A Date for Anya

Story and Screenplay by Paul J. Tracy

Produced by Westwood Studios, LLC

"the past is a place to which we can never truly return,
and from which we can never truly escape"

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ON A BLACK SCREEN IN DECORATIVE FONT:

"The past is a place to which we can never truly return, and from which we can never truly escape..."

FADE OUT AND QUOTE IS REPLACED BY:

This narrative film deals squarely with issues of sexual addiction.

If you are triggered by the presentation, storyline or visuals, please know there are organizations and counseling services available to be able to help victims and offenders equally.

Reach out, if you need, before becoming a victim or before becoming an offender.

THE WORD 'SEX' IN THE ABOVE TEXT REMAINS HIGHLIGHTED AS THE OTHER TEXT FADES SLOWLY TO BLACK. THEN THE WORD 'SEX' GROWS QUICKLY TO ENCOMPASS THE FIELD OF VIEW AND...

DRAFT

FADE TO

ACT I

1 INT. COUNSELOR'S OFFICE - PRESENT DAY

AERIAL SHOT STRAIGHT DOWN, SLIGHTLY ROTATING, OF TWO FIGURES IN CHAIRS AROUND A SMALL ROUND TABLE. WOODEN WALL SLATS "DAGGER-POINT" TOWARDS THE TWO ALONG THE EDGES OF THE FRAME

MARLOW, a counselor, is leading the conversation.

MARLOW
Now, Rick, share with me what happened when you got home. 1

NORMAL CONVERSATIONAL SHOOTING - EYE-LEVEL

RICK is seen sitting in a comfortable chair with a cup of coffee visibly shaken and speaking to MARLOW, his counselor, regarding the events of the past week.

RICK
It wasn't a pretty sight. The whole place was ransacked! All of our memories were dumped onto the floor... in all the rooms. 2

MARLOW
I'm sure that was upsetting... 3

RICK
They took everything from the studio! 4
The video equipment, all the hard drives, the computers - even computers I haven't used in 5 years...

FADE TO

2 INT. RICK AND ANYA'S HOME - 2016 (FLASHBACK)

L-CUT DURING LAST LINE OF RICK. DIALOG DOUBLED IN THIS SCENE

We see a mess... papers are strewn about. Older video equipment is on the floor and tables. File cabinets are opened. A scared cat runs through the scene. RICK is crossing through the frame, left to right, and then right to left amidst the mess. We see just his legs in frame.

RICK is heard talking on his phone to OLOF, his longtime friend, while pacing, but the next lines are 'doubled' with RICK from the prior scene...

DRAFT

RICK
They took everything from the studio! 5
The video equipment, all the hard drives, the computers - even computers I haven't used in 5 years. They even took my R2D2 phone charger from my car.

OLOF
(Heard over the phone)
Oh gosh... are you okay? Why take all your stuff? 6

RICK
Oh God! 7

OLOF
What!? 8

RICK
They took my combined calculator/mini audio cassette recorder device I got as a kid! Why did they do that? 9
(under breath)
Bastards.

OLOF
I can be over in twenty minutes. 10

FADE TO

3 INT. COUNSELOR'S OFFICE - PRESENT DAY

ANYA is seen on a couch with a cup of steaming tea on the table in front of her. Next to it, a honey bear dispenser. MARIA, her counselor, listens as ANYA talks about the week that she's had.

ANYA
...and I needed to ask for support in my decision. 11

MARIA
Your decision? Anya, understand that it may be too soon to make a choice... 12
(sees ANYA's look)
...but of course, you have my support in all this. I'm here for you.

ANYA
Thank you. I need that. Growing up, I rarely got that. 13

DRAFT

TIME TRANSITION TO

4 EXT. ANASTASIA'S CHILDHOOD HOME - 1976 (FLASHBACK)

The period of the year is noted by "1976" appearing in the corner of the shot. The number is kicked/wiped off the screen by a soccer ball entering and existing the shot.

A 10-year old girl, ANASTASIA, is playing with her 17-year old brother, KHRISTOFOR, and older neighborhood friends in the grassy median across the front yard of a Colonial style house. A soccer ball is kicked and bounces off a lamppost in the median. AVO is a middle-aged man leaving the side door of the house emphasizing loudly, but not quite yelling; he doesn't yell; towards his wife from the driveway as he gets into his car. ANASTASIA notices and strains to hear her parents argument.

MEDIUM SHOT WHILE DIOLOG OCCURS AS IF SEEN AFAR FROM THE MEDIAN THROUGH ANYA'S POV. DIALOG AUDIO IS APPROPRIATELY DISTANCED IN MIX

AVO
For Pete's sake, Millie, why all the 14
(MORE)

(CONTINUED)

CONTINUED:

AVO (CONT'D)
fuss?

MILLIE
(emerging from side door donning a breakfast apron)
You show up at 3am smelling like liqueur, covered in powder, and this morning you're sneaking off to work without even an explanation? 15

AVO
We'll talk later... I'm late. 16

REVERSE ANGLE FROM POV OF MILLIE AND DRIVEWAY AREA

AVO starts to back the car out onto the roadway. MILLIE sees their daughter, ANASTASIA, playing with son KHRISTOFOR and friends in the grassy median and raises her voice for the car movement.

DRAFT

MILLIE
Anya, my Kroshka, be mindful! 17

ANASTASIA sees her father's car and reassures her mother.

ANASTASIA (CHILD)
Yes, Ma-mah. 18

AVO drives away never acknowledging his children in the grassy median. MILLIE goes out to the children and lifts up ANASTASIA and holds her to her hip as the car is driving away in the distance. Settling on a shot of MILLIE and ANASTASIA that feels just a bit too long...

CUT TO

5 INT. COUNSELOR'S OFFICE - PRESENT DAY

ANYA'S FACE IS SEEN SIMILAR TO THE PREVIOUS SCENE AS SHE REMEMBERS THE EVENT OF THAT TIME WITH HER PARENTS

ANYA and MARIA continue their conversation.

ANYA
They were always arguing about something. 19

MARIA
Oh, Anya... 20

ANYA
Yeah, there was never any adventure to life. 21

CUT TO

6 INT. COUNSELOR'S OFFICE - PRESENT DAY

MARLOW'S FACE, AS IF SEEING MARIA'S FACE FROM PRIOR SCENE. KEEP ROOM TONE FROM WOMEN'S COUNSELING SESSION MOMENTARILY

MARLOW
Oh, Rick... 22

RICK is heard talking directly to MARLOW. MARLOW is making empathetic expressions as he hears RICK out.

RICK
(off camera)
Life was always adventurous. My parents always saw to that. 23

DRAFT

TIME TRANSITION TO

7 INT. DEPARTMENT STORE - 1979 (FLASHBACK)

Emerging from the escalator, a young RICKY is playing with a new electronic device his father just bought him. A combined calculator/mini audio cassette recorder. RICKY steps off the escalator and isn't looking, heading for a set of glassware and a gaudy department sculpture on display. The number "1979" is seen on the glassware indicating the time period. RICKY's father, only steps behind, warns him sternly.

FRANCIS
Be careful, Ricky, that's glass! 24

RICKY is fine avoiding the glassware and turns to his dad.

RICKY
Daddy look how I can say "hello". 25

RICKY shows his father the calculator screen of the device displaying "07734" upside-down while simultaneously pressing the play button of the tape recorder side. We hear RICKY's voice say...

RICKY
(Through recorder)
Hello Daddy. 26
(then giggling)
(MORE)

CONTINUED:

FRANCIS
Very clever, Sport. Let's go show your mother what you can do. 27

They exit the frame and scene.

FADE TO

8 TITLE SEQUENCE - "A DATE FOR ANYA"

We see titles over a woman's hand coloring in a sequence of mosaics. The mosaics are filled in more fully and dissolve among many of them as the title sequence progresses through notable actors and crew. The mosaics are seen mostly topdown, but some are seen as if underneath translucent as they are colored in with a soft focused woman's face in the distance.

FADE TO BLACK

9 INT. ELECTRONICS STORE - 2015 (FLASHBACK)

DRAFT

FADE UP ON ELECTRONICS STORE

It's a holiday rush of people in the store on Black Friday with many at the checkout lines. Signs can be seen referencing "Christmas 2015". RICK and OLOF are at the service desk while RICK is arguing with the STORE CLERK. The STORE CLERK is looking up RICK's online order on his computer. BECKY JOHNSON, a local reporter, is seen doing a live shot inside the store, and her image is on some of the display television sets showing her name and the station ID overlayed.

MS SHOWING REPORTER SIDEWAYS WITH CAMERA CREW AND LIGHTING. RICK AND OLOF ARE IN THE FOREGROUND. RACK FOCUS BETWEEN THE NEWS CREW SET UP AND THE FOREGROUND SCENE WITH RICK.

BECKY JOHNSON
The numbers coming in from the mall show more than 20% increase of shoppers in person this season as opposed to online. 28

RICK
(frustratedly)
I ordered this yesterday and the printout says it's ready for pickup today. 29

STORE MANAGER looking up items on his terminal while BECKY JOHNSON continues her story in the background now with lower

(CONTINUED)

audio levels.

BECKY JOHNSON
(lower audio)
Electronic items are flying off the shelves, Johnny. 30

STORE CLERK
It must have gotten re-shelved. I'll get a runner to see if we have any in the back. 31

RICK
(To OLOF)
Oh, Olof, I hope we don't have to cancel the shoot tomorrow because of this. 32

OLOF
Rick, it will be fine. 33

WS HIGH ANGLE SHOT OF STORE SEEING ACTION OF STORE CLRERK RUSHING TO THE BACK AND BECKY JOHNSON FINISHING UP HER REPORT.

DRAFT

BECKY JOHNSON
If you're not already out shopping, you might just wish you had set your alarm earlier. 34

TIME TRANSITION TO PRESENT

10 INT. RICK AND ANYA'S HOME - 2016 (FLASHBACK)

ANYA is seen packing up years of memories into boxes and crates. A Christmas ornament showing 2016 is seen being packed up. Her eyes are beyond crying; they are leaking. She dutifully organizes items in boxes labelling them "ANYA" and "RICK". She hears RICK arriving at the house. He enters carefully yet with familiarity. He automatically pets his cat at the stairs.

RICK
Hi... I'm here to put out the trash and clean the litter. 35
(more sensitively)
How have you been?

ANYA
(hiding her tears and sighing)
Not great. I have some of your things 36
(MORE)

CONTINUED:

ANYA (CONT'D)
ready to take to storage.

RICK
(compassionately)
Things will be okay... eventually. 37

ANYA
I'm trying to believe that. 38

TIME TRANSITION TO

11 INT. STUDIO - 2015 (FLASHBACK)

OLOF and RICK are with SHERZI doing a modeling session. SHERZI is inexperienced but helpful to RICK to build up his portfolio.

RICK
Now, place your hands together on your hip and tilt your head slightly to your left. 39

SHERZI
(looking to comply)
Like this? 40

SHERZI poses like RICK instructs and OLOF is holding a lighting reflector.

OLOF
Ya' think we got enough shots inside? Didn't you want some car shots too? 41

RICK
Yeah, thanks for reminding me. Let's do the Mustang scene. 42

SHERZI
Cool! I'll change into my bad-ass outfit! 43

CUT TO

12 EXT. PARKING LOT - 2015 (FLASHBACK)

Moments later, SHERZI is seen with a leather skirt and black fingerless gloves and lacy top with boots leaning up against a cherry red mustang convertible with white spoiler and white wipers. A miniature saxophone is seen dangling inside from the rear view mirror. RICK and OLOF are taking photographs

(CONTINUED)

DRAFT

CONTINUED:

and posing SHERZI.

SHERZI
(taking a puff on her vaping device)
Guys, hope this isn't looking too trashy? These are my mom's gloves and boots. 44

RICK
Hold there... 45
(snaps a few shots)
Nah, it looks great. Especially in black and white. Now pose with both hands on the hood and feet slightly apart looking at the lens frustratingly about your car not cooperating.

SHERZI
Miguel would never be so disobedient. 46

OLOF AND RICK
(with confused look)
Miguel?!? 47

SHERZI
Yeah, he's my ride. 48

RICK
(shrugs it off)
Hey, whatever you want to call your car is fine by me. Just let's get these shots done soon. 49

OLOF
It'll be dusk in an hour. 50

TIME TRANSITION TO

13 INT. CAPRI'S HOME - 1983 - EARLY MORNING (FLASHBACK)

RICKY and his father FRANCIS are in the garage shuffling inserts into newspapers. Over 200 of them. FLORENCE, RICKY's mother opens the door to the garage to speak from the stairs.

FRANCIS
...and we'd better get going, it'll be dawn in an hour. 51

DRAFT

CONTINUED:

FLORENCE
Fran, Ricky, see that you get back in time to wash up for Katie Jane's runway event today. 52

FRANCIS
Yes, honey, we know. 53

RICKY
Aw, mom. I was gonna go hang out with Sammy after visiting the donut shop. 54

FLORENCE
Ricky, sometimes I don't like the things you do, but I always love you. 55

FRANCIS
I'll come see you guys there and remind you. Always do what you gotta do. 56

RICKY
Okay, dad. 57

RICKY packs up his orange strapped delivery bag and heads out with FRANCIS.

DRAFT

TIME TRANSITION TO

14 INT. RICK AND ANYA'S HOME - 2016 (FLASHBACK)

CONTINUATION OF EALIER SCENE WITH RICK AND ANYA.

RICK is seen with screwdriver in hand removing a medium sized flat screen television from a wall armature. ANYA is seen boxing items in the background.

ANYA
Just put the screws in a baggie. I don't plan on mounting the TV in the new place. 58

RICK
I found the base stand for it. Once I reattach it, it's ready to go. 59

ANYA
(pauses)
Rick, I dunno. Maybe we shouldn't do this. 60

RICK
(heads to kneel by her side)
Really?... Look, no, you're not wrong. You have to do what your heart tells you. 61

ANYA
Well... we gotta get to the storage place. It's gonna close soon! 62

ANYA is moving boxes to the front door as RICK finishes up adding the base to the TV.

RICK
All set. Let's go. You want to drive? 63

ANYA
Normally, I would need to, but just take it easy. My stomach can't handle it. 64

RICK
I get it. 65

RICK and ANYA head for the van and start driving.

CROSSFADE TO

15 INT. STORAGE FACILITY - 2016 (FLASHBACK)

RICK and ANYA amidst dozens and dozens of boxes with their old life piled high amidst the new items they are bringing in.

ANYA
Oh, great! 66

RICK
What? 67

ANYA
It must have rained and leaked or something. There's mold starting on the furniture. 68

RICK
Oh, no. What can we do? I can look for a climate controlled space instead. 69

ANYA
Just help me get these out, and we'll 70
(MORE)

(CONTINUED)

DRAFT

ANYA (CONT'D)
clean them up here.

RICK and ANYA proceed to move wicker chairs and wooden furniture to a space for cleaning. They help each other clean and dry furniture. RICK sees an opportunity for discussion about some of the old memories to try to ease the tension. He is scrubbing light mold off of a bookcase that is separated out in pieces.

RICK
I remember we use to use these shelves for music storage back when we sang. 71

ANYA
Yeah. 72

RICK
We met there 25 years ago. 73

ANYA
(correcting him while cleaning)
Rick, we first met 31 years ago. 74

RICK taken aback at the older memory, pauses...

RICK
Oh yeah, at that high school singing event. 75

ANYA
Yeah. 76

RICK
Well, I was with Alison at the time, so I figure we met at the public choral group. 77

ANYA
Okay, sure. Rick, can you hand me that cleanser? 78

Seeing his efforts to reminisce are not able to supersede the tasks at hand.

RICK
Yeah... 79

ANYA
Thanks. 80

DRAFT

RICK
Sure. 81

TIME TRANSITION TO

16 INT. MUSIC ROOM AT HIGH SCHOOL - 1986 (FLASHBACK)

A group of chorus singers are seen surrounding a piano with music in hand rehearsing a tribute song. Teen RICK, aka RICKY, is with ALISON HART and a young ANYA, aka ANASTASIA, has just walked in. Singing has wound down for a moment. The choral director motions to the students to take a short break.

MRS. STEEPLY
Okay, gang, let's all take five and then reconvene and try this from the top. 82

ALISON
Okay, Mrs. Steeply. I think we're gonna need more than five. 83

Chorus members laugh and giggle as MRS. STEEPLY gives a knowing glance at ALISON. The crowd breaks up and ALISON sees ANASTASIA walk in the choir room.

DRAFT

ALISON
Hey, Anastasia! 84

ANASTASIA (TEEN)
Oh hey, Alison! 85

ALISON
Glad you could come back for this concert. I wanna introduce you to my boyfriend, Ricky. 86

ANASTASIA (TEEN)
Oh? Alison has a guy? Hello, Ricky. 87

RICKY is shuffling music papers on the piano and looks up for moment to see the two talking and half-heartedly acknowledge them.

RICKY
(to ANASTASIA)
Oh, hello. 88
(now to ALISON)
Alison, where is page 4? This is very cool music, but it skips page 4.

(CONTINUED)

ALISON lets RICKY shuffle things around a moment, and then reaches over. hardly looking, and easily pulls a page from RICKY'S folder that he's been thumbing through, flips it over and hands it back to him, and then continues conversation with ANASTASIA.

RICKY
Ahh, there it is! Thanks! 89

ALISON
So, Ricky and I have been dating about a year. He's in college studying filmmaking. 90
(confidentially)
He's from the suburbs!
(normal tone)
I met him at the County Chorus competition. We were just standing next to each other watching the stage...

ALISON'S voice fades from the scene...

TRANSITION FORWARD A FEW YEARS

17 INT. MUSIC ROOM AT CHURCH BUILDING - 1992 (FLASHBACK)

RICK's friend, JIMMY BENDERMAN, introduces RICK to a girl, KAY WARREN, from the alto section that he's interested in. ANYA is next to KAY during the introduction and it's clear that RICK is smitten with ANYA and not paying attention to JIMMY or KAY.

JIMMY
...she's from the city! We just met a few times here. 91

RICK
Uh, huh. 92

RICK, smitten with ANYA, presses in for the conversation.

RICK
Jimmy's got a girl. Nice to meet you, Kay. And who is your friend? 93

KAY
This is Anastasia. 94

ANYA
You can call me Anya. 95

DRAFT

CONTINUED:

RICK
That's a beautiful name. 96

ANYA
Thank you. It means "resurrection" in Russian. 97

RICK
Oh, are you Russian? 98

ANYA
Mostly. My mom was from Russian nobility, or she says some such thing. 99

RICK
That's fascinating. And you sing soprano? 100

ANYA
No, I'm in the Alto section with Kay. That's how we met; by sharing music there. 101

DRAFT

RICK
I see. I see... I've known Jimmy since grade school. We're both Tenors. 102

JIMMY
(seeing Rick is on the prowl)
Uh, yeah, Rick. So, wanna grab a coffee around the block? We can all talk more there. 103

KAY
Sure! 104

ANYA
I like tea. 105

RICK
Jimmy, I'll pull around. 106

RICK and JIMMY lead the way and KAY and ANYA trail a bit behind to the parking lot.

KAY
Ooo, a double date! 107

ANYA
Oh, please. It's just drinks. 108
(pauses)

(MORE)

(CONTINUED)

ANYA (CONT'D)
But I feel like I've met Rick somewhere. Anyway, he seems nicer than that creep you invited over to play cards with us the last time.

DISSOLVE TO

18 INT. COFFEE SHOP - MOMENTS LATER - 1992 (FLASHBACK)

RICK, ANYA, JIMMY and KAY are seating in an ornately decorated coffee shop. Each has a drink in hand. Laughing and sipping ensues. Board games and cards are seen at some other tables.

KAY
Anyone up for cards? 109

JIMMY
Yeah! 110

ANYA
Okay. 111

RICK
Cool. I've never seen a coffee place with cards and boardgames before. This is great. Deal 'em up! 112

Montage of playing cards and drinking.

RICK
...back in high school, Jimmy and I used to make short films with our friends. 113

ANYA
Oh? That sounds like fun to do. 114

JIMMY
They came out pretty good for Super 8mm film. 115

RICK
Yeah, and my girlfriend, Alison, acted in my college films too. 116

ANYA's expression changes.

ANYA
Hey! Was your girlfriend Alison Hart? 117

DRAFT

CONTINUED:

RICK
Wow! Yeah, how did you know that? 118

ANYA
I was friends with her at West High School... That's it! I think I met you once at a benefit concert about 6 years ago. 119

KAY
Oh really!? 120

JIMMY
Wow, that's a weird coincidence. 121

RICK
I remember that concert. The music was specially written for a student who died. 122

ANYA
Yeah, I knew the girl. Bad car accident. I had come back for the concert since I had already graduated before. 123

DRAFT

RICK
Wait, I DO remember you from Alison introducing me around. 124

ANYA
She seemed to introduce you to all her friends that day! What happened with her? Do you stay in touch? Are you still dating her? 125

RICK
I wouldn't be out with you if I was. 126

JIMMY
Oh, brother, Ricky. 127

KAY
That's adorable! 128

ANYA squirms a little, but smiling at the prospect. Sips her tea. Looks up from the table and into RICK's eyes.

ANYA
Oh so is that how you're gonna play it? 129

CONTINUED:

RICK
(taken aback a little)
Uh, wha...? 130

Slight pause as ANYA stares at RICK. ANYA then places her last card, a Jack of Hearts onto the pile.

ANYA
The Right Bower on your Ace of Hearts. 131
Euchre!

KAY
We won! 132

TIME TRANSITION BACK

19 EXT. STORAGE FACILITY - 2016 (FLASHBACK)

ANYA and RICK are loading up a moving van full of furniture and boxes.

DRAFT

ANYA
Okay, that's all of it. 133

RICK
Glad we got it done. 134

ANYA
I'll drive to my new house. I 135
appreciate the help here. Do you have
time to unload?

RICK
Free all day. Let's get it done. 136

RICK and ANYA close up moving van and start off toward open road to ANYA's new home.

DISSOLVE TO

20 INT. ANYA'S NEW HOME - 2016 (FLASHBACK)

The moving van is seen out a window of ANYA's new home with the ramp down and RICK bringing items off the back around and inside the house. ANYA is setting up the items on top of her piano, a boxy electric metronome; a childhood doll still in its box, unopened but seen through the cellophane. RICK enters with a flatscreen TV. A couple of cats named CHESTER and VINCENT are curiously investigating the spaces.

CONTINUED:

RICK
Well, that's the last box. Where do you want this? 137

ANYA
Right here, actually. Thanks. 138
(beat)
Rick, could you help set up the entertainment center... only if you have time?

RICK
Of course I will. 139

RICK moves wires around the TV and stereo equipment and ANYA brings in some pizza for the both of them.

ANYA
This place really reminds me of my childhood home. 140

RICK
Yeah, I can see you're liking it. It's cozy and yet has open spaces. I love that deck in the backyard. 141

ANYA
Yeah, we never had that before, and the cats are gonna need time to settle in. 142

RICK
Everything is different. 143
(pause)
Chester and Vincent will love the new place. We all need time to heal. Thanks for the pizza.

TIME TRANSITION TO

21 INT. APARTMENT - 1993 (FLASHBACK)

ANYA and RICK settle on the floor with a pizza in front of the TV set on top of a dresser with spartan living conditions such as a simple chair and rug on the floor in ANYA's apartment. RICK has his glasses off at the moment. Three cats are roaming about.

ANYA
Thanks for the pizza. 144

DRAFT

CONTINUED:

RICK
Definitely. I have about 40 minutes left on dinner break. 145

ANYA
Oh? 146

RICK
Yeah, I have to get back to the TV station to record the bowling show... but this is fun to spend it with you. 147

ANYA
I like spending it with you too. I like this weird connection we share. 148

RICK
Me too. Maybe we could spend more time if I moved in with you? 149

ANYA
(pauses)
I'd like that. 150

DRAFT

RICK puts on his glasses. They have been repaired with white tape around the nose bridge. Not a good job.

RICK
That's cool. 151

ANYA
What happened to your glasses!? 152

RICK
Oh, I dropped them and almost ran over them with the studio camera. But I fixed them for now. 153

ANYA
(Softly giggles and smiles behind sipping drink)
I can see you did. Very resourceful. 154

FADE TO BLACKS' HOME

22 INT. ANASTASIA'S CHILDHOOD HOME - 1976 (FLASHBACK)

DOOR BELL HEARD RINGING IN BLACK SCREEN. SLOW CREEK OF DOOR HEARD AND LIGHT EMERGES SHOWING PIZZA BOY ON STEPS OF HOUSE FROM THE INSIDE. STREETS AND GRASSY MEDIAN WITH LAMPPOST IS SEEN BEHIND PIZZA BOY.

CONTINUED:

PIZZA BOY
Is this the... "Black" residence? 155
(looks at delivery sheet)

MILLIE
Yes, the large with pepperoni? 156

PIZZA BOY
Yes. That's $4.25, please. 157

MILLIE hands a 5 dollar bill to the PIZZA BOY.

MILLIE
Thank you, and keep the change. 158

MILLIE closes door, turns and shouts out to the household.

MILLIE
Anastasia... Khristofor, come to 159
dinner!

ANASTASIA is seen playing with toys on the floor of the adjacent room with her father reading a newspaper not engaged in her playtime and not looking out from behind his papers at all.

DRAFT

ANASTASIA (CHILD)
Be right there. 160

AVO
Do as your mother asks, Anastasia. 161

ANASTASIA (CHILD)
Of course, Pa-pah. 162

MILLIE beckoning from the other room.

MILLIE
That means you too, Avo! 163

AVO puts down his paper in frustration.

AVO
Very well, Millie. 164

DISSOLVE TO BLACK

23 EXT. PARKING LOT - 2015 (FLASHBACK)

SHERZI and OLOF and RICK are done with their photo shoot, and OLOF is leaving while RICK and SHERZI pack up.

OLOF
Guys, I gotta get going. You good here? 165

RICK
Yeah, Olof, only costumes to pack up. 166

SHERZI
They're all mine. 167

OLOF
Okay, see you for the next one, Rick. 168

RICK
Yep. 169

OLOF
Good to meet you, Sherzi. 170

SHERZI
You too. and Thanks! 171

OLOF leaves the parking lot in his beat up old Volvo.

SHERZI
Ya know... Rick? 172

RICK stops loading his car hearing Sherzi's tone.

RICK
Yeah...? 173

SHERZI
I just wanted to tell you that my friend was looking for a photographer. 174

RICK
Sure, I'd be happy to. I need more variety in my portfolio. 175

SHERZI
Well, she wants to be a New York City model and would like some fashion shots... 176

RICK
Sounds great. 177

SHERZI
...including nudes. 178

DRAFT

RICK shifts a bit.

RICK
I... I've never shot nudes before. 179

SHERZI
Well, if you don't want to, that's ok. 180
She says without nude shots, they
won't take her modeling career
seriously.

RICK
Um... not saying I won't but, I have 181
to check with my wife.

SHERZI
Okay, I understand. Can you let me 182
know by the weekend?

RICK
Yeah, sure thing. 183

RICK helps SHERZI load up her outfits into her Mustang. RICK slowly eyes SHERZI while she is leaning into her car and catches himself staring.

DISOLVE TO

24 INT. RICK AND ANYA'S HOME - 2015 (FLASHBACK)

RICK enters the kitchen where ANYA is making a small dinner for them. A couple cats are begging for scraps at her heels. RICK shuffles around a bit and starts to make coffee.

ANYA
(chuckles)
I don't know how you don't stay up 184
after drinking coffee this late.

RICK
Guess I'm used to it. I like the hit. 185
(makes coffee)
Listen, Anya...

ANYA
Yeah? 186

RICK
You know the shoot I did with Sherzi 187
last week? It came out really good.

DRAFT

CONTINUED:

ANYA
I saw the proofs. Or whatever you call the in camera. 188

RICK
Yeah, the raw files. You should see the PhotoShopped finals. I'm gonna send them to her after dinner. 189

ANYA
Is that what you wanted to talk about? 190

RICK
No... no... It's that Sherzi asked if I could shoot nudes. 191

ANYA
Rick! No!... 192
(slams down wooden spoon)
No, no, no! She's like seventeen!

RICK
Oh, God, no, not of her. 193
(half grin expression)
She has an older friend looking to be a model in New York City.

ANYA
Rick, she's probably not much older anyways. And, NO! Why are you even thinking of it?! C'mon... 194

RICK
I'm brining it to you to discuss it. It would expand my portfolio. 195

ANYA
Yeah, well, why not do landscapes or sports... or something? 196

RICK
Okay, yeah. You're right. 197

ANYA and RICK separately fishing up dinner preparations in silence.

TIME TRANSITION TO

25 INT. BOWLING ALLEY - EVENING 1993 (FLASHBACK)

ANYA is bowling very well and introduces RICK to and old

DRAFT

boyfriend of hers, STUART, who bowls on the opposite team. STUART is in his late 40s, about 20 years older than most of the others present, including ANYA and RICK. Bowling is friendly, but RICK is pleased when STUART gets a gutter ball or when he himself gains a strike. ANYA's girlfriends, MEL and TERI, join in for the set.

ANYA
...so I rented with Stuart and a cat named Molly. 198

STUART
She was a nice little one. (PAUSES) The cat, I mean. 199

RICK
Ohh. Well, nice to meet you. 200

ANYA is up to the line.

MEL
C'mon, Anya! Show 'em what you got! 201

ANYA
(talking softly to herself out loud holding the ball up)
Yeah, c'mon Anya. Let's see if you can drop this one in. 202

ANYA proceeds to throw the ball down the alley for a perfect strike.

TERI
Wahoo! 203

MEL
All right! 204

RICK
Way to go! 205

ANYA
(to herself)
Let's see you beat that one, Stuart. 206

STUART goes up to the line. ANYA sits back on the benches with RICK. RICK puts his arm on the backside of the bench behind ANYA.

RICK
Wow, you're good and cards AND 207
(MORE)

DRAFT

CONTINUED:

RICK (CONT'D)
bowling?! Anything you can't do?

ANYA
Aw, Rick. It's just a game. And I'm having a good time. 208

STUART fumbles on his approach and rolls a gutter ball.

RICK
Not for him. Looks like he's no better than Molly would be. 209

TERI
Loser! 210

MEL
Go get a real job! 211

DISSOLVE TO MONTAGES

26 INT. AND EXT. - MONTAGE OF TIME (FLASHBACK)

VARIOUS MONTAGES WITH MUSIC AND OCCASIONAL NATURAL SOUND SHOWING RICK AND ANYA'S RELATIONSHIP OVER THE YEARS

==MONTAGE OF RICK AND ANYA JIMMY AND KAY...

Transition to the foursome (JIMMY, KAY, RICK and ANYA) getting away at a lakeside cabin.

==MONTAGE OF EMPLOYMENT LOCATIONS OF RICK...

ANYA arrives to pick up RICK from his job as clerk of an electronics store. RICK is closing up and counting the drawer and counting carrots simultaneously and eating them. ANYA sees an electronic piano keyboard and starts playing. They smile at each other and tease about RICK having not shaved today.

==MONTAGE OF EMPLOYMENT LOCATION OF ANYA...

A man in a bunny suit arrives to give ANYA a Valentine's Day greeting and candy at Counter Intuitive Kitchens, where ANYA works as her co-workers stare at the spectacle. After receiving the gift, the man in the suit takes off his bunny head to reveal it is RICK. ANYA is surprised but pleased to see him. [Dir. Note about security camera angle becomes relevant for later scene about TISH and STAN]

==MONTAGE OF WEDDING TIMEFRAME...

DRAFT

CONTINUED:

Seen only through videocamera viewfinder and photo stills as friends are capturing it all... No official videographer is there so it's all told through friend's cameras. Bryan Adams' "Everything I do, I do it for you" song playing. Friends setting up topiaries. MEL and TERI and among the wedding party. It is an outdoor wedding with tents and a comical acting caterer. Bride preparation activities seen in nearby room of house. Walking down the aisle with groom on the left side is non-traditional Christian wedding, but ANYA arranges it since RICK is blind in his left eye so he could see his bride. AVO shows up for the wedding but down the street (this isn't revealed to ANYA, but RICK finds out much later from a conversation with AVO).

==MONTAGE OF OLD APARTMENT TOGETHER...

We see RICK and ANYA setting up their new apartment together. JIMMY and KAY helping them lift clothing on hangars with a rope from the parking area to their fire escape; piano movers getting piano up 3 flights of stairs and positioned; 3 cats exploring new surroundings; analog answering machine set up in wall jack; unboxing kitchenware in small kitchen area; new couches set in L-formation around TV area. Dialogue surrounds this section talking about future hopes for children and naming them Adam and Sarah.

DRAFT

==MONTAGE OF HOUSE HUNTING...

RICK and ANYA meeting with realtor. ANYA's mother MILLIE, having divorced AVO, is part of the scene as the 3 of them looking to find a place together. Visiting various houses. Finding one suitable.

==MONTAGE OF SETTING UP NEW HOUSE AND LIVING IN IT...

Piano moving down 3 flights of old apartment and up one for upper floor of house. 3 cats exploring new place. MILLIE setting up in lower half of house. Lots of space to spread into. Floral dinner plates serving fish with beans on top of place mats donned with flowers. Clear glasses with flower patterns filled with ice tea on cat trivets. ANYA and RICK eating and smiling and talking. Playing board games and petting cats. Snuggling on couch watching TV.

==MONTAGE OF SWING DANCE CLASSES...

RICK and ANYA are taking swing dance lessons and after bumbling a little, start to get the pacing. Transition back to their new home where they are practicing the dancing in their kitchen and laughing.

CONTINUED:

==MONTAGE OF GEOCACHING...

RICK and ANYA are hiking on trails finding geocaches and enjoying the outdoors while laughing with each other discovering the treasures in the hunt.

==MONTAGE OF KATIE JANE'S WEDDINGS...

RICK's sister KATIE JANE at various weddings of 4 husbands where ANYA and RICK are either standing up as witnesses or as bridal party members. Moments of acknowledgement between RICK and ANYA about the amount of cake and celebration and growing weary every few years as KATIE JANE is regularly changing out her life for a new one. After one bachelorette party for KATIE, RICK notices ANYA coming home very disheveled and acting antsy. [later a scene where KATIE JANE is sought by ANYA for advice on staying with RICK or not, and KATIE JANE chooses to convince ANYA to leave the marriage]

==MONTAGE OF A CHURCH SERVICE...

RICK and ANYA and KAY and JIMMY and OLOF are at church services in a ballroom style room.

DRAFT

==MONTAGE OF WEDDING AND CORPORATE GIGS SHOOTING VIDEO...

ANYA's helps RICK by holding the microphone for interviews while RICK shoots video. ANYA seen with storyboards and scripts helping RICK on corporate video shoots.

DISSOLVE TO BLACK

27 INT. SHUTTLEBUS - DAY 1999 (FLASHBACK)

ABRUPT CUT

ANYA and RICK are seated across from each other on a shuttlebus that is meandering through medical buildings on a large complex. They are stricken with the health news about ANYA.

RICK
What are you feeling? 212

ANYA
(Staring out the window of the shuttlebus) I don't know. I never thought... 213

RICK
I know... It's okay. 214

FLASHBACK 15 MINUTES PRIOR...

28 INT. DOCTOR'S LAB - DAY 1999 (FLASHBACK)

DOCTOR HENRY MARAB, a kind looking middle-aged Asian Indian physician with an out of place white handlebar mustache, holds reports and delivers news to ANYA in his office. Shuttlebus is seen passing by his window.

DOC MARAB
It seems the yeast infection from the pesticide on the oranges only revealed what was already happening. You have something called Endometriosis. 215

RICK holds ANYA's hand.

RICK
What's that mean? Is she going to be okay? 216

ANYA
It's not like a cancer, right? 217

DOC MARAB
Oh, not like that at all... as many women have this. Sometimes it even subsides with a pregnancy. 218

ANYA
Pregnancy? We haven't really been able to have sex. It even hurts when Rick touches me. I feel warmth towards him but at the same time... there's the pain. 219

DOC MARAB
That's understandable. I won't downplay that during your menstrual cycle you would have more pain. What is happening with Endo is the tissue that normally lines the inside of your uterus can grow outside your uterus on nearby areas. 220

RICK
Those damn Florida oranges we got sent! 221

ANYA
I have pain all the time. 222

DRAFT

CONTINUED:

DOC MARAB
Citrus does have a part in exacerbating the pain in the pelvis, but that didn't cause the Endo. Pain can be reduced with hormonal treatments or surgery. 223

RICK
What kind of surgery? 224

DOC MARAB
Sometimes, as in Anya's display of the condition, the ovaries and pelvis get coated with endometrial tissue and the excess coating needs to be reduced. 225

ANYA
How bad are my ovaries? 226

DOC MARAB
Well, the tests and MRI show they appear about eight times their size. 227

RICK
Eight times!? 228

DOC MARAB
Yes, and that's just too much for them to handle. So, I'm recommending a hysterectomy. 229

ABRUPT CUT - AUDIO ROOM TONE FROM OFFICE LINGERING

29 INT. SHUTTLEBUS - DAY 1999 (FLASHBACK)

MS, RICK IS NOW STARING OUT THE WINDOW OF THE SHUTTLEBUS.

AUDIO CATCHES UP WITH VISUAL SCENE NOW

ANYA
I'm sorry. 230

RICK
Hey, none of this is your fault. 231

RICK leans on window of shuttlebus and sees entranceway to the hospital in the distance. It's starting to rain lightly.

TIME TRANSITION TO

DRAFT

30 EXT. HOSPITAL PARKING LOT - 1989 (FLASHBACK)

Same exact hospital entranceway 10 years prior. Young adult RICK is seen with his younger sister KATIE JANE in her car looking intently at the far-off front loop and drop off area of a hospital. BEVIN, RICK's fiancee during college, is seen emerging from a taxi cab with JAYCE, the young man BEVIN cheated on RICK with just a few weeks prior. It had just started to rain.

RICK
Wait, I think that's Bevin there... with Jayce. 232

KATIE JANE
Getting out of that cab? Stay put and don't go after them again. 233

RICK
(offended)
Go after them?! Are you kidding? I just wanted to see if she was going to go through with it. 234
(pause)
I'm done with her after this mess!

BEVIN and JAYCE seen entering the hospital from distant POV of KATIE JANE's car.

RICK
Well, that's the end of that. Can you imagine if she chose differently? He'd always wonder who his father really is? 235

KATIE JANE
He? Why not a "she"? How do you know? 236

RICK
Thinking it would be a girl just makes me doubly sad. 237

KATIE JANE
I get it. Anyway, one look at you and he'd know. But that's not gonna happen now. C'mon, I'll buy you a donut. 238

TIME TRANSITION BACK TO 1999

DRAFT

31 INT. SHUTTLEBUS - DAY 1999 (FLASHBACK)

The shuttlebus reaches RICK and ANYA's car. The mood has lightened. They get off and playfully make it to their car through the rain.

RICK
(Playfully letting ANYA in to the driver's seat) Here you go, muh lady. You're self-propelled carriage awaits! 239

ANYA
Yeah, well. (smiles) You're gonna have to feed the horse on the way home. It's on "E". 240

RICK
(Pulling out a green polka dot umbrella) Not to fear. I have an umbrella! 241

RICK and ANYA playfully jab with each other and head out of the parking lot.

DRAFT

TIME TRANSITION TO

32 INT. PHOTOGRAPHIC STUDIO - 2016 - NIGHT (FLASHBACK)

A computer screen with various photos of women dressed in seductive poses scrolls up to reveal "Kamera Kayos" as the site name. One shot is of a young woman with a green polka dot umbrella opened pointed at the camera that's taking the photo covering only her private parts. Mouse selections on some photos and clicked into a grouping together into a folder called "FAVORITES" on the screen. Camera pulls back to reveal RICK clicking on the images. ANYA is heard from the other room.

ANYA
Rick? Come to bed. It's late. 242

RICK
(hurriedly)
I'll be right there. I just have to finish uploading from the shoot today. 243

ANYA
C'mon. It's cold in here. I need your warm body. 244

RICK starts to close up the screen, but then hesitates. He is

getting drawn in to fantasy and away from the reality of his lovely wife. Finally, he does leave yet stares back at the computer as he walks away slowly.

DISSOLVE TO

33 INT. MANSION - 2016 (FLASHBACK)

RICK has two young models ANDREA and FRANCESCA, one lighter skin Northern and one darker Southern Italian women, posing on a couch together in nightgowns in front of many

bookshelves, drinking wine and looking deeply into each others eyes. RICK snaps photos of the process.

RICK
Now, Andrea, pour some more wine into her glass... and Francesca, pick up the glass... and start to drink but now offer it up to Andrea.. that's it... yep, just sip it from her offering it to you. 245

The models comply and make a sexy scene from RICK's direction.

DRAFT

DISSOLVE TO

The posing continues in the next room, an elegant dining room, with ANDREA in a little maid outfit barely covering her body and FRANCESCA in a "rich widow" outfit receiving tea being poured by ANDREA. Again, smiles and loving looks as RICK snaps shots.

DISSOLVE TO

A bedroom in the mansion with ornate headboard and the models on the bed posing nude with pillows covering their bodies. RICK continues to pose and instruct the women in the spur of the moment.

DISSOLVE TO

34 INT. PHOTOGRAPHIC STUDIO - 2016 - NIGHT (FLASHBACK)

RICK is arranging the photos from the shoot and posting some on the website.

DISSOLVE TO

35 INT. OLD CHURCH BUILDING - 2016 (FLASHBACK)

RICK is posing SARA dressed in workout clothes complete with exercise ball and yoga mat on the expansive hardwood floor of a church. SARA has on only fashion underpants and her long golden hair is covering her upper torso.

[This is the same place RICK used to go for church, and is now being tainted by his actions.]

RICK
So lean back onto the ball and stretch your leg out with your arm in the air. 246

SARA complies.

RICK
That's it! Great. (snapping photos) Looks awesome. 247

Montage of more poses including nude silhouettes behind a screen.

DISSOLVE TO

36 INT. PHOTOGRAPHIC STUDIO - 2016 - NIGHT (FLASHBACK)

RICK is again at the computer this time with PhotoShop fixing the contrast and blemishes of the model and photograph taking out skin cutting marks as per the model, SARA's request. RICK is arranging the photos and posting some on the Kamera Kayos website. We also see some of SHERZI's photos from the shoot last year already on the website as the portfolio grows.

Rick receives a phone call.

RICK
Hello? 248

FRANCESCA
Hey it's Fran. Did you see Andrea's email? 249

RICK
Yeah. 250

FRANCESCA
Oh, how stupid. She was the one who wanted the nudes, and now she's complaining about posting them? 251

DRAFT

CONTINUED:

RICK
Yeah, I thought that was strange. It's in the private section where you need a password. 252

FRANCESCA
She's such a prude! 253

RICK
I don't know. Maybe, but I think she just wants artistic stuff. 254

FRANCESCA
But what you shot *IS* artistic. If you want to see some real nudity, take a look at my private website! 255

RICK
Uh... well maybe. What's there? 256

FRANCESCA
Let's just say you won't need a box of tissues but a pack of tube socks while looking there! 257

RICK
(gulp) Well, okay then. Send me the link. 258

RICK's phone makes a bing sound and a text message from FRANCESCA is seen. RICK follows the link and he is sucked into the fetish world by FRANCESCA's kinky displays.

RICK
Wow! You don't hold back... some of that looks... painful. 259

FRANCESCA
Ha ha ha... well, it's not, or maybe it is, but I'm open to you shooting something like this if you want. 260

RICK
Let me think about it. 261

FRANCESCA
Don't think too long. I need some better imagery on my site. These are done by my husband's phone camera. 262

DISSOLVE TO

DRAFT

37 EXT. PARKING LOT - 2016 (FLASHBACK)

RICK is seen taking some pills waiting in a car. He's suffering from an upper respiratory infection but doesn't want to cancel his photo shoot today. He is picking up ANDREA from her place of work, a church day care. ANDREA enters the passenger side of the vehicle, and they talk briefly on the way to the shoot. RICK notices this is where he met ANYA years before. Another place of goodness about to be tainted.

ANDREA
...hello. Wow, that's a strong smell of peppermint. 263

RICK
Hey, hi. Yeah, this is a neat place. Ya know, I met my wife singing here. 264

ANDREA
Oh, yeah? I love working with the kids here. Well, thanks for picking me up. I need to get a car. 265

RICK
How far is your place for the shoot? 266

DISSOLVE TO

38 INT. ANDREA'S APARTMENT - 2016 (FLASHBACK)

RICK is posing ANDREA on her bed with a giant stuffed bear. After shooting a few shots posing the bear provocatively touching ANDREA's body, RICK heads towards her on the bed.

RICK
Hey, I was hoping we could... 267

ANDREA
Yeah? We could... what? 268

RICK
Could I... 269

RICK, losing judgement from the medication, motions towards ANDREA's breasts. ANDREA nods approval and RICK starts suckling on her breasts, and he moves to her face. They kiss and embrace. After a short while of kissing all over her body, RICK is smiling and ANDREA is moaning.

ANDREA
I'll bet you do this with all your 270
(MORE)

(CONTINUED)

DRAFT

CONTINUED:

ANDREA (CONT'D)
models!

RICK
(a little surprised) Not at all. 271
You're the first... Really.

ANDREA
Mmmm... well that's nice to hear. 272

RICK looks at his wedding ring on his finger. He made no attempt to hide it, and he appears sad but still remains with ANDREA.

DISSOLVE TO

39 EXT. ROADWAY - NIGHT - 2016 (FLASHBACK)

RICK is driving and sobbing uncontrollably and praying to God about having played around on ANYA with the model ANDREA.

DRAFT

RICK
God, why? WHY!? I'm lost and don't 273
understand what to do... what I've
done.

RICK shows his double character.

RICK
Andrea's so beautiful... but Anya's my 274
sweetie. What are you trying to show
me?

DISSOLVE TO

40 INT. PHOTOGRAPHIC STUDIO - 2016 - NIGHT (FLASHBACK)

RICK is arranging photos again when ANYA calls to him.

ANYA
(from just outside the room)
Oh, Rick. Please stop with the 275
computer.

RICK
Sorry, just need to finish up. I'll 276
probably be another hour. I promised
to get these done.

RICK is wide eyed looking at the photos of ANDREA. He is more seeing the images for arousal than for artistic purposes now.

(CONTINUED)

CONTINUED:

RICK doesn't hear ANYA come around the corner. She is opposite the computer screen so she doesn't see directly, but through a mirror on the other side of the room she can make out pastel colors and feminine imagery.

ANYA
(sternly)
What are you doing? 277

Shocked, RICK looks at her and carefully moves his mouse to minimize the page to conceal it from her.

RICK
(shaky voice of being caught - but raising voice)
Just client work. Let me finish. 278

ANYA just stares at RICK knowingly of what he might be doing; her instincts being challenged by trust in RICK's words. RICK drops his gaze slightly in submission to ANYA's perceived dominance and his guilt. ANYA just wants RICK to stop whatever he's doing and come be with her. RICK misreads and perceives her as controlling in this moment so he is forceful with his words trying to assert himself amidst his shame.

DRAFT

RICK
Let. Me. Finish. 279

ANYA is simultaneously somewhat taken aback and saddened. She turns away and heads out of the room.

ANYA
(leaving)
Don't wake me up when you sneak into bed later! 280

RICK doesn't respond and is somewhat relieved and goes back to opening images of ANDREA. He continues to probe ANDREA's images and finds moments when she particularly looked gentle and loving to the camera.

ANYA hasn't really left. She is around the corner with her back to the door silently sobbing.

DISSOLVE TO WHITE

41 INT. RICK'S DREAM - 2016 (FLASHBACK)

MS WHITE BACKGROUND WITH RICK ALONE AT FIRST

Following the prior scene, RICK has fallen asleep at the

CONTINUED:

computer while arranging photos from his shoot. In the dream, against a white background, RICK is at a computer and in walks ANDREA and FRANCESCA. They hang on RICK's shoulders looking at the computer screen as well as smiling and laughing and pointing at the screen in approval. ANDREA nibbles at RICK's ear then she starts to make out with FRANCESCA behind RICK. RICK doesn't acknowledge their presence.

A moment passes and in walks SARA in just her panties and long hair and she stands behind RICK playing with his hair and looking at the computer screen. Again, no acknowledgment from RICK.

MS SHOWING MUSTANG DRIVING IN FROM SCREEN LEFT

Finally, SHERZI drives in with her Mustang, gets out, fully clothed in her "bad-ass" outfit, and heads to the gang now forming. SHERZI stands on the opposite side of the computer facing everyone, and therefore back to the camera, as she unzips her outfit and let's it drop to the floor showing off her body to RICK. RICK acknowledges her actions with wide eyes and smiling.

DRAFT

DISSOLVE TO

42 INT. RICK AND ANYA'S HOME - 2016 (FLASHBACK)

CU ON RICK SMILING SHOWING HIS REM SLEEP DREAMING FROM PRIOR SCENE.

RICK and ANYA are sound asleep. Various shots of knickknacks are visible on bedroom shelves. International Star Registry framed charts on the wall. A CPAP machine hisses quietly on RICK. Suddenly, ANYA starts to hiss loudly into the air waking RICK. ANYA appears to be asleep still while confronting something floating in the air. We can't see what ANYA is sensing.

ANYA
Hssssss... hssss... 281

RICK
Hey, what's... 282

RICK slowly waking senses the entity over the bed.

ANYA
Hsss... go away! Go away! 283

As suddenly as the apparition appeared, it vanished leaving

CONTINUED:

ANYA and RICK now holding each other.

RICK
Seriously, what WAS that?! 284

ANYA
I don't know. 285

RICK
Well, apparently, you took care of it. 286
You okay?

ANYA
Just exhausted. 287

FADE TO BLACK

IN BLACK FOR 3 SECONDS AND THEN

FADE UP TO FLASHING OF CAMERA

43 INT. BED AND BREAKFAST - 2016 (FLASHBACK)

RICK is seen smiling while his camera flashes as he photographs APRIL in her bra and panties with her boyfriend half naked at a bedroom of a bed and breakfast.

DRAFT

RICK
You guys look great. C'mon, get more 288
into it. Pretend I'm not here. What
would you be doing?

APRIL NERF is a very thin, very young and very attractive model RICK found through SHERZI recently. She has only just turned 18 a few months ago and has requested to have risqué photos done of her and her boyfriend. APRIL is happy to comply with RICK's suggestion, but her boyfriend acts shy.

APRIL
Oh, man! 289
(to boyfriend)
So, keep me in suspense. Are you going
to ravish me right now?

BOYFRIEND
Shhh. This is getting uncomfortable 290
for me.

APRIL
Come on... this is artsy and Rick 291
makes photos look nice. Please just
(MORE)

(CONTINUED)

CONTINUED:

APRIL (CONT'D)
kiss me or something.

BOYFRIEND complies but it looks staged and APRIL is trying to be all over him. RICK is looking to get best shots. BOYFRIEND stops.

BOYFRIEND
I'm sorry. I'm not getting what you want. I can't do this with him watching. And I have to go to work in an hour. 292

RICK
It's okay, really. Just let's finish up what we can here, and April has a few changes she wants to do. If that's okay. 293

BOYFRIEND
Yeah, thanks and that's cool. This is her career choice. I support her. 294

APRIL
Thanks, sweetie. 295

FADE TO LATER IN THE SHOOT

44 INT. BED AND BREAKFAST - 2016 (FLASHBACK)

RICK is now photographing APRIL with practically nothing on but a thin set of panties. They are alone now as BOYFRIEND has left for work. RICK checks with her about the nudes they are about to do.

RICK
So... you ready to show? 296

APRIL
Yeah, here goes... 297

APRIL lifts her arms and hair slowly and shows off her breasts to the camera.

RICK
They're beautiful. (clicks camera) 298

APRIL
I'll bet you say that to all your models. 299

DRAFT

CONTINUED:

RICK reacts slightly as he's heard this before from ANDREA just after their encounter.

RICK
No, really. You are lovely. 300

APRIL
I think they're small. 301

RICK
No.. they're perfect size. Now lean back on the bed and arch your back slightly. 302

APRIL
Like this? 303

APRIL arches her back and her hair naturally falls to her sides and exposes her breasts once again. RICK gets very close with the camera.

DRAFT

RICK
Now, we need to make them... perky. 304

RICK gently caresses APRIL's upper body and kisses one of her breasts. APRIL moans softly and allows the touching, not resisting. RICK goes back to shooting after only a moment.

RICK
There. Looks great! 305

APRIL
Thank you. 306

RICK asks APRIL to pose on her stomach with arms out in front as he positions her hair and hands on a long pillow in front of her. APRIL works with RICK's direction and they shoot for another hour in the bedroom and then in a library room dressed as a sexy librarian, and in a tea room dressed up elegantly.

APRIL
Thank for all these. But please don't tell my parents or my agent. 307

RICK
Of course not, sweetie. I'll send you all these in a private link. You can decide what to share. 308

FADE TO BLACK. CUT TO

ACT II

45 INT. COUNSELOR'S OFFICE - PRESENT DAY

ANYA is somber looking. Clock is audibly ticking a few seconds going by. MARIA is silently waiting for ANYA to speak.

ANYA
So... I've set a date. 309

MARIA
Oh? 310

ANYA
He's been very cooperative about the divorce papers. It's called "Irretrievably Broken Marriage" 311

MARIA
I know... actually. 312

ANYA
You do? 313

MARIA nods. And ANYA understands.

MARIA
I ended mine a decade ago. Not the same situation, but the same addiction. 314

ANYA
I'm sorry. 315

MARIA
Yep. 316

Pause for a beat.

MARIA
Well... 317

ANYA
(interrupting) You keep saying "addiction" and that makes this so much more... 318

MARIA
Understandable? 319

DRAFT

CONTINUED:

ANYA
Pernicious! 320

MARIA
I'll have to look that up! 321

Pause for a beat.

MARIA
Anya, see Rick has allowed this other part to grow. He's fed that part too often. There's the story of the 'two wolves' we like to reference here. May I show you? 322

ANYA nods and MARIA plays back the short video of the two wolves. As ending of video occurs, attention is back to ANYA.

ANYA
I just mean that if this is not who he really is. If this is a part he's fed and let grow, but could come back from it... Well, I just can't stick around to see it happen. Rick told me about the fooling around. 323

DRAFT

MARIA
Oh, Anya. 324

ANYA
At least he's telling on himself. 325

MARIA
That's good. At least you know the truth. 326

ANYA
That's the problem. I can't tell what the truth is anymore. And maybe he was lying before. I want him to be happy, and I don't understand all this.. this... addiction. 327

MARIA
Anya, Rick really doesn't understand it either... yet. 328

Pause for a beat.

ANYA
Well, I tried to hang on before... 329
(MORE)

ANYA (CONT'D)
more than once really... and nothing changed. My sister-in-law, Katie, says that a leopard doesn't change it's spots.

MARIA
Well... (sighs)... I understand. (beat) Here's what I can offer. Try word puzzles, or coloring some adult mosaics. 330

ANYA
Ha ha, I thought you were gonna say knitting. I already do that. 331

MARIA
I know. So I prefer the mosaics. It takes your mind to a creative place while also setting boundaries on what's possible. 332

ANYA
Why do I have to impose boundaries on myself? 333

MARIA
For now... this will help you focus on what's important. There's something called "betrayal trauma" that I am obligated to help you with. 334

ANYA
I'm willing to try it. What about Rick? 335

MARIA
Anya, this is a time to focus on yourself. Rick needs to be doing that too. 336

ANYA
I know... I'm just so used to caring for his needs. 337

MARIA
You are a good wife to be doing so. And you know, he can be a good husband. And I'm here to guide you both back together if it's what you want. 338

DRAFT

ANYA
I miss him. But I can't be with the addicted Rick. 339

MARIA
Here. This is something I want you to put on your fridge where you can see it. 340

MARIA hands ANYA a single sheet of paper that reads

OUR DEEPEST FEAR

By Marianne Williamson

Our deepest fear is not that we are inadequate.
Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness that most frightens us.

We ask ourselves,
"Who am I to be brilliant, gorgeous, talented, fabulous?"
Actually, who are you not to be? You are a child of God.

Your playing small does not serve the world. There's nothing enlightened about shrinking so that other people won't feel insecure around you.

We are all meant to shine, as children do. We were born to make manifest the glory of God that is within us.
It's not just in some of us; it's in everyone.

And as we let our own light shine, we unconsciously give other people permission to do the same.
As we're liberated from our own fear, our presence automatically liberates others.

ANYA
Wow, that's powerful and speaks to me. 341

MARIA
Thought it might help. 342

ANYA
I remember I used to think this way... just before my parents divorced. 343

TIME TRANSITION TO

46 INT. FAMILY CAR - 1976 (FLASHBACK)

There is a storm outside the car with lightning. ANASTASIA is

DRAFT

CONTINUED:

riding in the backseat by herself yet there is a doll next to her on the seat still in its box unopened but seen through the cellophane. AVO is driving and MILLIE is riding in the front passenger seat.

MILLIE
Great! And that's why you won't tell me where you were? 344

AVO
Perhaps you tell me why that Frenchman keeps calling the house? 345

MILLIE
(flustered)
Oh, Avo, he's a friend from before I knew you. Back just after the war... when my family was resettled in America. 346

Young ANASTASIA is seen looking left and then right, then left again, like watching a tennis match between her parents.

DRAFT

AVO
Aha! 347

MILLIE
I don't need to explain anything. 348

AVO
I guess then neither... do... I. 349

MILLIE
(under breath) Humpf! 350

ANASTASIA fiddles a bit then speaks up. Almost crying.

ANASTASIA (CHILD)
You two are so at it! If I ever get married, I'm gonna do everything I can to make sure we stay together. 351

LIGHTNING FLASHES

CUT TO

47 INT. POLICE CAR - 2016 - NIGHT (FLASHBACK)

We see ANYA in the backseat of a police car - same look as when we left her in the backseat of her parents car in 1976. Stormy night. She pauses and then looks to her side out the

window at her home as some police are carting out belongings from inside her home to a police tech unit van nearby. As they drain the house of ANYA and RICK'S life built together, ANYA'S heart is growing cold inside and is suddenly interrupted by INVESTIGATOR BASTAT entering the front passenger side of the police car and addressing first the policeman driver and then ANYA in the backseat.

INV. BASTAT
(To POLICEMAN) Well, he's not talking. (To ANYA) Tell me, Anya, who is this Sherzi person anyways? 352

ANYA
(regaining composure; half listening, still staring at the house) Sherzi? Oh that's just his intern who helps on photo shoots. 353

INV. BASTAT
You know, it looks like he was really trying to put his life back together with all the therapy books and Bible. You gonna be able to share his computer password? 354

DRAFT

ANYA
I don't think that's mine to share. If Rick isn't talking, then better ask his lawyer. 355

INV. BASTAT
We could clear up a few things right here if you tell me that password. We can have the lab techs search the drives without it, but it'll go a bit easier with it. 356

ANYA is hesitating and then staring out the windows at what the police are doing to her home.

ANYA
Riiight. 357

DISSOLVE TO

48 INT. COUNSELOR'S OFFICE - PRESENT DAY

ANYA is still with MARIA finishing up her session.

CONTINUED:

ANYA
Something broke inside me when I saw all our stuff vanishing into those vans. 358

MARIA
Oh, Anya... I understand. That response from them was over the top. They traumatized you. 359

ANYA
I know I've been with Rick for decades, but in those moments... in these last couple years... I feel like I don't know him anymore. 360

MARIA
Well, just so you are assured, Rick is still there. 361

ANYA
Sometimes it's like there's something on his back he just doesn't see. Just out of his reach. 362

MARIA
That's well said. His addiction has a personality of its own. 363

ANYA
Like a split personality? 364

MARIA
No, no... well, the other part of him has a persona of its own. Rick isn't a split personality. We call that Dissociative Identity Disorder... and he's not that. He know's what he's doing, probably regrets it, and his defenses are weak because he allowed this bad side to get that way. 365

ANYA
That's what it feels like with him these days. 366

MARIA
With more training, he can learn to manage his addiction and stop acting out. 367

DRAFT

ANYA
Yeah, I'm glad you're also his men's group leader, but he's been coming here for a couple years already, and now he exhibits this other side? *After* coming here? I won't be with this other Rick. 368

DISSOLVE TO

49 INT. RICK AND ANYA'S HOME - PRESENT DAY

RICK is walking around his home alone talking into an iPad making a recording of himself. Rick's soliloquy.

RICK
So, they say it's an addiction. Some say there's no such thing. It's hypersensitivity. I'm trying to overcome it. Anya's not gonna hang on for the ride. I have a huge ego, but yet I love her. See, "I" love her. What an ego. You're looking forward to getting better. Never meant it to go off the rails. She's worthy of love. She's worthy of a protecter. 369

What did I do?! It's not funny.. It's tragedy. I'm holding out for hope. Every day is different. Some days there is a little bit of hope. Other days,... I don't care. Which is really weird because I say I care, and I do, but some days I have to get through by not caring. 370

It's sad because I've broken her trust. I don't know if I can earn it back, but if I can.. I don't know.. will she ever love me again? 371

I'm sure Anya, you're hurting worse than this. You've walk around these hallways hurting worse than this. Anger, hurt and pain. This is totally a nightmare that she felt too. 372

Run to family. This is your primary relationship. What do you do when that one hurts you? God, I am answering to that. Where was the courage when I had 373

(MORE)

DRAFT

CONTINUED:

RICK (CONT'D)
a chance to not hurt her? The mistake is over. I can't change it. I can only say it's my past.

Walking around the house, RICK find some of ANYA's mosaic coloring.

RICK
Well, she's doing good things with her coloring and her hiking. She's says she's working on herself, and that I should work on myself. That's seems good, but then we become people apart from each other. I've disappointed my friends and my wife. 374

I never thought I would do that! 375

If this addiction *isn't* a mental illness, would I have done these actions that caused so much pain for Anya and myself? 376

Well,... just continue to figure out what's wrong with you so you can improve. Just keep getting up again. It's a walking nightmare, but I have to move forward from this. We can't forget about it. I want Anya to forgive me, but I don't know what it would be if she were to not stand up for this. 377

I'm so sorry, sweetie. I've hurt you. That was not my promise when we got married. I was to care for you. I made vows to you, but I didn't do that. So I'm not worthy to be your husband. You are such a part of me, and I know I'm a part of you too. And I'm sure that's frustrating to you when you're in your angry times. 378

Lord, I just pray there's some kind of reconciliation and understanding as we move forward. I give it up to you that I'm broken. 379

I hope our counseling is doing the right thing. I have to trust that they 380
(MORE)

DRAFT

CONTINUED:

RICK (CONT'D)
are, but I've never walked this path before. It's tough to have discernment when it's a path you've never been down before.

What a strange mind you have. I think Anya's is cheering me on to the finish line to get better, but I don't think she wants to join in the race. 381

50 INT. COFFEE SHOP - PRESENT DAY

ANYA is in the coffee shop that she and RICK and KAY and JIMMY used to go to regularly in the past. It has changed in appearance and kept up with the times. OLOF is seen entering the building after a moment of ANYA alone preparing her tea.

OLOF
Hey there, Anastasia. 382

ANYA
Hi, Olof... Ya know, people rarely call me that these days. 383

OLOF
Well, I've known you a long time. 384

ANYA
Yeah, well, that's why I asked to meet you. By the way, did you turn off your FindMe thing on your phone? Rick follows both of us. 385

SERVER shows up and OLOF orders a large coffee from the SERVER.

OLOF
I think so... I mean, I turned my phone off when I got here. 386

ANYA
Well, okay. Thanks. This has been a rough time. 387

OLOF
I know. How are you doing? 388

ANYA
Putting on my big girl pants. 389
(smiles but not convincingly)
(MORE)

DRAFT

ANYA (CONT'D)
I'm told I ought to.

OLOF
You know, I'm here to support both of you. But I don't like what he did... at all! 390

OLOF gets his coffee to the table by a SERVER. OLOF sees ANYA looking fidgety.

OLOF
Look, I won't take sides. He crossed a line, and I think his mistake warrants a consequence, but I cringe thinking that's where this is headed. 391

ANYA
Yeah, well... we've been separated for over a year, and... I just served him the divorce papers. 392

DRAFT

OLOF
Awww, I'm sorry. 393

ANYA
I'm a wreck. 394

OLOF
Of course. You have every reason to be doing this. But, it's like ripping off your arm. 395

ANYA
More like my heart! 396

OLOF
Oh, Anastasia! 397
(to himself)
I'm so pissed at Rick right now.

ANYA
Sometimes I don't understand why he does things. 398

OLOF
Unfortunately, that's the addiction. But it's not an excuse... just an explanation for the "whys". 399

ANYA
Well, I'm learning about my codependency issues. They never helped our marriage. 400

OLOF
Oh? Been listening to those Harmony Zadorowski tapes? 401

ANYA
Yeah! So you know about Dr. Harmony too? 402

OLOF
Uh, huh. 403

Pause for a beat. Sipping drinks.

ANYA
Will you continue to help Rick? Especially since the court date is coming up. 404

OLOF
Of course, and his recovery is solely based on his desire to stay sober and reaching out to his support. 405

ANYA
I hope divorcing him doesn't send him off... or trigger him... whatever you call it. 406

OLOF
Rick is gonna get triggered many times over his life. He will have to learn how to manage his addiction. 407

ANYA
I miss him so much! The Rick I thought I knew. 408

OLOF
I know. I know... firsthand. 409

ANYA
Yeah, I'm sorry. 410

OLOF
It's been 9 years since my wife left. I'm happy for her new life now, 411
(MORE)

DRAFT

CONTINUED:

OLOF (CONT'D)
though, it took time for her to see me as she used to.

ANYA
Do you miss her? 412

OLOF
Yeah, very often. Every day, actually. It'll be that way for a while with you and Rick. 413

ANYA
Well, I'm in my new house and Rick is taking care of his parents, so... 414

OLOF
So, you're both already moving on. 415

ANYA
Yeah... 416

OLOF
Are you feeling safe? 417

ANYA
Yes, and a couple of my coworkers are keeping me sane. 418

OLOF
That's good you have a support network. 419

OLOF and ANYA continue the conversation.

WS THROUGH LARGE WINDOW FROM OUTSIDE SEEING OLOF AND ANYA CONVERSING. AFTER A MOMENT WE ARE BACK INSIDE.

ANYA
Well, thanks for meeting me. I thought you were gonna try to convince me to stop the divorce process. 420

OLOF
I mean... it's not an impossibility, but would that be the right thing? 421

ANYA nods and tilts head and sips her tea.

ANYA
Dr. Harmony would say that my 422
(MORE)

DRAFT

CONTINUED:

ANYA (CONT'D)
codependence nature would want that.

DISSOLVE TO

51 EXT. PARKING LOT - PRESENT DAY

CU OF SMART PHONE SHOWING FINDME APP OPEN AND RICK WATCHING OLOF AND ANYA'S LOCATORS ON THE MAP BEING IN THE SAME PLACE. RICK EXISTS HIS CAR AND WALKS INTO HIS CHILDHOOD HOME.

WIPE TO

52 INT. RICK'S CHILDHOOD HOME - PRESENT DAY

FRANCIS and RICK are in the kitchen. RICK is preparing food for FRANCIS. FRANCIS is in his late 80s and RICK helps FRANCIS to the table.

RICK
Sometimes I don't understand why I do things. 423

FRANCIS
Well, Sport, even Jesus fell three times on the way to the cross. 424

RICK
Hey! That's wise, but I feel like I can't forgive myself. 425

FRANCIS
Well, what you did wasn't right, but you are too hard on yourself. When you stop doing the wrong things, you give the right things a chance to start. 426

RICK
I just want Anya back in my life. 427

FRANCIS
Maybe someday, but right now it doesn't look likely. 428

DISSOLVE TO LATER THAT NIGHT

53 EXT. PARKING LOT - PRESENT DAY

RICK is in his car looking at divorce papers. RICK and ANYA are texting.

DRAFT

CONTINUED:

RICK
(texting)
"I never meant to break our marriage... or your heart" 429

RICK stares at his own text on the screen pensively. Suddenly, he sees a ghosty ellipsis indicating typing from ANYA.

ANYA
(texting)
"I know" 430

FADE TO WHITE...

54 INT. POLICE STATION - 2016 (FLASHBACK)

FADE OUT FROM WHITE, FLASHING...

A flash from the light of the mug shot camera is blinding, and it appears at first we are in one more of RICK's photo shoot, but we pull back from the flash and see RICK is asked to turn and stand still while another flash goes off. Montage of digital fingerprinting, processing to a cell, long night with loud sounds, and morning call to be arraigned before a judge ending with a meeting with RICK's attorney, WILBUR ZUCKERMAN.

DRAFT

WILBUR
...and you don't have to worry about going back in since bail was posted this morning. 431

RICK
Who posted bail? 432

WILBUR
(looks at piece of paper)
Says here... "Anastasia Black Capri"... Hm, that's a unique name. That's your wife, right? 433

RICK
Yeah, her name means "resurrection". Oh, wow... we don't have ten thousand to spare, Mister Zuckerman. Wonder where she got that. 434

WILBUR
Don't know, but it means you're out. So let's make sense of this. I know 435
(MORE)

(CONTINUED)

CONTINUED:

WILBUR (CONT'D)
about April Nerf.
(looks at paper again)
Says her school counselor insisted she report what happened.

RICK
Yeah, she was fine during the shoot, and days afterwards. 436
(pause)
Her school counselor? She was probably shamed into thinking something was wrong.

WILBUR
Well, seems like something DID go wrong... and who is this Andrea person? 437

RICK
Oh no...! 438

WILBUR
Rick, you need to tell me everything that happened these last few months. 439

RICK
Andrea and I... had an affair. 440

WILBUR
An affair? 441

RICK
Yes. Well, it was brief, like 4 minutes... and wasn't all the way... it was mostly kissing and... 442

WILBUR
Says here you tied her up and she was scared you were going to... 443

RICK
What!?? Lemme see? Nothing like that. I mean there were thin ropes in the photo shoot at one point, but... 444

WILBUR lets RICK see the complaint form copy. RICK reads through the account that ANDREA stated. It is filled with inaccurate actions, and we see quick cuts of words like "tied me up" and "was scared what he would do next" superimposed over RICK's eyes scanning the documents.

DRAFT

WILBUR
Sounds like more than a photo shoot.

RICK
I know. I admit that, but this says I tied her up and she couldn't move. Mr. Zuckerman, I swear what we did was all consensual and was a mistake. She has a boyfriend and...

WILBUR
...and she was probably worried about what her boyfriend thought of her. It's not uncommon.

RICK
Wait! I had a videocamera running for the whole shoot!

WILBUR
A video camera?!

RICK
Yeah, it will show what really happened.

WILBUR
Why on earth did you videotape this?

RICK
Oh, it was just left on from the photo shoot. I wanted to tape myself to see how I was doing with the photo shoot.

WILBUR
Ah, Rick. I'm sorry to ask this, but did you videotape ALL your photoshoots?

RICK
Well, just these last few. Yeah.

WILBUR
Hmm. I'll need to see these.

RICK
Of course. I can get you the files soon...

WILBUR
Unfortunately, I'm not so sure about
(MORE)

DRAFT

CONTINUED:

WILBUR (CONT'D)
that.

RICK
What do you mean? 458

WILBUR
They may have confiscated all your electronic devices last night. 459

RICK
Oh no! Poor Anya had to sit through that? 460

WILBUR
Just relax and wait for them to call you out and then let me know what's left when you get back home. 461

RICK
Okay. Thanks. 462

WILBUR
Hang in there! 463

DRAFT

DISSOLVE TO

55 INT. SCREEN ON PHONE/COMEDY CLUB - PRESENT DAY

ANYA's phone showing a stream of texting coming in. RICK is seated at a comedy club watching two comedians while texting to ANYA. RICK's character voice is narrating his texting for the audience benefit as we occasionally see the words on the phone or hovering over the scene. The ad-lib comedy routine juxtaposes the words RICK's voiceover is narrating. The two comedians' lines, while not scripted, has relevant divorce themes in their set.

CUT BETWEEN SHOTS OF ANYA'S PHONE AND THE INSIDE THE COMEDY CLUB SEEING RICK ON PHONE WHILE COMEDIANS ARE IN BACKGROUND DOING A ROUTINE. SUGGESTED TOPIC FOR COMEDIANS SHOWN.`

RICK
"There was never anybody else. Not really. There was only my addiction. And as I said, fantasy was what you were up against not reality. But both my medication and my therapy have brought me to reality, and I’m sorry. I
(MORE)

COMEDIANS
Who is she? How long has this been going on? (muffled dialog continues and then clearly heard dialog referencing moments in RICK's texting) Long enough for you not to notice., etc. 464-465

(CONTINUED)

CONTINUED:

RICK (CONT'D)
tried very, very hard." 466-470

"Time with my father has helped me a lot. He’s help me see what’s really going on, and since he’s the man who raised me I feel very confident I see what happened. And I forgive myself regardless if you do."

"I’m sorry, I know I’ll feel bad about sending you this (because I’ve tried so hard to hold back from harming you), but if I’m not allowed to speak truth then what can I do."

"You’ve given me no option for open communication. I wish you had; it could’ve made the difference for both our healing."

"I wrote apology letters to your aunt and uncle and your brother, Khristofor. I know I’m not somebody who anyone gives a crap about regardless of how many years I was honest and true and loved you. But it seems like it’s the ending that defines the person. So while I won’t be able to end well with you, I will end well for myself and maybe someday you’ll have a little respect for me but maybe not. That’s your choice not mine."

RICK's phone shows ANYA's reply.

ANYA
"I'm trying." 471

Scene ends with a punchline from the comedians.

DRAFT

TIME TRANSITION TO

56 INT. APARTMENT - 1995 (FLASHBACK)

ANYA is clearly shaken as she gets ready for bed with RICK in their small apartment. ANYA is telling RICK about what she saw at work today that has her so distraught. Three cats roam about the room.

ANYA
...and I could see Stan in the security camera on my desk. 472

RICK
Right? 473

ANYA
It's there to keep an eye on the warehouse. 474

RICK
That's good to know. 475

ANYA
Yeah, but then Tish comes into the frame. All slow like. 476

RICK
Oh no... I can see where this is... 477

ANYA
Yeah, and Stan pulls her in for a long kiss! 478

RICK
Oh, man... 479

ANYA
Yeah. And Stan has a young kid with his wife. 480

RICK
Aw, sweetie. What do you want to do? Tell your boss? 481

ANYA
I don't know. 482

RICK
Confront Stan? 483

DRAFT

ANYA
No. 484

RICK
Confront Tish? 485

ANYA
I don't know! 486

RICK
Okay, okay... maybe it just has to play out without any interference? What else could you seeing it be meant for? 487

ANYA
Meant for? 488

RICK
Yeah, like why allow you to see such a thing? 489

ANYA
Allow?... I don't know what you mean? 490

RICK
I mean, if God allowed you to see this, and to wrestle with the choices to disclose what you know... 491

ANYA
Rick, it was an accident I saw it. 492

RICK
I believe coincidences are providences. Lessons,... or tests, to learn more about ourselves. 493

ANYA
I don't know about that. I don't have that kind of faith. 494

RICK
Well, just pray about what you should do, and I will be praying to have the answer revealed too. 495

ANYA
Alright. I'll try anything. This is maddening to think Stan has cheated on his wife... and for how long... and is 496

(MORE)

DRAFT

CONTINUED:

ANYA (CONT'D)
this the only time?

RICK
You're a good soul. I'm sorry this is puzzling to you. 497

ANYA
Well, Tish is no saint here. She practically threw herself at him! 498

RICK
Therein lies part of the answer. 499

ANYA
Oh, stop acting so wise. You wouldn't know what to do either. 500

RICK
You're probably right. But I might let God figure it out. 501

DRAFT

ANYA
So, I'm supposed to just let it go like I saw nothing?! 502

RICK
Well, not sure. Actually, more truthful to say 'I don't know'. 503

ANYA
Ugh, it's so bewildering, I'm not gonna be able to sleep knowing I will see them tomorrow morning... Oh God! 504

RICK
What? 505

ANYA
I just realized tomorrow is Tuesday. I'm gonna see Stan's wife for the deli order before I see either of them. 506

RICK
I can only pray for answers... and hold you close tonight. 507

ANYA
Okay... that sounds nice. 508

TIME TRANSITION BACK

57 INT. COUNSELOR'S OFFICE - PRESENT DAY

5 men are in the group session with MARIA all with gigantic posters of empty eggs on easels. CHARLIE, BRUCE, PATRICK, MAX, and RICK are all discussing the project with MARIA. MAX is the only one not in the room. He has joined in via videoconference.

MARIA
These eggs are your personal trauma eggs we read about in the last chapter. 509

BRUCE
Mine's crooked. More like an omelet. 510

Laughter erupts for a moment.

CHARLIE
Oh, very funny, Bruce. I was gonna say mine's too small to fill it with all my traumas. 511

More laugher. MAX can't make out what's going on.

MAX
Guys, I don't get it. I can't see. 512

MARIA
Oh, Max, I keep forgetting to show you what we're looking at. 513

MAX
That's okay. I think I get the idea. We have to fill up these eggs with any situation that hurt us according to the book. 514

PATRICK
(quickly)
Or, or, or, with situations where we hurt someone else. 515

MARIA points to a diagram in the book holding it up for all to see.

MARIA
Listen up, guys. See here... it's about traumas... and identifying the root causes of behaviors. 516

DRAFT

CONTINUED:

MAX
I can't see anything. 517

MARIA
Oh, Max... sorry... page 171. 518

RICK
Yeah, but what constitutes a trauma verses just pain in life. 519

MARIA
Any pain can be a mini-trauma. And you can carry those in your body. 520

PATRICK
Or, or, or your thinking? 521

MARIA
Yes, or in your speech. It's a test. 522

RICK gives MARIA a hard look.

RICK
Interesting. 523

TIME TRANSITION DISSOLVE TO

58 INT. - CAPRI'S HOME - EARLY MORNING - 1983 (FLASHBACK)

RICKY is getting ready to go out on a route with his paper carrier manager, MR. JAMES FOTONAVICH. RICKY's parents, FLORENCE and FRANCIS are all in the living room as well. The men and RICKY are sitting on a blue curved couch while FLORENCE stands.

FLORENCE
Can I get you some coffee? 524

FOTONAVICH
Thanks but I'll pass today. 525

FLORENCE
All right. 526

FLORENCE sits down.

FOTONAVICH
So, Ricky, I know you just got back, but one of my other carriers isn't feeling well. I haven't asked you in a while, but I gotta get this done. 527

DRAFT

CONTINUED:

FLORENCE
Can you do another route before school? 528

FOTONAVICH
It's actually a shorter one. 529

RICKY
Sure, Mister Fotonavich. You know I like the extra cash. I almost have enough to buy an Atari 800. 530

FOTONAVICH
Oh, that's great! 531

FRANCIS
Then it's settled. I gotta get off to work myself. Excuse me, Mr. Fotonavich. Nice to finally meet you. 532

FOTONAVICH
Likewise, Mister Capri. 533

RICKY grabs his carrier bag and leaves with FOTONAVICH right along with FRANCIS leaving for work. FLORENCE cleans up the living room.

59 INT. - FOTONAVICH'S CAR - MORNING - 1983 (FLASHBACK)

FOTONAVICH and RICKY are in a maroon Cutlass Supreme Oldsmobile driving around a neighborhood starting to deliver papers.

FOTONAVICH
Here's 9 for this side. 534

FOTONAVICH hands RICKY 9 papers and a piece of note paper.

FOTONAVICH
4, 8, 16, 28, 34, 36, 38, 52, and 56... Hmm, maybe that's too spaced out. 535

RICKY
Naw, I like walking. It's good exercise. Just meet me at the end of the street. 536

FOTONAVICH
Okay, sounds good. 537

DRAFT

CUT TO:

60 EXT. - SUBURBAN STREET - MORNING - 1983 (FLASHBACK)

RICKY starts out to house number 4 then skips 6 and places a paper at house number 8, then sprints to 16 as FOTONAVICH slowly cruises along the street following him at a slow pace.

MONTAGE OF VARIOUS SHOTS FROM FRONT OF HOUSE TOWARDS STREET AS RICKY COMES INTO AND EXITS FRAME DROPPING OFF A PAPER AND AS OLDSMOBILE SEEN CREEPING ALONG AS A YARDS DISTANCE.

CUT TO:

61 INT. - FOTONAVICH'S CAR - MORNING - 1983 (FLASHBACK)

FOTONAVICH POV TOWARDS RICKY TRUCKING ALONG TARGETING RICKY'S LEGS FOR A MOMENT.

FOTONAVICH is heard breathing heavily. Then puts on his brakes. RICKY is leaving house number 56 and heading back to the car.

RICKY enters the car.

DRAFT

RICKY
Well, that's this side. 538

FOTONAVICH
Good. That's good. 539

RICKY
Easy, peasy! 540

RICKY belts himself in. FOTONAVICH makes a U-turn.

62 EXT. - SUBURBAN STREET - MORNING - 1983 (FLASHBACK)

AS U-TURN IS COMPLETED, M.S. AS CAR PULLS INTO FRAME.

63 INT. - FOTONAVICH'S CAR - MORNING - 1983 (FLASHBACK)

FOTONAVICH
Now, let's look at the odds list going backwards. 541

FOTONAVICH places a pre-printed dot matrix route list on RICKY's lap. FOTONAVICH's one hand is underneath the list resting on RICKY's bare leg.

CONTINUED:

FOTONAVICH
51, 49, 45,... 542

As FOTONAVICH reads aloud the numbers indicating to RICKY to pay attention to the paper, FOTONAVICH slowly slides his concealed hand under RICKY's shorts and up to his crotch. When he is there, FOTONAVICH makes a small circular motion with his fingers on RICKY's genitals.

33, 31, 29, 23, 17... 543

RICKY
Hey! Stop that! 544

FOTONAVICH
What? 545

FOTONAVICH does stop and lifts up the paper away from RICKY. RICKY pulls away but not very far since he is belted in.

RICKY
Take me home. 546

FOTONAVICH
Ricky, we're not done. You have this side of... 547

RICKY
Yes we are. Take me home, now! 548

FOTONAVICH
Alright, but I can't pay you if you don't do the job. 549

FOTONAVICH pulls away from the street and starts the short drive back to the Capri's home. RICKY is pressing himself far into the side of the door looking away from FOTONAVICH as they drive back.

FLAT HEAD ON SHOT OF WINDSHIELD SHOWING THE TWO OF THEM. HOLD ON FOR AT LEAST 14 LONG SECONDS AS NEITHER ACKNOWLEDGE THE OTHER WHILE SHOT WIDENS OUT.

VERY LONG DISSOLVE TO WHITE

64 INT. CHURCH MEETING ROOM - PRESENT DAY

We see RICK along with other men in a session of "Celebrate Recovery", a nationwide organization that helps people through church's with their "hurts, habits, and hang ups". RICK is seen finishing up the worship section just before

(CONTINUED)

DRAFT

heading to the small groups.

Everyone in the room is reciting the following to wrap up the meeting.

ALL PEOPLE
"God, grant me the serenity to accept the things I cannot change; courage to change the things I can; and wisdom to know the difference." 550

RICK
I always feel better after worshipping. 551

OLOF
Yeah, me too. It's good you're coming here. 552

RICK
Olof, I'm trying everything I can to understand my addiction better. It's like waking up one day, noticing you have a third arm, but somehow... 553

OLOF
Somehow at the same time realizing it's always been there? 554

RICK
Yeah, that's it exactly! 555

OLOF
You're breaking through the denial stage. That's very good. 556

RICK
My other therapy group thinks so too. 557

People all start to leave the room to their respective small groups.

OLOF
Hey, will you bring this up in the small group? 558

RICK
Most definitely. Also, I wanna say to them that many times I hear a leading... 559

DRAFT

OLOF
Leading, or pressing? 560

RICK
Yeah, maybe like a soft voice to not stumble or slip. Like a calling to do something else rather than follow the sin. It seems our gifting is also where our sin can reside. 561

OLOF
See? That's real good news. You're rewiring your brain too, so you'll be able to make a choice in the moment. 562

RICK
It's like on the highway of my mind, I'm finding new off-ramps to go instead of acting out. 563

OLOF
Exactly, you're creating those new off-ramps. And remember, I am only one of your accountability partners. You have a new network with these guys. 564

DRAFT

RICK
I know, and with the support of Anya, I hope I will make it this time. 565

OLOF
Just remember a couple things, Rick. It's not a destination... your addiction will always be with you since your brain is wired for it... either genetically or by your own doing,... or abuse done to you. 566

RICK
I know, "no matter how far you travel on the straight and narrow road, the ditch is alway to your side". 567

OLOF
Yep, but also important to realize... Anya may cheer you on, but might not stay with you. 568

RICK
I like who I am when I'm with her... and, I'm doing so well. 569

CONTINUED:

OLOF
As was I when my wife left. The point is to not resent her for a difficult choice she might be making. 570

RICK
She gave me this year to figure things out. 571

OLOF
I'm sure she has been patient, but she is also figuring herself out too during this year. 572

RICK
Geez... I didn't leave her when she couldn't bear kids... 573

OLOF
Now, Rick, that is not like our addiction. 574

RICK
I know, but it's just that I stuck it out with Bevin back in college when she was... Well, boy was that a mess. 575

OLOF
God keeps track, and he forgives... and uses other experiences for His glory... not our own. 576

RICK
Amen, and I know. 577

OLOF and RICK head out of the Church Meeting Room down a hallway.

TIME TRANSITION TO

65 INT. RESTAURANT - EVENING 1993 - (FLASHBACK)

We see RICK and ANYA after dinner. RICK has just opened up a ring box at the table, showing ANYA his intentions of marriage.

RICK
So we've been dating seriously for one year today. Anastasia, will you be my wife... for many years to come? 578

DRAFT

ANYA
Uh... 579

RICK breaks into a sweat now hearing a tone of uncertainty in ANYA's voice.

ANYA
Oh Rick. 580

RICK
Well, yeah... that's me. 581

RICK smiles nervously. The tone is not getting better. The waiter comes with the dessert and places it on the table. It breaks the mood.

RICK
Thanks. 582

ANYA
Thank you. 583

DRAFT

RICK
So... 584

ANYA
Rick, just let me think on it. 585

RICK
You mean like after dessert? 586

ANYA
(taking a bite) I was thinking more like after I comprehend it all. 587

RICK shows signs of past rejection memories from his ex-fiancee, BEVIN. He has been working up the courage to even ask ANYA to marry him.

TIME TRANSITION TO

66 INT. TOP OF SKYLON TOWER - NIAGARA FALLS 1989 (FLASHBACK)

BEVIN is seen with a ring on her finger; just placed there by RICK. The two are in each others arms while looking out over the Falls far below.

BEVIN
Oh, Rick. This is just the perfect birthday. Thank you. 588

RICK
Glad you like heights. 589

BEVIN
Ha, you know I don't, but I feel safe here with you. 590

RICK
I want you to know I will always be here for you. 591

BEVIN
I know you will, Pumpkin. 592

TIME TRANSITION BACK TO

67 INT. RESTAURANT - EVENING 1993 (FLASHBACK)

RICK
Okay, sure. Take all the time you need. 593

ANYA
Thank you, Rick. 594

RICK puts the ring away. Some other patrons notice what's happened and get busy in their own conversations.

68 INT. DORM ROOM AT COLLEGE - 1989 (FLASHBACK)

RICK knocks on the door of BEVIN's room. Her roommate, KRISS, answers.

KRISS
Oh! Uh, why are you here? 595

RICK
Well, thanks! I was just picking up Bevin to go out. 596

KRISS
Sorry, I meant why are you here right now? I don't think she's expecting you. She's not here... 597

RICK
Yeah, this is the time she picked to meet up. Where is she? 598

KRISS
Well, she's at Jayce's. 599

DRAFT

CONTINUED:

RICK
Jayce's?! 600

KRISS
Yeah. 601

RICK
Hmmm... Okay... thanks. 602

KRISS
Alright... and uh, congratulations. 603

69 EXT. ROADWAY - NIGHT - 1989 (FLASHBACK)

RICK leave the doorway and heads for his car. He's driving over to the tower suites that JAYCE lives in. Arriving, he notices it's gotten even colder out and grabs his jacket as he makes his way up to JAYCE's suite.

70 INT. SUITE AT COLLEGE - 1989 (FLASHBACK)

In JAYCE's suite he enters the common where there are three rooms meeting into a foyer with coat closets and a couch. He knocks normally on JAYCE's door.

DRAFT

RICK
Hey, Jayce. Kriss told me Bevin is over here? 604

No answer.

RICK
You here? 605

Still no answer. RICK notices BEVIN's long black winter coat hanging in the suites closet.

RICK
(knocking loudly) Hey! Where are you guys? 606

A ROOMMATE of JAYCE pokes his head out of a different door in the suite.

ROOMMATE
Hey, what's going on? 607

RICK
Sorry, just trying to find Jayce... and Bevin. 608

ROOMMATE
Yeah, they went out a short while ago. 609

RICK
Oh... okay. 610

RICK looks puzzled at BEVIN's coat again.

RICK
Are there any common areas on this floor? 611

ROOMMATE
Nah, just the lobby downstairs. 612

RICK
Okay, sorry and thanks. 613

ROOMMATE
No problem. Just keep it quiet, please. 614

ROOMMATE closes his own door, and as RICK looks at BEVIN's coat again and is about to leave he suddenly hears soft noises coming from inside JAYCE's room. Bolstering his resolve now, RICK pounds on the door and raises his voice.

RICK
Hey, Jayce, I can hear you inside. Open this door... now! 615

BEVIN opens the door and RICK is taken aback to see her quite disheveled as she hurries out of the room for her coat.

RICK
Bevin! What the... 616

BEVIN
Thanks for the fucking vote of confidence! 617

Surprisingly, RICK now slaps BEVIN across the face.

RICK
We just got engaged 3 days ago!! Where's your ring? 618

RICK notices his ring he gave her is not on her finger.

JAYCE
Now, hey Rick. Stop. 619

DRAFT

CONTINUED:

JAYCE is seen inside his room with his shirt off and the bed messed up. RICK steps only a few steps inside heading towards JAYCE. BEVIN remains in the suite area putting on her coat.

RICK
Don't YOU tell me what to do. 620

JAYCE takes BEVIN's ring off of his bookshelf and gives it back to RICK. RICK looks like he's about to clobber JAYCE and JAYCE slouches as RICK approaches.

JAYCE
Here... 621

RICK takes the ring and leaves JAYCE alone in his shame. RICK and BEVIN head out towards the parking lot in the cold downstairs for an argument.

71 EXT. PARKING LOT - EVENING - 1989 (FLASHBACK)

BEVIN and RICK are outside in front of the tower building that JAYCE lives in. They are arguing about what just happened.

DRAFT

RICK
So? 622

BEVIN
So? So, what do you mean, "So"?... 623

RICK just stares. A tear starts to form in his good eye.

BEVIN
Okay,... I'm sorry. 624

RICK
But why... this? 625

BEVIN
I... I just don't know... I told Jayce about our engagement. That's why I came over here, and he was telling me how he'd miss our friendship and... 626

RICK
He seduced you KNOWING you just got hitched?! What a creep! 627

BEVIN
...but he was sad and... 628

RICK
Jesus, Bevin! It's been 3 days! I don't know who you are sometimes. 629

BEVIN
I really can't say either... but you didn't slug him... you slapped ME! 630

RICK
Yeah, 'cause you're the one who had a choice to say 'yes' or 'no' to anything that creep doled out. 631

BEVIN
Jayce thinks you're the creep, you know? 632

RICK
Ha! Why? Because you spread weird stories about me to him? Like other stories about dating Sean Penn, or somehow the way you intuitively know Gaelic? I'm very middle-of-the-road. This is all peculiar stuff. 633

DRAFT

BEVIN's face changes and even her hair tint changes slightly in a strange etherial way.

BEVIN
Oh, so you don't trust me?! 634

RICK
Ya know, sometimes I really don't. Like when you told me you got a performers certificate for singing? Your mom told me it was she who got that, not you. 635

BEVIN is clearly getting angry and haughty.

BEVIN
Oh, is that right?! 636

RICK
Well, yeah. You have story after story that don't check out. 637

BEVIN
Now you're checking up on me?! 638

RICK
Look, I only had a conversation with your mother about asking permission to ask you to marry me, and I happen to mention how neat it was that you went on tour with that, that British rock band. 639

BEVIN
You what!? That was private! 640

RICK lowers his voice a bit seeing BEVIN has changed.

RICK
Yeah, well... your mother said, "Bevin's a hard kid to figure out", and told me you like to stretch the truth a lot. 641

BEVIN
I see. 642

DRAFT

RICK
I was shocked 'cause she told me a story about how when you lived in California and were with a friend, you lied about owning a horse. And when your friend insisted on seeing the horse, you pretended to twist your ankle going up the roadway to the horse farm to get out of the lie. 643

BEVIN lets out a yelp and moves around suddenly. RICK is slightly frightened and taken aback.

BEVIN
Then why did you ask me to marry you?! 644

RICK
I thought I loved you... I think I still do... but today? Today is just too much. You live in fantasy too much. 645

BEVIN
Rick, no... 646

RICK
In fantasy you can always win. 647

This seems to have struck a nerve in BEVIN, but in a way that

CONTINUED:

BEVIN seems to have change back to her demure self, not antagonistic anymore.

BEVIN
Look, I'm sorry, Rick. Can you drive me back to my dorm? 648

RICK fumbles a bit looking around. It's starting to get dark, and RICK knows it might not be safe to leave BEVIN on her own walking back to her dorm.

RICK
Of course. It's cold out here. Get in. 649

BEVIN
Thanks. 650

BEVIN and RICK get in his wagon and leave the scene.

TIME TRANSITION TO

72 INT. APARTMENT - 1979 - DAY (FLASHBACK)

DRAFT

MILLIE and a young ANASTASIA are settling into their small apartment now that MILLIE and AVO have divorced and the family home has been sold. MILLIE tried to reassure her daughter as ANASTASIA is sad and frightened of the future.

MILLIE
It'll be all right. You'll see. 651

ANASTASIA (CHILD)
But M'ah, this place is so not like our home. I miss... everything! 652

MILLIE comforts her daughter.

MILLIE
I know. I know. It'll take take some getting used to, but everything we do now will be our own choices. 653

ANASTASIA (CHILD)
I didn't choose this. You did! I still want dad here too. 654

MILLIE
Now, Anya, at your age you are more mature than your father. 655

ANASTASIA unpacks a doll still in its box unopened but seen

(CONTINUED)

through the cellophane. Looking around the rooms of the apartment.

ANASTASIA (CHILD)
This place is so musty. Smells like smoke. I hate this smell. 656

MILLIE
Yes, well, it's the best I can afford. I have a new job now. 657

ANASTASIA (CHILD)
Oh!? 658

MILLIE
Yes. I will be painting and retouching portraits. The studio is just a short walk away. 659

ANASTASIA (CHILD)
That's good. 660

MILLIE
Yes, and your school is a short walk away too. 661

ANASTASIA (CHILD)
It's about 2 miles! 662

MILLIE
Yes, that's good exercise. 663

ANASTASIA (CHILD)
Mah! I know you don't drive, but I wanna learn to as soon as I can. 664

MILLIE
Ha ha ha. Oh, you're so indignant. Look, we can take turns making lunches for the day. 665

ANASTASIA (CHILD)
I suppose we have to. 666

MILLIE
Good thing your brother got his scholarship. 667

ANASTASIA (CHILD)
Yeah, I miss Khristofor too. Saying goodbye to *everything* this past week 668
(MORE)

DRAFT

CONTINUED:

ANASTASIA (CHILD) (CONT'D)
isn't fair.

MILLIE
Sh sh shhhh.... It'll never be fair. 669
But it will be... different.

ANASTASIA blows dust off the bedroom dresser looking around the room.

ANASTASIA (CHILD)
Yes, M'ah. Different. 670

73 INT. APARTMENT - 1989 (FLASHBACK)

RICK is in his new apartment and BEVIN has joined him. She has news.

BEVIN
I missed my period... And I went to 671
get checked.

DRAFT

RICK
You mean? 672

BEVIN
Yes. And Jayce wants to pay for the 673
abortion.

RICK
Abortion!? 674

BEVIN
See, I knew you'd not want that. 675

RICK
And how is Jayce so sure the baby is 676
his?

BEVIN
It's not a baby. 677

RICK
Yeah it is. And I'm the father. I can 678
sense it.

BEVIN
Oh, really? Listen, I know you're 679
adopted, so I didn't even want to tell
you.

CONTINUED:

RICK
I'm glad you did. 680

BEVIN
Well, Jayce has the appointment all set for next week. 681

RICK
Geez. Look, Bevin, are you sure this is the right thing to do? 682

BEVIN
It's my choice. 683

CUT TO

74 INT. COUNSELOR'S OFFICE - PRESENT DAY

RICK is staring out the counselor's window. MARLOW has to almost shout to get his attention back.

DRAFT

MARLOW
Rick? Rick... 684

RICK
(suddenly back and now tearful) Doc, I just can't imagine it's all over and ended the way it did. Saying goodbye to *everything* this past week isn't fair. 685

MARLOW
Oh, Rick that just sounds so painful. Maybe you could do some creative writing about your marriage. It often helps. 686

RICK
Yeah, I think we have a good story, but I gotta write about THIS first. 687

MARLOW
That’s good… to transform the trauma in a way you can bear. 688

RICK
Yeah... Isn't there any grace for the years we built? The police scarred us both, but I've been through their shit before. 689

MARLOW
You have? 690

RICK
Yeah, you know.. At least then... I was innocent then, and had some kind of... spiritual protection or something for THAT predicament. 691

MARLOW
I recall. You mean during college? With Bevin? 692

RICK
Yeah, and how can someone else's sins be thrust upon me, and... 693

MARLOW
(interrupting)
Now, Rick. let's stay focused on the present. 694

DRAFT

RICK
(composing himself)
All I know about this time is it shouldn't end this way. Too much good has happened. 695

MARLOW
The desire and drive for understanding is the start of what changes behavior. Yet, understanding doesn’t make it less painful. 696

CROSSFADE TO

75 INT. CAMPUS SAFETY BOARDROOM - 1989 (FLASHBACK)

RICK is seated at the end of a conference table with 4 campus officers, some plain clothed, around the table. RICK is there of his own free will speaking about the incident that occurred just before he went away to Boston for Halloween. It is now a couple weeks after Halloween.

RICK
...since Bevin and I are back together, I'd like permission to come back to the campus. 697

OFFICER JOHNSON
I know Bevin. What did you say to her 698
(MORE)

CONTINUED:

OFFICER JOHNSON (CONT'D)
to make her call us on you?

OFFICER THIELE
Says here she was concerned that you kept harassing her with phone calls. 699

RICK
Actually, she was calling me just as much that night. I still have the voicemail calls to prove that. And we've reconciled anyway. So I'd just like to know if I can return without concern. 700

OFFICER JOHNSON
That might be arranged, but we still have some questions. 701

OFFICER THIELE
This is Investigator Jeffries from the City Police. He just has some questions to follow up. Then we can let you know our decision. 702

INV. JEFFRIES
Hello, Rick. Let's talk about... that day. 703

RICK
Uh, okay. We went over the day already. 704

OFFICER JOHNSON and OFFICER THIELE getting ready to leave RICK alone with INV. JEFFRIES.

INV. JEFFRIES
No, Rick. Not the day campus security told you not to come back. I mean a specific day prior to that during the semester. Can I get you a soda to drink? 705

RICK
Yeah, sure. I'll have a Coke. 706

INV. JEFFRIES
Officer Johnson? Could we get a Coke here, and I'll have a Sprite. 707

DRAFT

OFFICER JOHNSON
Sure, be right back. 708

INV. JEFFRIES
Thank you. Now Rick... 709

RICK
You're gonna have to be more clear about the day you mean. I've been to pick up Bevin a lot this past semester. 710

INV. JEFFRIES
Okay. Let's start with this composite. I'm sorry it's drawn by the campus safety. My team does a better job. 711

RICK
What's this about? 712

INV. JEFFRIES
Take a look. Do you know who this is a composite of? 713

RICK
No, I don't. 714

INV. JEFFRIES
It's you, Rick. 715

RICK
That doesn't really look like me. Well, it might look a little like me, but not really. 716

INV. JEFFRIES
It's you, Rick. I've been tracking you a while now. 717

RICK
What are you talking about? 718

INV. JEFFRIES
Boston. Boston? I know what happened there with Nancy. 719

RICK
Wait. How could... 720

INV. JEFFRIES
I've been aware of your activities for 721
(MORE)

DRAFT

INV. JEFFRIES (CONT'D)
some time now. You can tell me about what happened on October 8. When you went to pick up Bevin.

RICK
Uh... I came here to talk about what happened just before Halloween, not some random day I picked up Bevin. 722

OFFICE JOHNSON enters with drinks and leaves them quietly. INV. JEFFRIES moves from across the table to sit to RICK's left side at the table. He pops open his drink.

INV. JEFFRIES
Listen, Rick. That day wasn't random. Late at night, you went to pick up Bevin. But you saw Stacy... Stacy Jean Appleton. 723

RICK opens his Coke and takes a sip while INV. JEFFRIES finishes his line.

DRAFT

RICK
(puzzled)
Who's that? 724

INV. JEFFRIES
Rick... she described you to the sketch artist. 725

RICK
This is nuts. Am I free to go? What happened to this Stacy? Is she okay? 726

INV. JEFFRIES
Look, I just now had Officer Johnson bring Stacy past this window when she brought us these drinks, and she positively identified you. 727

RICK
I'm confused. No, this isn't right. I'm sure there is a misunderstanding. Take my fingerprints or something. 728

INV. JEFFRIES
I have your prints from that night, and I know they will match up. 729

RICK is squirming from the confusion of not understanding

what's going on and being unsure if he's allowed to just leave. The assertion that STACY just walked by the window and positively identified him has RICK lost in his head.

INV. JEFFRIES
Rick... I know it's you. You gave her quite a scare. Just like your friend's girlfriend in Boston. 730

RICK
That was a mistake. In Boston. I was sad about the relationship with Bevin ending the way it did. 731

INV. JEFFRIES
She said to me that you peeked at her in the shower. 732

RICK is silent for a moment.

RICK
I went into the bathroom quickly to get medicine I left at the back of the toilet. Nancy was in the shower, yes. 733

INV. JEFFRIES
This is your M.O., Rick, you're in a heap of trouble already. Don't make it worse. I got a few murdered prostitutes on my radar that we haven't located a suspect for, and I'm ready to charge you with one of those unless you start talking. 734

RICK
I... the only way anything could happen... I mean... would be if I had done something I don't recall. Could I have done something and not remembered doing it? 735

INV. JEFFRIES
Uh huh. 736

RICK
Bevin does these things once in a while... she claims she doesn't remember. 737

RICK is starting to visibly shake unsure of his own actions now that INV. JEFFRIES has planted a seed of doubt.

DRAFT

CONTINUED:

RICK
I... I hold my memory very valuable. 738
Please help me remember. The last
thing I want to do is scare someone.

INV. JEFFRIES
You're remembering, aren't you? Do you 739
see it now?

RICK reaches out to INV. JEFFRIES hands. RICK is holding INV. JEFFRIES hands and looking down and to the left trying to recall what happened that night.

INV. JEFFRIES
Rick, just tell me what happened when 740
you went to pick up Bevin. It can help
you recall.

RICK
Well, yeah... I arrived at the back of 741
the dorms to pick her up. Right where
she told me to be.

INV. JEFFRIES
Uh huh? 742

RICK
She was concerned that Jayce wouldn't 743
approve of her dating me again since
we had issues last semester. I had
been picking Bevin up at back alleys
all semester. She arranged those and
told me where to go.

INV. JEFFRIES
I see. 744

RICK
I was just sitting there listening to 745
the game, waiting for her for a while.

DISSOLVE TO

76 EXT. PARKING LOT BEHIND DORMS - 1989 (FLASHBACK)

RICK is in his car with the 4 or 5 story dorm suite filling the frame to the side of his car. His car is near a rear doorway there. A dumpster is not that far away. The radio is playing in RICK's car with the Rochester Red Wings baseball game voiced by JOSH LEWIN, and RICK is seen goofing around with a small incline at the roadway behind the dorm. RICK is

(CONTINUED)

DRAFT

letting the car go in neutral very briefly, just enough to have the car travel slowly forward, and then clutching into reverse to bring the car back to where it was. RICK does this a number of times while waiting.

JARRING AUDIO CUT BACK TO

77 INT. CAMPUS SAFETY BOARDROOM - 1989 (FLASHBACK)

RICK's next line overlaps the previous scene.

RICK
Oh my God! What's happening to your face?!? 746

NOW VISUALLY BACK INTO SCENE AS WELL

Suddenly, RICK is startled and pulls away. From his POV, the face of INV. JEFFRIES is changing.

INV. JEFFRIES
My face is still the same, Rick. What do you see? 747

RICK
(very sporadically) Your eyebrows are getting bushier and... you have three eyes... no... your... it's like your face is splitting and changing... ahhh! 748

RICK look directly at INV. JEFFRIES face and then off to the left again.

RICK
Ah! That's so weird. 749

INV. JEFFRIES
What's that, Rick? What do you see? 750

RICK
I look straight at you and your face is normal, but I looked away again at the other face is still there. 751

RICK looks away and back again. Still seeing INV. JEFFRIES face but it is hauntingly altered and frightens RICK.

RICK
Ahhh....! I'm scared... what are you? What is this? 752

DRAFT

CONTINUED:

INV. JEFFRIES
(calmly)
You tell me, Rick. 753

RICK
I don't mean to be rude, but your face kinda looks like a girl's face... I mean the one I see when I look off to the side like this... The whole room is normal,... your suit is normal, just your face. 754

INV. JEFFRIES
Rick, what do you see? Do you see it now? 755

RICK
I see this face. 756

INV. JEFFRIES
Rick, you see what happened. Now you got out of your car... 757

RICK begins to cry and to weep and to shake.

RICK
I must have. Yes, I got out of my car. 758

INV. JEFFRIES
You went around to the front of the building and you got in with Bevin's ID card. 759

RICK
Wait a minute. No, I would have gone to the side door. 760

DISSOLVE TO

78 INT. DORM ENTRANCEWAY - NIGHT - 1989 (FLASHBACK)

FLASHBACK

In a haze... All from RICK's POV we see his arms reach for an ID Card in his wallet that is BEVIN's and use it to gain access to the card reader that unlocks the door. RICK enters and suddenly is down one of the long hallways. Just as suddenly, RICK is in a dark stairwell pushing open a fire door exit that emerges to the back roadway where his own car is seen.

(CONTINUED)

DRAFT

CUT TO

79 INT. CAMPUS SAFETY BOARDROOM - 1989 (FLASHBACK)

Back at the table with RICK and INV. JEFFRIES guided imagery experience.

INV. JEFFRIES
You propped open the door. What did you use? 761

RICK sees the Coke can in front of him on the table.

RICK
Must have been a Coke can. 762

DISSOLVE TO

80 INT. DORM ENTRANCEWAY - NIGHT - 1989 (FLASHBACK)

RICK is seen from behind looking out a doorway he's just opened seeing a few students crossing over a walk bridge a short distance away. JOSH LEWIN's voice is heard muffled on the car radio throughout this scenes dialog in the distance. Also RICK's car can be seen car going in neutral very briefly, just enough to have the car travel slowly forward down a small incline, and then clutching into reverse to bring the car back to where it was. The driver of RICK's car in this POV is not seen.

DRAFT

INV. JEFFRIES and RICK's voices are heard while we see the action just described.

(VO) INV. JEFFRIES
Alright. And then you saw Stacy. 763

(VO) RICK
I called her over to me and she came to the doorway. 764

STACY is seen stepping off the end of the walk bridge and approaching the POV of RICK. She avoids the back of the moving car as she approaches not even noticing it.

81 INT. CAMPUS SAFETY BOARDROOM - 1989 (FLASHBACK)

MONTAGE

INV. JEFFRIES and RICK are not heard very well amidst a montage of imagery of the two of them talking and INV. JEFFRIES taking notes. RICK is emotional and shaking. INV.

CONTINUED:

JEFFRIES is guiding RICK and writing notes. This goes on for a few shots to show passage of hours.

Finally the montage ends...

INV. JEFFRIES
Rick, you committed this act because you needed to vent built up pressures of anger towards Bevin for making you wait for her. Let's go back and read through this. 765

INV. JEFFRIES reads through his own writing on what was pieced together in the past 4 hours. RICK is barely listening, just lost in thought.

INV. JEFFRIES
Now, initial the top and bottom of these pages. 766

RICK blindly follows INV. JEFFRIES orders.

DRAFT

INV. JEFFRIES
And initial here and here for spelling errors and some cross-outs. 767

Again, Rick complies.

INV. JEFFRIES
Now, sign the statement here. 768

INV. JEFFRIES points to the last page. RICK hesitates. Then RICK affirms loosely.

RICK
But... I didn't do this. 769

INV. JEFFRIES closes his eyes slightly and whines to RICK.

INV. JEFFRIES
Rick, c'mon... We just went over this. 770

RICK is taken aback and apologizes quickly.

RICK
Okay, I'm sorry... 771

RICK takes the pen in hand again and places it to the point where INV. JEFFRIES is pointing after he cobbled together information from unrelated incidents, mostly of what JEFFRIES already knew about, and RICK falsely signs a confession.

CONTINUED:

After signing INV. JEFFRIES quickly took the statement away along with RICK's papers he had brought to Campus Safety detailing the exchange of BEVIN and RICK during the campus incident where BEVIN called security on RICK.

INV. JEFFRIES
Rick, you really scared me. I've encountered only 5 or six people that have frightened me that much. 772

RICK
I guess now it's seven. Sorry. 773

INV. JEFFRIES leads RICK out of the Campus Safety room heading eventually to his unmarked patrol car.

INV. JEFFRIES
You know, Rick, it would have been illegal for me to have Stacy walk past the window here. But now we have to go to a line up. 774

QUICK WIPE TO

82 INT. POLICE STATION HOLDING ROOM - 1989 (FLASHBACK)

RICK is seen sitting at a metal table in handcuffs. Time is passing as RICK fumbles and fidgets and starts to get sleepy. Seen as RICK's POV, his arms are stretched out in front of him unnaturally visually elongated. RICK is speaking to himself while waiting.

RICK
(to himself)
My God, I've never felt this way before. Maybe I am totally crazy. 775

INV. JEFFRIES unlocks the door and enters the room.

INV. JEFFRIES
You doing ok? You look tired. 776

RICK
I guess. 777

INV. JEFFRIES
Okay, well, put this on. Over your clothes. 778

INV. JEFFRIES hands RICK a white jumpsuit and RICK complies. Then RICK is led out of the room to a hallway and to the LINE

DRAFT

UP ROOM.

83 INT. LINE UP ROOM - 1989 (FLASHBACK)

RICK is in position #2 with four other men, a little older, and clearly either officers or military background also wearing white jumpsuits. They turn together in accordance with the speakerphone squawking request by INV. JEFFRIES, but RICK is slightly hesitant each turn. He sticks out from the others very obviously.

(VO) INV. JEFFRIES
Okay, now turn to your left side. 779

Everyone complies.

(VO) INV. JEFFRIES
Okay, now face front again and wait. 780

Everyone complies again, and RICK looks left and right to see the others who are staring straight ahead at the silver mirrored window. There are some muffled sounds heard from the other side. Then INV. JEFFRIES emerges from the side door.

DRAFT

INV. JEFFRIES
Uh, all of you... come out. 781

RICK and the other four men leave the room and hang out in the hallway. INV. JEFFRIES walks back and forth between the booth and the hallway. STACY JEAN is apparently in the booth, but she is never seen.

INV. JEFFRIES asks everyone to go back into the LINE UP ROOM but in a different order. INV. JEFFRIES goes back into the booth.

The same left, right, face front happens again. This time very quickly and efficiently.

(VO) INV. JEFFRIES
Okay, we got it. Thanks. 782

Everyone exists the LINE UP ROOM.

84 INT. POLICE STATION HOLDING ROOM - 1989 (FLASHBACK)

RICK is back in the holding room staring at his hands. INV. JEFFRIES emerges.

INV. JEFFRIES
Okay, so let's go, Rick. 783

RICK
Now where? 784

INV. JEFFRIES
She I.D.'ed you. C'mon. 785

INV. JEFFRIES leads RICK down a hallway to a prep room for jail. A police officer SMITH is there and meets them.

WIPE TRANSITION TO

85 INT. POLICE STATION PREP ROOM - 1989 (FLASHBACK)

SMITH
Who you got for me today? 786

INV. JEFFRIES
Hey, Smitty, this is Rick. He's probably gonna be arraigned on Monday. 787

SMITH
Oh, in for the weekend, eh? 788

INV. JEFFRIES
Probably longer. Just got a positive I.D. from the victim. 789

DRAFT

Officer SMITH and INV. JEFFRIES hold RICK from behind. INV. JEFFRIES tilts RICK forward slightly and is releasing the handcuffs off of RICK, while SMITH passes his weapon uncharacteristically under RICK's body to INV. JEFFRIES. A move that baffles RICK at first as he could easily make a grab for the weapon, but doesn't.

SMITH
Ahh, pretty smart kid. 790

INV. JEFFRIES
Maybe you WILL just be in for the weekend. 791

RICK
I've been thinking... When do I get to talk to a lawyer? 792

SMITH
The Public Defender's Office will be around tomorrow morning to get particulars. 793

INV. JEFFRIES
Rick, off ya' go. I'm sure we'll being seeing each other again. 794

INV. JEFFRIES leave SMITH and RICK.

SMITH
Here's an Orangey and a bag. Put your clothes in the bag. You can keep your underwear and socks and sneakers, but put everything else including your sneaker laces in here. You'll get it all back later. 795

SMITH closes a door and leaves RICK alone in the changing room where RICK sees cubby holes of various other bags. RICK takes off his clothes and complies. RICK knocks on the door and SMITH enters. SMITH escorts RICK down to a photo line up and fingerprinting processing area.

WIPE TO

86 INT. POLICE STATION PROCESSING ROOM - 1989 (FLASHBACK)

RICK and Officer SMITH enter. Officer RONCO is taking someone else's prints.

DRAFT

SMITH
Ronny, I got another one for ya'. First time. Nothing on file. Name's "Capri. Rick Capri". 796

RONCO
Nice, I'll make a new folder for him. Hey, any relation to Francis Capri? 797

RICK
Yeah, that's my dad. 798

RONCO
(more quietly)
So, what are you doin' down here, kid? 799

SMITH
Who's Francis? 800

RONCO
Probation Supervisor. Mezzanine floor. 801

SMITH
Oh, ho! 802

CONTINUED:

RONCO
What's he charged with? 803

SMITH
He got grabby with a college classmate. 804

RICK
But I didn't. I don't know what's been happening. 805

RONCO and SMITH stare a knowing look at each other.

RONCO
Ya' know, kid. That's what they all say, but your dad should have told ya' things go smoother when you admit it. 806

SMITH
Well, I gotta go, Ronny. 807

RONCO
Yeah, see ya' Office Smith. Rick, come here. 808

DRAFT

Montage of RICK walking to the fingerprinting table and getting processed with ink and paper prints. RONCO takes mug shots of RICK. RICK is put into a single cell for overnight.

CUT ABRUPTLY TO

87 INT. COUNSELOR'S OFFICE - PRESENT DAY

Back to RICK and MARLOW in their respective seats.

RICK
I wanted to hear my name again the way my mother used to say it, "Ricky... Rick." Not what Jeffries had turned it into... a stab at my decency... a mocking of my identity... name calling using my own name. 809

MARLOW
I didn't know when you broached the topic before that there was so much trauma surrounding it. 810

RICK
Trauma? Yeah... I even put it big on my Trauma Egg we do in group. 811

MARLOW
I'm glad you've been working on that in there. 812

DISSOLVE TO

88 INT. - COMIC BOOK STORE - DAY - PRESENT DAY

OLOF and RICK are in the store. This store is where OLOF works, and he is behind the counter talking to RICK. Various graphic novels, games and nerf paraphernalia are strewn about the counter and wall. OLOF is helping a customer then turns his attention to RICK.

RICK
I may never get a chance to go on a date with Anya again. 813

OLOF
A date? You've been married for over 20 years! 814

RICK
Yeah, she always said that we never went on any dates before we became involved. 815

OLOF
Oh, Rick. Time to start looking forward. 816

RICK
I know. 817

OLOF
Uh, you gonna buy something? I got a big HvZ tourney coming up. 818

RICK
Olof! 819

OLOF
Just curious. Geez. 820

89 INT. ANYA'S NEW HOME - PRESENT DAY

ANYA has her mother, MILLIE, over for a meal. It is Christmas Eve, and decorations are amidst the table set for two. They are eating Chinese Food.

DRAFT

CONTINUED:

MILLIE
How are you doing? 821

ANYA
Better... Surviving... I don't know... at least the house is friendly. 822

MILLIE
Reminds me of my first home with your father. 823

ANYA
I know! I thought that too when I saw the photos. 824

MILLIE
(quickly)
I don't like it. 825

ANYA
M'ah! That's why I DO like it. 826

MILLIE
Well, you have different memories then... but I like that you feel safe here. 827

DRAFT

ANYA
Yeah, Rick helped move me in. 828

MILLIE
He did? Oh... pass the butter. I thought we weren't going to talk about him? 829

ANYA hands MILLIE the butter.

ANYA
Yeah, well, he's still got his court date coming up in a couple months. 830

MILLIE
I thought he practically volunteered for... 831

ANYA
(interrupting)
M'ah! No, it's just the better of the choices... and you're right, this is our time. Enough about Rick. 832

Pauses while food is consumed.

MILLIE
You know, your father is living with Khristofor and his family now. 833

ANYA
Yeah, he told me. We talked earlier to exchange holiday greetings. 834

MILLIE
Well, ok. 835

ANYA
Can you come to my holiday concert next week? 836

MILLIE
You'd have to pick me up. 837

ANYA
Of course, and thanks. 838

MILLIE
So, it's looks like you're moving on okay. Fair enough. 839

ANYA
Hmpf, not fair... but as you've said, it's different... and I'm embracing the differences. 840

VINCENT and CHESTER emerge and start meowing, begging for scraps.

DISSOLVE TO

90 INT. CLASSROOM / LAWYER'S OFFICE - DAY - PRESENT DAY

RICK is seen on his cell phone inside a classroom. He is talking with his attorney, WILBUR ZUCKERMAN, about his court case who is on a desk speakerphone. RICK is also seen working on a SmartBoard and projector alignment procedure in the classroom during the length of the call. Cut back and forth to locations as appropriate.

RICK
Well, I don't enjoy the drive, but I like the work. It's over an hour to get out here. 841

DRAFT

WILBUR
You mentioned you've done this kind of work before? 842

RICK
Oh, yeah, supporting tech in the classroom is second nature to me. 843

RICK touches alignment dots on the SmartBoard with an electronic alignment pen. It beeps as he does this.

RICK
Just wish I could do it closer to home like I did 20 years ago. 844

WILBUR
Well, I'm glad you're employed. It always helps when a judge assess you. Listen, I have some news about the case. 845

DRAFT

RICK
Yeah? 846

WILBUR
The good news is that we got it down to a misdemeanor for the charge from April Nerf. And they dropped the felony charge when they saw the video about Andrea and what did, and did not happen. 847

RICK
Wow, I'm glad about the Andrea thing! I mean, it was the thing that ruined my marriage, and it's embarrassing to have others see that video... 848

WILBUR
Yeah, I played it for the D.A. and the judge saw it too. 849

RICK
Aw geez... well, what is the worst that can happen with a misdemeanor? 850

WILBUR
Normally, if convicted the maximum would be 3 months in the county lock up. 851

RICK
I really am scared of going to jail. 852

WILBUR
Rick, I know, but these are the consequences that you might face if you lose a trial. Besides, we might get this down to a plea bargain instead. 853

RICK
Oh? 854

WILBUR
Yes. The D.A.'s office said they would be willing to do no jail time, one year probation, and... 855

RICK
No jail time?! 856

WILBUR
Yes, but they would want you to register as a sex offender. 857

DRAFT

RICK drops his alignment tool and looks perplexed. He switches ears on the phone.

RICK
What!? Why? I'm not a child molester? She is an adult! 858

WILBUR
I know, I know. They feel that since April did not EXPLICITLY consent, and since you have a college time felony... 859

RICK
But that college thing was all wrong. 860

WILBUR
Okay, I hear what you're saying, but it's clearly in your record. I'm looking over the results, and... 861

RICK
...and Bevin lied on the stand, and Stacy Jean never could identify me. Heck, her molester was even named as a strong suspect until I sat with that 862

(MORE)

RICK (CONT'D)
crooked Jeffries!

WILBUR
Yeah, but the judge took into account that you signed a confession. 863

RICK is silent. RICK is using the digital pen to sign his name on the SmartBoard and erasing it while shaking his head.

WILBUR
All right. Look. I can see if we can get rid of the D.A. pushing the sex offender thing, but this is all part of a plea deal anyways. You can always go to trial. 864

RICK
Then I want to do that instead! 865

WILBUR
Rick, if you lose at trial, you would most likely get the 3 months in jail, and then still have to register as a sex offender. 866

RICK
Wait a minute... did you show the judge the other video with April Nerf? 867

WILBUR
No. It doesn't show there was consent. Buuuut, it doesn't show there WASN'T consent. 868

RICK
Meaning? 869

WILBUR
Meaning that it's up for interpretation if she was okay with you actually touching her. I didn't want to risk showing it. And you're absolutely sure that the D.A.'s office doesn't already have a copy of it from the computer raid? 870

RICK
No, they don't have it. It was just on the one hard drive they miraculously overlooked. 871

DRAFT

WILBUR
Ok... hm, that's strange they missed one hard drive... the one with information that shows what happened. 872

RICK
I know it was all wrong, touching April, but she didn't complain of anything, or try to run away. Heck she even went on for another half hour doing other outfit changes and more shooting. 873

WILBUR
Yeah. I saw. But you gotta stop acting like you are a victim in this somehow. You DID touch her. 874

RICK
I know. I know. I regret it... and not because I'm facing charges. I'm sure she didn't want to be touched... You recall, I was touched by my paper-carrier manager... and falsely convicted in my youth. I guess I'm used to being the victim. 875

DRAFT

WILBUR
Yeah, and many times abused people will go on to abuse others... 876

RICK
...especially if fueled by past resentment. I'm learning that in my therapy. 877

WILBUR
I'm glad you're still going to that. 878

RICK
Now, I'm just so scared of this, this... registry list thing. 879

WILBUR
Well, the next court date isn't for a few weeks. We revisit all of this soon. 880

RICK
Okay. 881

WILBUR
Hang in there! 882

Phones hang up.

TRANSITION TO THE FUTURE

ACT III

ONE YEAR LATER

91 EXT. STATE PARK - 2018

ANYA is hiking with a group. DAVID sidles up beside her and walks with her.

DAVID
Get out much. (smiles) 883

ANYA
Not too often, actually. 884

DAVID
I find these hikes peaceful. 885

ANYA
Yeah, I need that more these days. 886

DAVID
Oh! Okay, I'll leave you to your thoughts. 887

ANYA
No, I didn't mean it that way. Just that I agree it's peaceful. I've been through a lot this past year. 888

DAVID
Me too. I lost my wife to cancer. 889

ANYA
I'm sorry. That must be difficult. 890

DAVID
Yes, and these hikes connect me to... wherever she's gone to... I guess. Well, it feels right. It's been on my Bucket List. 891

ANYA
This is my first official year alone. 892

DRAFT

CONTINUED:

DAVID
Oh? You're widowed too? 893

ANYA
Nah, Rick is still around... 894
Someplace.

DAVID
Oh, so you... left him? 895

ANYA
(pauses) Yeah... I guess I did. 896

DAVID
Well, sometimes when a flower doesn't 897
bloom, you fix the environment in
which it grows, not the flower.

ANYA
Yeah... yeah! That's really about it. 898

DAVID and ANYA happen upon a clearing where the waters below a gentle fall off can be seen.

DRAFT

ANYA
Wow, it sure is beautiful out here. 899

DAVID
See why I like these? 900

W.S. as camera pulls back to reveal cliff and waterfall and ANYA and DAVID standing near edge with other hikers traversing along edge behind them.

92 INT. RICK'S NEW HOME / ANYA'S HOME - NEAR FUTURE

RICK is seen setting up his small home with his memorabilia as well as some new furnishings. A fat black cat wanders around the room. His phone rings. He sees it is ANYA.

RICK
Hello? 901

ANYA
(through phone) Hey, Rick? Did I catch 902
you at a bad time?

RICK
No. Just setting up my new couch and 903
living room. What's happened?

CONTINUED:

ANYA
(through phone) Now I have the bad news... (on camera in her home showing she is using an earbud) My mother passed yesterday. (pause) I figured you could relate having lost your parents recently. 904

CUTTING BACK AND FORTH AS APPROPRIATE. ANYA HAS TEA AND SITTING ON COUNCH WITH OLF CAT VINCENT WHILE RICK IS AMONGST BOXES HE HAS PAUSED FROM UNPACKING. ONE BOX SHOWS "RICK" IN ANYA'S HANDWRITING.

RICK
Oh, Anastasia, I'm so sorry. Millie was strong and smart and a good conversationalist. 905

ANYA
I miss her terribly. 906

DRAFT

RICK
I know. Love and prayers to you and your brother as you walk through her absence. Let me know if there's anything I can do. 907

ANYA
Just taking it one step at a time. 908

RICK
I hope David is helping? 909

ANYA
Yeah... but you really knew us... So I needed to talk with you. And she had her cat now that needs a new home. I can't take another one in. 910

RICK
I'm glad you called. My place is too small for two cats, but send me the post about it and I will spread it around. 911

ANYA
Okay, I will... so much for happy endings. 912

RICK
Maybe it's not about the happy 913
(MORE)

CONTINUED:

RICK (CONT'D)
ending... maybe it's about the story.

ANYA reacts with a soft but surprised expression.

RICK
Millie loved you and your brother and was so happy to have you... 914

ANYA
I know... Thanks, and well... take care. 915

RICK
Anastasia... you make flowers grow where your tears fall. 916

ANYA is taken aback by RICK's comment. She taps her ear gently to hang up, pauses and looks at her piano area. She approaches the doll in cellophane and opens it up and hugs it to herself crying.

DRAFT

93 EXT. ANYA'S NEW HOME - NEAR FUTURE

PULL BACK FROM HOUSE

Same time frame outside ANYA's new home as sound of her crying are still heard blending with birds chirping and sunny weather hotting house.

A phone rings cutting off the emotions.

94 INT. ANYA'S NEW HOME - NEAR FUTURE

CU: ANYA TOUCHES HER EARBUD

ANYA
Rick, I just need some time... 917

AVO
(cutting her off)
Anastasia, it's your father. 918

ANYA
Pa-pah? 919

AVO
I heard Millie passed. Just checking in on you. 920

CONTINUED:

ANYA
(letting guard down)
Well... thanks. 921

AVO
I'm sorry. 922

ANYA
I know. Thanks. Me too. 923

AVO
No, I mean... well, yes for the loss. 924
But... I'm... sorry.

ANYA, eyes widening, falls to the floor at the foot of her piano. Russian themed music starts playing.

SIMILAR ANGLE AND APPEARANCE AS WHEN HER FATHER AND HER WERE WITH THE FAMILY PIANO IN THE 1970S.

ANYA
(sensing what AVO is referring to)
Pa-pah! 925

AVO
You've kept our secret, and that was 926
wrong of me... to insist you do.

DRAFT

95 INT. ANASTASIA'S CHILDHOOD HOME - 1976 (FLASHBACK)

ANYA is playing with toys and AVO moves from playing the piano to ground level with ANYA. AVO's voice is still heard from the prior scene as the flashback cuts back and forth.

96 INT. ANYA'S NEW HOME - NEAR FUTURE

ANYA seen pressing up against her piano.

AVO
...and to touch you in that way. 927

ANYA
(silence for a long moment)
Pa-pah... maybe... tell me your story. 928

ENDING SCREEN BILLBOARD SHOWING PSALM 46:5

"GOD IS WITHIN HER; SHE WILL NOT FALL"

ITEMS TO INCLUDE SOMEPLACE IN THE STORYLINE

- Chatroom therapy idea

- ANYA's hope that her father comes back to the family with prayers; paralleling RICK's hope that ANYA comes back to him with prayers. Then the subsequent moving on of each. (that scene from Lethal Weapon 2 or 3 when Riggs is at the gravesite of his wife and Leo talks about the frog and it just being 'different')

- ANYA's thought that staying away reminds RICK of his losses and helps keep his addictive side at bay.

- The word "consequences" versus "reconciliation" and how one has no room for hope but only inevitability. Also, phrase "put on your big boy pants"

- You have to know how the emotions feel, but you can’t feel them in that moment.

-Montage of tearing apart and separating...RICK and ANYA in their old bedroom noticing ring scuffs on wall. ANYA asking RICK to throw away old stuffed horse (giraffe). RICK stopping at sports supply store to sell old rollerblades back they gave each other as gifts for wedding present. RICK giving KAY the wedding dress ANYA wore because ANYA said it would be useful material for... something.

Movie themes from

A Beautiful Mind

Memento

Princess Bride

House TV show

Rocky IV (I think)

Scene with Kevin Spacey

"the past is a place to which we can never truly return, and from which we can never truly escape"

- Steve Shives, podcaster talking about Great Gatsby

"We care more about how things feel and less about what is

DRAFT

CONTINUED:

really true. Because of this, we can often confidently trust our feelings and instincts when making conclusions about the quality of an experience."

-Art of Game Design, by Jesse Schell

Changes last made 6/5/22

DRAFT