tries to give chase even though he is temporarily blinded.

**INT. EIDELMANN HOUSE, KITCHEN - MORNING**

Audrey turns over chairs at the kitchen table as she runs away. Richard, his face covered in white and unable to see, runs into and trips over one of the chairs.

RICHARD

(screaming)

I'm going to rip your heart out.

Audrey, in survival mode, snatches her purse and keys off the counter, runs for her car.

**INT. EIDELMANN HOUSE, GARAGE - MORNING**

Richard recovers and gives chase, almost getting to her before she gets into the car. She opens the garage door, doesn't wait for it to open all the way before she peels out.

**INT. STREET, VALERIE'S CAR - MORNING**

Nick is driving to Audrey's house. He is trying to call her as he drives. The message keeps going to voicemail. He finally leaves a message.

NICK

Audrey, where are you?

**INT. EIDELMANN HOUSE, KITCHEN - MORNING**

Richard runs into the house, douses water from the sink into his eyes, grabs his keys.

**INT. STREET, AUDREY'S CAR - MORNING**

Audrey reaches for her purse, desperately looking for her cell phone. She left it on Richard's desk. She accelerates as she sees Richard quickly closing the distance between them in his superior car.

**EXT. WINDING ROAD - MORNING**

Richard and Audrey are involved in a high speed chase. He tries to run her off the road several times.

**INT. STREET, VALERIE'S CAR - MORNING**

Nick is driving up the hill to Audrey's house when he sees Audrey's car and the Aston Martin speed by. He speeds up until he gets to a turn off, turns around and speeds up to try to catch the two cars.

**EXT. BUSY STREET - MORNING**

Audrey turns onto a busy street and merges in. As soon as the light turns green, she puts the peddle to the metal, driving fast, trying to get away. Richard accelerates, changes lanes. He cuts off several cars, pulls in behind Audrey.

**INT. STREET, AUDREY'S CAR - MORNING**

Audrey sees Richard in the rear-view mirror. His eyes are blood red like a demon. He looks like a monster. As Audrey turns her attention back to the road, she sees that she is on the verge of speeding through a red light at a 4 way stop. She slams on the breaks.

**EXT. BUSY STREET - MORNING**

Richard is going too fast to stop and he smashes into the back of Audrey's car, hard. Both cars spin out of control into 4-way traffic. Audrey's Subaru gets hit.

**INT. BUSY STREET, VALERIE'S CAR - MORNING**

There is a look of utter horror on Nick's face as he sees the crash happen several cars in front of him. He stops his car.

**EXT. BUSY STREET - MORNING**

Nick runs towards the scene of the accident.

**EXT. FUNERAL - DAY**

**Return to the opening scene.**

NICK

Oh Audrey...Why did we have to meet  
this way?

Nick watches the scene for a moment, then he turns and walks away.

**INT. HOSPITAL, ROOM - DAY**

A hospital room slowly starts to come into focus. Audrey is in a hospital bed. She's banged up. As she opens her eyes, she sees Nick's face.

NICK

Hey.

AUDREY

Nick.

NICK

I went to the funeral. Brett and Dagny were there, so we are all of Richard's partners.

AUDREY

Did you?

NICK

I removed everything from the house, the drugs, everything.

AUDREY

Thank you. I don't want Brett and Dagny to know.

Nick lovingly runs his hand across Audrey's face. He touches the bandage on her forehead.

NICK

What about you?

AUDREY

I'll be ok. I'll sell the house and I still have my business.

NICK

That's not what I meant.

Nick pulls the velvet box out of his pocket. He sits it on the table next to Audrey's hospital bed.

NICK (CONT'D)

I know it will take some time. But when you're ready, I'll be waiting.

Nick leans forward, kisses her on the forehead. He stands, steps a few paces back, as if not wanting to turn away from her. Then he finally turns and leaves her alone. Audrey continues to look longingly at the door as it quietly closes shut behind him.

**EXT - COSTA RICA MOUNTAINS - DAY**

**One Year Later**

Nick is standing at the crest of a majestic range of mountains looking at the stunning scenery. He is holding a small shovel and he's dug a hole. He puts an urn with Valerie's ashes and her camera in the hole, covers it up.

NICK (CONT'D)

She'll rest in peace here.

Pan over to Audrey. She is sitting on an outcropping of rocks enjoying the view as well.

AUDREY

This is a beautiful place for her to rest.

Nick sits down next to Audrey.

NICK

You want to head back down?

AUDREY

No. Let's stay here with Valerie for a little while.

Nick puts his hand on Audrey's face, he is wearing a wedding band. She lifts up her hand and places it over his. She's wearing the wedding band that Nick bought for her. They start to kiss. As the camera pans out on the scene, Nick and Audrey are kissing. They get smaller and smaller, until you can only see the amazing Costa Rican scenery.