THE WITCHES OF EASTWICK

FADE IN:

1 EXT. DAWN
breaking in a September sky.

2 EXT. EASTWICK
The first rays of light cut through the night shadows, chasing the darkness and revealing...

3 SEVERAL ANGLES - TOWN
A picture postcard New England village. Peaceful and just a little mysterious in its stillness. As the day begins...

DISSOLVE TO:

4 INT. WORKROOM - CLOSE ON WOMAN'S HANDS - SAME HOUR
digging into a burlap sack filled with clay.

5 ANGLE - HANDS
slap a wad of clay onto a board and begin to work.

CUT TO:

6 EXT. CHURCH STEEPLE - DAY
In the town square. The BELLS are RINGING. The town is awake now.

7 SEVERAL ANGLES - TOWN
is awake now.

8 INT. WORKROOM - WOMAN'S HANDS - DAY
VARIOUS ANGLES
as the hands shape the clay into the form of a woman. With the help of a butter knife and some toothpicks, a little "doll" emerges -- five or six inches long, primitive, a little chubby, but clearly a woman.
Sukie's five children are getting ready for school. Havoc reigns as they fall over each other grabbing for clothes and slamming in and out of the bathroom. FOLLOW BOBBY, the five year old, as he runs out of the bedroom.

as Bobby comes down the stairs and goes into...

opens the door to the broom closet to check on...

A cat and her nine newborn kittens. CAMERA LEAVES Bobby and MOVES OUT of the kitchen to discover.

SUKIE RIDGEMONT is picking zucchini in her garden. In fact, the entire garden is overrun with this single vegetable. It looks like a jungle. And the zucchini are huge. She carries them like logs. Finally she stops and looks at the garden.

That's it. The rest of you can rot.

Coming out of the house carrying schoolbooks and lunch pails. As Sukie hustles them into the car, she dumps the zucchini into the backseat. Bobby examines one of the sandwiches from his pail.

What's this?

Peanut butter.

Peanut butter and what?
14 CONTINUED:

SUKIE
Peanut butter and jelly.

BOBBY
What kind of jelly?

SUKIE
Zucchini jelly. It's very good.
You'll like it.

MARY ANN
We had zucchini yesterday, too.
We had zucchini all summer.

SUKIE
I know, honey. They just keep
growing. Maybe we'll get a good
frost one of these nights and
they'll all die.

They drive away.

15 INT. WORKROOM - WOMAN'S HANDS - DAY

use a toothpick to poke a "navel" into the clay figure
and then just a hint of a cleft between the legs.

CUT TO:

16 EXT. PLAYGROUND - JANE SMART - DAY

is assembling the grammar school band for the opening
day assembly.

JANE
We can have one quick run
through if we hurry. Don't
drag the tuba, Martha.

17 ANGLE - PRINCIPAL

of the school, RAYMOND NEFF, approaches her from behind.
He has a bit of a lecherous look in his eyes. He stands
uncomfortably close to Jane.

RAYMOND
How are we doing?

JANE
Fine, Raymond. We're doing
just fine.
RAYMOND
I wish we could afford to keep you here full time.

JANE
I wish you could, too, Raymond. I could use the money. Especially now.

RAYMOND
Yes. Is the divorce final yet?

JANE
Finished. Yeah. Today. I'm a free woman. I could really use the job.

RAYMOND
Well, let's put our heads together. Maybe we can work something out. Hmm?

Very discreetly, he pats her on the behind and moves off. Jane gives him a look.

INT. ALEX'S KITCHEN - DAY

ALEXANDRA SPOFFORD is carrying two trays filled with the little clay dolls to her kiln which is next to her stove. She puts the trays into the kiln and checks the temperature. (Like the houses of Jane and Sukie, Alex's house was once nice but now suffers from Alex's economic condition which is close to poverty level.) Alex's twelve-year-old daughter, CAROL, is at the table eating her breakfast and reading a book. She is shy, introverted and slightly overweight.

CAROL
Are you coming today?

Alex hurries to iron a blouse and a skirt, make coffee and toast and pack Carol's lunch -- all at the same time.

ALEX
I'll be there. I just need to clean up and change. Answer the phone, will you, honey?

The phone is not ringing. Nonetheless, Carol goes to the phone -- still reading her book -- and puts her hand over the receiver. The PHONE RINGS. She picks it up.

CAROL
Hello?

(CONTINUED)
ALEX
Tell her I'm busy and can I call her back.

CAROL
(into phone)
She said she's busy and can she call you back. Okay.

Carol hangs up the phone and returns to the table.

ALEX
Here's your lunch.

No response from Carol. Alex sits down at the table with her.

ALEX
(continuing)
What's the matter? Hmn?

CAROL
Are you going to get married again?

ALEX
Well, gee, I don't know. I haven't thought about it. Why?

CAROL
Nothing.

ALEX
Were you thinking about Daddy?

No answer from Carol.

ALEX
(continuing)
Yeah. I miss him, too.

The school bus HONKS its HORN.

ALEX
(continuing)
You better get a move on.

Carol grabs her things and starts to go. Alex stops her.

ALEX
(continuing)
You're the prettiest kid I ever had.

She kisses her. Carol goes.
EXT. ELEMENTARY SCHOOL - ANGLE - FELICIA GABRIEL - DAY

is singing "America, the Beautiful."

ANGLE - JANE

leading the band as they try bravely to play the music. They hit some real clinkers, but Felicia sings on un-daunted -- and quite beautifully.

ANGLE - SCENE

Students, faculty and parents -- mostly mothers -- listening. Carol, Bobby, Mary Ann and the rest of Sukie's children are among the students. The band comes to a startling finish. Everyone applauds. Felicia bows. Then she shakes hands with Jane. Jane mimes an apology and returns to her seat. She is exhausted by the experience. Felicia is unphased by the playing of the band. She sits down happily.

RAYMOND NEFF

comes forward and addresses the assembly.

RAYMOND

Well, wonderful. Thank you, Felicia. Thank you, children. And thank you, Miss Smart. I can see we all have our work cut out for us...

Jane winces. Some laughter comes from the audience. Raymond winks at Jane. Jane looks at him with disdain.

RAYMOND

(continuing)

But seriously, welcome. As we begin another year at Lenox Elementary, my thoughts turn -- as indeed they must -- to the great family who founded the town of Eastwick -- the Lenox family. And especially Major Ronald Northrup Lenox in whose name our school was consecrated...

ANGLE - JANE

Listening to the principal with growing annoyance and boredom. She looks out over the audience.
24 HER POV - SUKIE

Who is looking at Jane and smiling. She rolls her eyes in agreement with Jane's thoughts. Then she looks over her shoulder at...

25 SUKIE'S POV - ALEX

exchanges a look with Sukie. The three women seem to be reading each other's thoughts. Alex turns to look at...

26 ALEX'S POV - JANE

Who is smiling at Alex.

27 ANGLE - PRINCIPAL

Who has been speaking over the above...

RAYMOND
In these days of disintegrating values and lost mores, when our children are exposed daily to the hazards of divorce and separation and families torn asunder, it is comforting to think back to the days...

28 ANGLE - FELICIA

Who is smiling but having trouble keeping her eyes open.

29 ANGLE - JANE

Who gazes toward the heavens. She closes her eyes and seems to be saying something to herself.

30 ANGLE - SKY

There aren't many clouds in the sky. But the few that are there begin to move and grow in size.

31 ANGLE - PRINCIPAL

RAYMOND
... When a family like the Lenox family strove together to subdue the Indians and the thousand catastrophies of the wilderness to establish our little village...
Restless and yawning as Raymond drones on.

Checking her watch and then looking up at the sky.

Yawning and then looking up at the sky.

Growing dark. A wind comes up out of nowhere.

RAYMOND (O.S.)
... A family without whose
guidance and moral purpose
Eastwick would never have
survived the darker periods
of New England history...

THUNDER rolls in the sky.

Who puts out her palm. A drop of rain falls on it.
She closes her hand over the drop and looks at...

RAYMOND
The values of that time embodied
in a man like Major Lenox...

A sudden CRACK of LIGHTNING and the rain starts to fall
heavily.

Everyone starts to scatter.

strikes a tree. A large section breaks off and falls on...
Standing at his podium, looking confused, surrounded by the fallen branches of the tree. He looks up at the sky as the rain continues to fall on him.

Running for shelter.

All looking at Raymond, surprised at what's just happened.

Rain is falling hard now. THUNDER and lightning play havoc in the black sky. LEGEND ON THE SCREEN: "THE COVEN."

Running from their car to the house, screaming with laughter as the rain hits them.

As Sukie opens it for them and they rush into:

ALEX
God. Do you believe this?

SUKIE
It's raining.

JANE
That's right, honey. That's what they call it.

(CONTINUED)
They shake themselves off, checking their hair in a mirror.

SUKIE
Since this morning.

ALEX
At least it shut Raymond up.

JANE
Really, the same boring speech...

SUKIE
I was praying for it. I thought, God, he's going to go on forever...

ALEX
I know. I was thinking the same thing.

JANE
I was thinking he was all wet and wouldn't it be nice if we could get out of there.

ALEX
Were you really?

SUKIE
And then it rained.

JANE
I know.

SUKIE
That's amazing.

ALEX
Well, it couldn't have happened to a nicer guy. How about a drink?

CUT TO:

INT. SUKIE'S KITCHEN - CLOSE ON LARGE MARTINI PITCHER - NIGHT

Vodka is being poured into the pitcher. And then a splash of vermouth is added. (There is a hint of ritual in the mixing of these drinks -- as there often is when a martini is made.)

SUKIE
He made a pass at me last week, too.

(CONTINUED)
JANE
Raymond? Oh, God.

ANGLE - JANE'S HANDS
putting three olives on toothpicks.

ALEX
Be prepared. He doesn't give up easily.

ANGLE - SUKIE
wiping three glasses with a small towel.

SUKIE
Really. It was broad daylight and his wife was like ten feet away.

ALEX
Poor woman. He's such a Nazi.

CLOSE ON ALEX'S HANDS
stirring the contents of the pitcher with a glass rod.
Lightning brightens the room for a moment and then THUNDER rolls.

ANGLE - THREE WOMEN

JANE
What do you think? Do you think they still...

SUKIE
Yes.

JANE
Really?

ALEX
I don't believe it.

SUKIE
It's true. Once a week. Honest. He told me. He said she has to have it once a week or she starts throwing things.
JANE
How could she stand it? He's like
saurkraut in heat.

The ritual continues during the above as Jane drops the
three olives into the three glasses and Alex pours the
martinis.

ALEX
Well, at least she's getting
something once a week.

JANE
Yeah. Heartburn.

ALEX
I mean it. Even Raymond Neff is
beginning to look good to me.

SUKIE
I know what you mean. Cheers.

They toast.

JANE
Cheers.

ALEX
(to Jane)
And congratulations.

SUKIE
That's right. I forgot.

JANE
Yeah. Today.

ALEX
Free at last, free at last.

SUKIE
Join the club.

They laugh and drink. A bolt of lightning seems to pass
through the room. They jump and laugh even harder. Then
Jane starts to cry. The other two embrace her.

JANE
I'm going to start all over again.
I've been doing this all day.

SUKIE
Don't. Come on.
CONTINUED: (2)

JANE
I know. I know.

ALEX
You're going to be okay. You know? It's a beginning. Not an ending.

JANE
Yeah. That's what they all say.

INT. SUKIE'S LIVING ROOM - THREE WOMEN - NIGHT (LATER)
The women are very relaxed and a little drunk.

SUKEI
I don't know. I still feel like I'm being unfaithful. Even if I just think about it.

ALEX
It's been over a year since Monty left.

SUKEI
I know.

ALEX
And he deserted you. He left you with five kids.

JANE
It's still hard, though. Even with the divorce, now. I keep telling myself, okay, it's time to start over again. But it's not so easy.

ALEX
Well, we're a little young yet to just throw away the key. It's not natural. And I don't mean just sex. I mean, what are we doing with ourselves? I loved Ozzie, but I don't think he'd want me to be in mourning for the rest of my life, having drinks with the girls every Thursday night. What kind of life is that?

JANE
But I like our Thursday nights. It's one of the few chances we get to just, you know, relax.

(CONTINUED)
ALEX
Yeah, but sometimes I think we're hiding.

SUKIE
What from?

JANE
Raymond Neff.

ALEX
Okay, but it doesn't have to be Raymond Neff.

JANE
Well, who?

SUKIE
Somebody nice. Somebody you could like. God, it's like being a virgin all over again.

ALEX
Somebody you could talk to. Somebody with a brain.

JANE
Somebody you could be yourself with. That would be a relief.

SUKIE
I think it would have to be somebody from out of town.

JANE
Definitely. Especially considering what's in town.

SUKIE
A stranger. That would be interesting.

JANE

ALEX
In Eastwick?

JANE
Why not? A foreign prince, riding a great black horse.

(CONTINUED)
Alex stirs her drink with her olive.

ALEX
Okay. Why not? Let's have it all.

CLOSE ON SWIRLING LIQUID in the glass.

EXT. COUNTRY ROAD - NIGHT
A black Mercedes limousine is moving fast through the rain. As it rips OUT of FRAME, a flash of lightning illuminates a road sign which reads "Eastwick."

INT. SUKIE'S LIVING ROOM - THREE WOMEN - NIGHT are as they were.

SUKIE
Handsome. He should be handsome.

ALEX
Not too handsome. Nice eyes.

JANE
Nice ass.

They laugh.

CUT TO:

EXT. LENOX HOUSE - NIGHT
Rising darkly and majestically in the storm -- a great deserted mansion sitting by the sea.

ANGLE - BLACK LIMO
Approaching the house.

INT. SUKIE'S LIVING ROOM
SUKIE
Huge!
CONTINUED:

JANE
No. Small. Really, I prefer small. Aesthetically. And huge can be a problem. Sam was huge and there were days I just couldn't face it.

ALEX
I'm sort of in the middle. But honestly, what's the difference, as long as it works...

CUT TO:

EXT. LENOX HOUSE - NIGHT

The Mercedes is still now. A chauffeur gets out and carrying an umbrella, moves around the car to open the back door. A man gets out. But both the man and the chauffeur are concealed by the umbrella as they move toward the house.

INT. SUKIE'S LIVING ROOM

SUKIE
Well, wishing for it is not going to make it happen, is it?

JANE
No. I guess not.

ALEX
Anyway... I don't think men are really the answer to everything.

JANE
They may not be the answer... but they are the question.

They lift their glasses to toast.

ANGLE - GLASSES (SLOW MOTION)

As they move toward each other. Just as they "clink," lightning flashes, THUNDER rolls and we...

CUT QUICKLY TO:
The house is dark for a split second and then all the lights in every room are suddenly switched on. The house has come alive. A loud piercing SCREAM is heard as we...

CUT TO:

Sitting upright in bed screaming. CLYDE fumbles -- surprised and half asleep -- and switches on a light. FELICIA's scream comes to an abrupt end.

CLYDE
Felicia!??!

FELICIA
(very calm and totally unaware of the fact that she just screamed)
Hmn? What is it, Clyde?

CLYDE
Are you all right? What's the matter? What? Are you okay?

FELICIA
Yes. I'm fine.

CLYDE
You were yelling.

FELICIA
(yawning)
You must have been dreaming. Go to sleep, for God's sake. It's late.

She rolls over and goes to sleep. Clyde is wide awake now and totally confused.

CUT TO:

is walking across the square carrying her cello case.

Jane carries her cello into the church.
in front of the church announcing Sunday's sermon:

Eastwick Quartet
WEDNESDAY, 7:30

And below that, Sunday's sermon:

"Anthropomorphic Evil:
Is the devil a real person?"

INT. NEWSPAPER OFFICE - SUKIE - DAY

is at her desk talking to Alex.

SUKIE
I said, some man has bought the Lenox mansion. Alex? Did you hear me that time?

INT. ALEX'S WORKROOM - ALEX - DAY

is handpainting a series of little pottery dolls. Sukie's news has triggered something in her.

ALEX
I guess I heard you the first time. Who is he?

CUTTING BACK AND FORTH:

SUKIE
From New York. No wife or family. He told the people at Pearly Realty he needed all that room for his pianos. Apparently, he has a lot of pianos.

ALEX
How many pianos can a man have?

SUKIE
I don't know. Do you think it's funny? I mean, strange? I mean ... you know.

ALEX
What's his name?

SUKIE
That's funny, too. They told me his name, for the column, you know. And I forgot it.

(MORE)

(CONTINUED)
CONTINUED:

SUKIE (CONT'D)
So I called them back and they
told me again and it's gone right
out of my head again. It's not
like me to forget a name like that.
Anyway, it's the big news of the
day, considering the history of
the place... I wonder if he knows.

As she speaks, Sukie looks at...

SUKIE'S POV - FELICIA GABRIEL
comes into the office and waves "hello" as she passes
Sukie. Sukie smiles and waves back.

SUKIE
(to Felicia)
Hi.

INT. ALEX'S HOUSE - DAY
Alex on the phone, playing with one of her dolls,
absentmindedly as she talks.

ALEX
Who's that? Felicia?

SUKIE (V.O.)
Yes. You're very sharp today.
She just walked in.

ALEX
Lunch with Clyde.

INT. OFFICE - SUKIE - DAY

SUKIE
Right again. Listen, I have to run. I'll see you tonight.

ALEX (V.O.)
Yeah. I have to get to the shop.
See you later.

SUKIE
'Bye.

She hangs up the phone and starts gathering her things.
Leaving for lunch. Dressed in very conservative clothes, they look a perfect little dull couple.

FELICIA
That house is a landmark building. They had no right to sell it.

CLYDE
I can't do anything about that.

FELICIA
No. You're too busy reporting the last minutes of the horse trough committee and Herbie Prescott's latest trip to Bermuda. And what's going to happen to those birds, now? Tell me that.

CLYDE
What birds?

FELICIA
The snowy egrets! Where are they going to nest?

CLYDE
How the hell should I know?

FELICIA
Exactly. Exactly!

CLYDE
Felicia, what the hell has gotten into you? Honey, it's only a house. Why has this upset you like this?

FELICIA
(calms down)
I have this feeling, Clyde. I have the most terrible feeling. Something... Something crawling inside me. Something evil. Only it's more than a feeling. Something is happening, Clyde.

Clyde tries to take her hand. Felicia pushes him away and keeps walking.

FELICIA
(continuing)
Don't do that. Don't touch me like that, you silly prick. I'm not a crazy person. And I want to know what you're going to do about this...
is driving through town. The box full of dolls sits on the front seat next to her.

THROUGH the WINDOW, we can see Alex talking to MRS. BIDDLE, the owner of the shop. She is in her eighties.

are taking the dolls from the box and putting them on a display shelf.

ALEX
   Well, I'm glad they're selling.

MRS. BIDDLE
   Yes. But they're not actually 'selling.' They sold. Just like that.

ALEX
   I don't get it.

MRS. BIDDLE
   Well, darling, you know how I adore the little creatures. So fine. So unreal and yet, the detail... little fingers and little toes and little pudenda making a bump in their dresses. So sweet. But honestly, nobody's even looked at them sideways for months. And then this morning, from absolutely nowhere, this man appeared. So charming. Not really handsome but... riveting. Yes. That's the word, I was riveted. I was looking into his eyes and I found myself thinking thoughts I hadn't entertained since World War II. I think I actually blushed. Can you imagine?

ALEX
   No. Well, yes. I mean... so what happened? He bought one.

MRS. BIDDLE
   He bought all of them. Every single one. How about that?
Alex is disturbed.

ALEX
Well, who was he? Tourist?

MRS. BIDDLE
No. He just bought the Lenox House. He's moving in.

ALEX
You don't by any chance remember his name, do you?

MRS. BIDDLE
Yes. Of course. His name is... He told me. I wrote it down. It was... foreign. No. But it sounded... It's right on the tip of my tongue and I can't... Well, isn't that diabolical?

ALEX
Hmmn.

CUT TO:

INT. CHURCH MEETING HALL - JANE - NIGHT

is on the small stage of the little hall. She is playing the cello. PULL BACK to include the other three members of a string quartet. None of them play with the skill of Jane; but they are not bad.

ANGLE - ALEX AND SUKIE

Seated in an audience of about one hundred people on folding chairs. Like the other members of the audience, they are listening attentively. And then a sound. Like HEAVY BREATHING. Almost inaudible at first. And then SLIGHTLY LOUDER. Alex notices it first. She tries to ignore it. She concentrates on the music.

ANGLE - JANE

Playing hard into the climax of the piece. The sound again. A long RUMBLE of a BREATH. Like a death rattle. Or a growl of a sleeping animal. Jane doesn't seem to hear it.
81 ANGLE - AUDIENCE

Some people hear the sound. But it is still not very loud.

82 ANGLE - ALEX AND SUKIE

Who jump slightly in their seats as the sound SPURTS LOUDLY for a second and then settles back to the strange, adenoidal RUMBLING. It doesn't sound human. Alex cranes her head in the direction of the menacing sound.

83 HER POV - AUDIENCE

As CAMERA PANS DOWN the rows of people. The sound gets LOUDER as we approach the source -- more sinister, more phlegmatic and sort of disgusting, too. Heads are turning as we PASS them and finally ARRIVE AT the comic sight of...

84 ANGLE - DARYL VAN HORNE

Asleep in his chair, his head lolling on his shoulder, his mouth open, drooling, and emitting the strangest and most sickening sound of snoring possible. Contrary to our expectations, he looks like a harmless sort of guy -- ordinary, disheveled, and, at first sight, not particularly handsome.

85 ANGLE - STAGE

Where the quartet finishes the piece they are playing.

86 ANGLE - AUDIENCE

Bursting into applause and coming to their feet.

87 ANGLE - DARYL

Startled by the applause. He wakes, tries to sit up, slips off his chair, and falls to the floor with a great clatter and bang of folding chairs.

88 ANGLE - QUARTET

Bowing to the audience. Above the applause, the sound of one person shouting, "Brava!" Jane looks in the direction of the sound.
On his feet now, applauding and shouting, "Brava!" He winks and smiles at Jane.

Who smiles and nods at Daryl.

CUT TO:

A large area at the top of two flights of stairs. A reception is in progress after the concert -- cheese and wine in plastic cups.

SUKIE
Well, the paper called him and asked to interview him, you know, about the house and all the renovations, and he said he'd be happy to do an interview. And then he asked for me. I mean, he wants me to do the interview.

ALEX
Yeah, but who is he?

FELICIA
Well, he must have a name.

CLYDE
He does. I just can't remember it.

ALEX
And why would he ask for you?

SUKIE
Because I'm good at it. Really, Alex. You give me credit for being so stupid sometimes.
MRS. BIDDLE
Yes. He was in my shop.

WOMAN
Well, who is he?

MRS. BIDDLE
Well, I don't know. But he is charming.

ALEX
I didn't mean that you were stupid. I mean, how would he know? How would he even know who you were?

SUKIE
I don't know. I don't know anything about him.

RAYMOND
Apparently, he bought the Lenox house. Just like that.

MRS. NEFF
From New York?

RAYMOND
Yeah. But he has some kind of foreign name. 'Van.' Van something or other.

approaching Sukie and Alex. She is carrying a small bouquet of flowers and looking radiant. Raymond Neff stops her with congratulations and a kiss. She keeps moving until she reaches Sukie and Alex.

JANE
(showing them the bouquet)
Aren't they sweet?

SUKIE
Oh, look.

(CONTINUED)
CONTINUED:

ALEX

From him?

JANE

Yeah. And the nicest note.

Sukie takes the note and reads it. Alex starts fiddling nervously with a string of pearls she's wearing.

ALEX

Any name?

SUKIE

No.

JANE

Just an initial. D. Just the letter 'd.'

SUKIE

Yes, that's it. D. Uh, David... Daniel... Dick... No... Daryl! That's it. Daryl!

As she says the name, Alex's pearls break and fall to the floor.

ALEX

Damn!

The pearls roll across the floor. Alex starts trying to retrieve them.

ANGLE - RAYMOND AND MRS. NEFF

RAYMOND

Van Horne! That was it.

ANGLE - MRS. BIDDLE

also remembering suddenly.

MRS. BIDDLE

Yes, Daryl...

ANGLE - PEARLS

Rolling toward the feet of...
As Clyde also remembers his name.

 **CLYDE**
 Daryl Van Horne. That's his name.

 **FELICIA**
 Well, really. What kind of name is that?

She turns and starts to walk away from Clyde.

 **FELICIA**
 (continuing)
 Daryl...

But before she can finish the name, she slips on the pearls and starts to fall down the stairs.

Falling as the word "Daryl" ECHOES like a scream through the air. And then silence, except for the pearls trickling down the stairs.

lying at the bottom of the stairs. She raises her head slightly and mutters...

 **FELICIA**
 Van Horne...

**CUT TO:**

is sitting at her kitchen table having a cup of coffee. On a piece of paper, she is writing the name, Daryl Van Horne.

**SERIES OF SHOTS**

A) Alex washing dishes. She stops. She dumps the dirty dishes into the sink and walks away.

B) Alex cleaning dust from Venetian blinds. She stops.

C) Alex making a bed. She stops before she is finished. She sits on the edge of the bed. She feels tired.

(CONTINUED)
Sad. And lonely. She wraps her arms around herself.
She lies back on the bed and stares at the ceiling.

CUT TO:

EXT. ROAD - DAY

In the distance, the Lenox House can be seen perched near
the sea, surrounded by fields of sea grass and sand dunes.

ANGLE - ALEX'S CAR

pulls up and parks on the edge of the road.

CLOSE ON ALEX

Getting out of the car. She climbs one of the dunes to
get a better look.

HER POV - HOUSE

Several trucks and workmen are around. No sign of Daryl.
And then...

DARYL (O.S.)

Looking for me?

CUT TO:

ANGLE - ALEX

As she turns, surprised to find...

ALEX

What?

ANGLE - DARYL

Standing beside her.

DARYL

I said are you looking for me.
Or is this just a happy
coincidence?
ALEX
No. I was just...

DARYL
Just looking.

ALEX
Well...

DARYL
Too bad. You haven't seen any snowy egrets out here, have you?

ALEX
Not that I know of.

DARYL
Me, either. I'm trying to put a tennis court in and this woman, Felicia Gabriel, she sent me this letter, telling me I can't fill in the wetlands because the snowy egrets like to nest there.

ALEX
That's what they say.

DARYL
Well, I haven't seen any. 'Course, I wouldn't know a snowy egret if I was pissing on one. Do you want some lunch?

ALEX
It's the wrong time of the year.

DARYL
For lunch?

ALEX
For the birds.

Daryl smiles and offers his hand.

DARYL
Daryl Van Horne.

ALEX
Hi.

DARYL
You're the local sculptress. The one who makes the bubbie dolls.

(CONTINUED)
ALEX
They're just little things, I...

DARYL
Little, yeah. But potent. Full of juice. Potent. You can feel it when you pick them up. I sent a couple down to New York. I have a friend...

He turns and starts to walk away toward the house as he talks. Alex is not sure what to do. Then she decides to follow him.

DARYL
(continuing)
... down there. Runs a gallery. Nice relaxed, terrific guy. Wanted him to take a look. Of course, the scale is all wrong. You need to work bigger. Let yourself go. Get some size into it. Do you like fish? We’re having fish for lunch...

CUT TO:

EXT. TERRACE OF HOUSE - DAY

An elaborate table set with fine china and crystal. Alex and Daryl are seated at the table. Fidel is clearing the plates. Alex watches Fidel, especially the scar on his cheek. Daryl pours more wine. Fidel goes.

DARYL
Interesting, huh?

ALEX
What? Oh...

DARYL
Fidel. That's his name. Been with me forever. I don't know where the scar comes from. Women like it. They're crazy about him.

ALEX
Really?

DARYL
He has a big schlong. Huge. Well, there you are. Scale again. Size.

(MORE)
DARYL (CONT'D)
Maybe it's a masculine thing.
They say women don't care. I'm
sort of in the middle myself.
How about you?

ALEX
I beg your pardon?

DARYL
You see, women are in touch with
different things. That's my
opinion. I know that's not a
fashionable opinion right now,
but fuck it, I know what I see.
I see men running around, dipping
d their dicks into every little
thing, trying to make things
happen. But it's women who have
the real power, isn't it? Women
are the source, the only power.

ALEX
Why are you telling me all this?

DARYL
Because you're an honest woman.
And I'm being honest with you. I
like women. I respect them. If
you want me to talk to you like
you're a dumb twit, I will. But
what's the point? You have brains,
Alex. More than brains. You have
power. And you don't even know
it, do you? Well, most women
don't.

ALEX
Were you ever married?

DARYL
Good question. You see? Brains.
The answer is no. Don't believe in
it. Good for the man. Lousy for
the woman. She suffocates. She
dies. I've seen it. And then the
husband runs around complaining
that he's fucking a dead person.
And he's the one that killed her.
Where's your husband?

(CONTINUED)
ALEX
Dead.

DARYL
Well, sorry, but you're one of the lucky ones. When a woman unloads a husband -- or when a husband unloads a woman -- however it happens -- death, desertion, divorce -- the three 'd's' -- when it happens, a woman blossoms. Blooms. Like flowers. Like fruit. She is ripe. Talk about power. That's the woman for me. Would you like to see my bedroom?

CLOSE ON ALEX who almost chokes on her wine.

CUT TO:

INT. HOUSE - ALEX AND DARYL - DAY

moving through the cavernous rooms of the house. They are sparsely furnished. Some are empty. Some have painters working. A carpenter seems to appear from nowhere and then disappear. Daryl babbles on, giving Alex a tour of his belongings. CAMERA INCLUDES everything he mentions, but is always MOVING, producing a DIZZY EFFECT like the effect Daryl is having on Alex. Occasionally she responds with some polite noise. But she is disconnected, as if falling under a spell.

DARYL
... The lab is over there, past the pianos, used to be a ballroom -- nice word, ballroom -- nothing to see right now, equipment, crates ... Over there, the study, have to unpack my books, some of the old sets have to wait, need an air-control unit, and an alarm system. Not that that's any insurance policy, people are crazy, wicked, drugs, all that... What's happened to the world? That's what I'd like to know...
INT. LIVING ROOM - ALEX AND DARYL

still moving. An immense, long room, doors opening to the terrace and the sea. A huge walk-in fireplace, floor to ceiling mirrors in gilt frames, etc. A few pieces of modern furniture, some Oriental rugs, stacks of paintings, leaning against the walls and several pieces of modern sculpture.

ANGLE - PIECE OF SCULPTURE

A naked woman lying on her back, knees bent, legs spread, concocted of chicken wire, flattened beer cans, an old porcelain chamber pot for her belly, pieces of chrome, car bumper, items of underwear stiffened with lacquer and glue. Her face is that of a plaster doll, China-blue eyes and pink-painted cheeks, cut off and fixed to a block of wood.

DARYL
... This is the kind of thing you should be doing. The richness, the ambiguity, the humor. No offense, honey, but you're wasting what I think is a very big talent on those little poppets of yours...

INT. BEDROOM - ALEX AND DARYL

coming into the room. Everything is black -- walls, floor, ceiling, furnishings, curtains, carpets, sheets on the bed, even a black clock with black hands and numbers that are virtually impossible to read. As Daryl speaks, Fidel enters the room. He is carrying a black silk bathrobe. Unself-consciously, Daryl slips out of his clothing and into the robe -- with Fidel's assistance. Alex stands watching all this...

DARYL
... The sheets are black, too. Hard to find. What they call black is really navy blue. These are black. And the lacquer work, only two people in New York do this kind of work. 'Course, you pay with your soul, but, hell...

Fidel turns down the bed and Daryl gets into it. Fidel draws the curtains against the light and then silently leaves the room, closing the door behind him.

(CONTINUED)
DARYL
(continuing)
... This is my bedroom, I deserve
a little luxury. You have to take
care of yourself, nobody's going
to do that for you. Are they?

ALEX
Excuse me, but what exactly do
you think you are doing?

DARYL
I'm being as direct as I know how.
I thought you'd appreciate that.
And anyway, I always like a little
knookie after lunch. What do you say?

ALEX
Are you trying to seduce me?

DARYL
No. I wouldn't dream of seducing
you, Alexandra. I wouldn't insult
your intelligence with anything
as trivial as seduction. But I
would love to fuck you.

CLOSE ON ALEX

ALEX
I do appreciate your directness,
Daryl. And I will try to be
direct and honest with you, too.
I think... no, I know. I am
absolutely sure that you are the
most unattractive man I have ever
met. You are vulgar, stupid,
insensitive, selfish, egotistical,
you have no taste, a lousy sense
of humor and you smell. You are
physically repulsive, intellectually
retarded, and morally reprehensible.
In the short time that we have been
together, you have demonstrated
every loathsome characteristic of
the male personality and even
discovered a few new ones. You are
a creep. A jerk. You are not
clean. And you're not even
interesting enough to make me
sick. Understood?
sits in the bed smiling.

DARYL
Do you like to be on top or on the bottom?

ALEX
Goodbye, Daryl. Thanks for lunch.

She turns to go.

DARYL
Well. If that's the way you feel about it, then that's the way you feel about it.

Alex stops. She turns to face him.

DARYL
(continuing)
Is that the way you feel about it?

ALEX
Who are you?

DARYL
Just your average horny little devil.

ALEX
I have to get home.

Daryl's tone changes. Suddenly he is calm, quiet, direct and very gentle. And painfully accurate.

DARYL
What is it you have to go home to, Alex? There's nobody there. Is there? What'll you do? Wait for the kid to come home? Make some coffee? Do a little house cleaning? Pop a few more dolls in the oven? What's the point? The kid can take care of herself. She'll grab some food, fall asleep on her bed doing her homework. I promise. And house cleaning. Well. You clean up the dirt, there'll be some more tomorrow.

(MORE)

(CONTINUED)
DARYL (CONT'D)
Make the beds, they just have to be made again tomorrow. Wash the dishes, you'll wash them again tomorrow.

ALEX
I have to...

DARYL
... Make dinner? It just gets eaten, doesn't it? You've done your best, Alex. You've done the wife bit, the motherhood bit, the garden club, the car-pools, the cocktail parties, coffee in the morning with the cleaning lady, a couple of drinks, a couple of pills, a little psychoanalysis -- where are you now?

ALEX
I don't know...

DARYL
Pretending to be somebody else. Pretending to be half of what you are. How long can you last like that? The world keeps growing, you feed it, but it doesn't feed you anymore. Does it? It washes through you, wasted, down the drain. A woman is a hole, isn't that what they say? All the futility of the world pouring into her. How much can you take, Alex? How much before you snap?

Alex is dizzy. The truth of what he's saying is hurting.

ALEX
Don't...

DARYL
Lying on a bed, staring at the ceiling, waiting for something to happen. And knowing all the time that you were meant for something better. Feeling it. Wanting it. Having so much power. Use it, Alex. Use me. Use me. I'll be your hole. Fill me up. I want your magic.

(MORE)

(CONTINUED)
CONTINUED: (2)

DARYL (CONT'D)
I can take it. Make it happen.
No. Don't wait. Time is a killer. Make it happen. Do it, Alex. Do it now.

Tears are coming involuntarily from Alex's eyes. She moves to the bed. She crawls into Daryl's arms. He cradles her.

LONG SHOT - BLACK ROOM

The bed and the black sheets slowly enfolding Alex's body. The sound of a single CELLO FADES IN as we...

CUT TO:

INT. JANE'S HOUSE - JANE - DAY

is playing her cello.

CUT TO:

INT. FLORAL SHOP - DAY

Rows of potted plants. Some blooming, some just with buds, and one very sad-looking plant that looks like it will never make it.

SUKIE (O.S.)
Is that the only azalea you have?

FLORIST (O.S.)
That's it.

ANGLE - SUKIE AND FLORIST

SUKIE
Poor thing. I'll take it.

FLORIST
You would.

SUKIE
It's so sad. How much is it?

FLORIST
Take it. Just take it. It'll be dead in five minutes.

(CONTINUED)
CONTINUED:

SUKIE

Do you have a bow or a ribbon or something? It's a gift.

The Florist looks at her in disbelief.

INT. JANE'S HOUSE - JANE - DAY

is playing the cello.

INT. HOSPITAL ROOM - FELICIA - DAY

is trussed up in bed with her leg in a cast. Clyde is spoon-feeding her her lunch.

FELICIA

You sit there in that pathetic excuse of a newspaper reporting gossip while, under your very nose, evil is doing its worst. You have no spine, Clyde. Not one ounce of morality, ethics, Christ, even common sense. Nuclear holocaust. Rape. Murder. Apartheid. These words mean nothing to you.

CLYDE

It's a local newspaper, Felicia.

FELICIA

Local turpitude. You're a failure, Clyde. No, don't touch me. You should be strung up along with the son of a bitch who bought that house. Call the nurse. I need a pain killer.

EXT. HOSPITAL - SUKIE - DAY

is getting out of the car.

SUKIE

(to the kids)

Ten minutes. Be good. I'll be right back.

She takes the plant from the car. Already, it looks healthier. It is more green, it has buds on it and there are many more leaves on it. She walks toward the hospital.
is screaming at the NURSE who is trying to give her a pill. Clyde and a DOCTOR are watching.

FELICIA
I'm asking you a civil question, I deserve a civil answer!!! What kind of poison are you putting into my body now? That's all I want to know.

NURSE
I've told you.

FELICIA
Tell me again.

NURSE
You don't have to take it.

FELICIA
I am in pain!

NURSE
Then take the pill.

Felicia swallows the pill. The Nurse leaves the room.

FELICIA
Violence. Violence.

The Doctor takes Clyde aside.

DOCTOR
It's the bone marrow. When the bone breaks, you get little bits of fat that get into the bloodstream and into the capillaries in the brain. It affects the behavior.

CLYDE
But she's hysterical. Angry. She says these things... Where do they come from...?

DOCTOR
Yes. She'll say things and be very paranoid and frightened. It's normal. It will pass.

is coming out of an elevator. She is carrying the plant which is now -- magically -- in full bloom -- flowering beautifully.
INT. HOSPITAL ROOM - DAY

Felicia is half conscious.

FELICIA
We've lost our grip, Clyde. We're slipping over the edge. I've seen it. Like a vision of hell. In our hearts and in our minds, pulling us under. God made us in the image of goodness and what have we become? Animals gone mad, devouring the earth and each other... hungry for power. No respect, no fear, no love. We are destroying ourselves.

She stops suddenly. She looks confused.

FELICIA (continuing)
What's happening to me, Clyde?

CLYDE
It's all right, Felicia.

FELICIA
I open my mouth and the strangest things come out.

CLYDE
You're tired. That's all. You've had a shock. Try to sleep.

FELICIA (matter-of-factly)
It's too late, Clyde. It's almost here. I can feel it coming closer. Closer. Closer...

ANGLE - SUKIE

coming into the room with the plant.

SUKE
Hi!

ANGLE - FELICIA

who looks at Sukie with a growing horror. She looks paralyzed with fear. She points at Sukie. She tries to speak but only burbles a few words which sound like...

(CONTINUED)
CONTINUED:

FELICIA
You... there... in there... in
you...

Felicia screams.

CUT QUICKLY TO:

INT. JANE'S HOUSE - JANE - DAY

Is playing the cello feverishly. Suddenly one of the
strings breaks. She stops playing. She looks at her
hand. There is a little bit of blood on her fingertip.
The DOORBELL RINGS.

CUT TO:

EXT. JANE'S HOUSE - FRONT DOOR - DAY

Opens to reveal Jane's surprised face and then...

HER POV - DARYL

Standing on the doorstep carrying a small bouquet of
flowers.

DARYL
Jane. At last we meet. Daryl
Van Horne.

CLOSE ON - JANE

Who is already bewitched.

CUT TO:

EXT. JANE'S BACKYARD - EVENING

Under a quaint white trellis, Daryl and Jane are having
tea. Jane is trying to preserve a civilized atmosphere.

JANE
One lump or two?

DARYL
Four.

JANE
Sweet tooth?

(CONTINUED)
DARYL
Sweet everything. I'm a sugar junkie. Sugar, chocolate, Coca-Cola -- uncontrollable appetite. In every department.

JANE
It's not good for you.

DARYL
Doesn't bother me. I have a supernational constitution. It's genetic. And anyway what's the point? All this health consciousness shit -- pardon the language -- but what the hell, I see guys sixty, seventy years old breaking their balls trying to stay fit. What for? When I die, I want to be sick. Not healthy.

JANE
Well, that's one way of looking at it.

DARYL
Do I make you nervous?

JANE
Yes. You do. I'm sorry. I don't know why I said that. I just did. It just came out.

DARYL
Truth is best.

JANE
Yes. I suppose. So. What brings you to Eastwick?

DARYL
Ah. We're going to have a polite conversation.

JANE
I beg your pardon?

DARYL
I don't mind. I came to Eastwick because I was drawn here. I needed a place to settle down and I liked the house.

(CONTINUED)
JANE
It has a history, you know. The house.

DARYL
Garbage.

JANE
No. It's true. They used to burn people there. Witches.

DARYL
In the house?

JANE
No, before the house was built. But the house is... unlucky. Nobody's ever lived there very long.

DARYL
Hocus pocus. Do you know that the whole witchcraft scare -- Christ, as far back as the Fourteenth Century -- it was started by the medical profession. That's right. They were trying to get the childbirth business out of the hands of the midwives. Most of the women who were burned, that's what they were. Midwives.

JANE
Is that true?

DARYL
Trust me. It's just another example of masculine supremacy. An effort -- successful as it turned out -- to suppress the natural power of women. And make a profit off them at the same time. Using women for their own selfish purposes. Men are cock-suckers, aren't they?

JANE
Well...

DARYL
You don't have to answer that. It's true. They're scared. Scared of impotence.

(MORE)

(CONTINUED)
DARYL (CONT'D)
It makes their dick limp when a
woman has too much power. So what
do they do? They call them witches.
They burn them. They torture them.
Until every woman is afraid.
Afraid of her own power. Afraid
of herself. And afraid of men.
And all for the sake of an
erection. Let's play some music.

CUT QUICKLY TO:

INT. JANE'S LIVING ROOM - NIGHT
Daryl's hands at the piano, playing the Brahms E Minor
and playing it well.

ANGLE - JANE
Seated with the cello, amazed by Daryl's playing.

ANGLE - TWO OF THEM
Daryl stops playing.

DARYL
This is supposed to be a duet.

JANE
You play very well.

DARYL
Nothing compared to you. I
heard it the other night. You
are an artist.

He takes her left hand. He becomes very seductive.

DARYL
(continuing)
You think I'm crazy. But I know
music. It's the one thing that
makes me humble.

JANE
Not prissy? Our leader keeps
saying my intonation is prissy.

(CONTINUED)
DARYL
You have precision. That's not prissy. Precision is where passion begins. Passion. Even your thumb, your thumb position, you really keep the pressure on. Don't you?

He caresses her thumb.

DARYL
(continuing)
A lot of men give up. It hurts too much. But you... Look at that. This is the most... beautiful... callus.

Jane is melting. But Daryl suddenly grabs her other hand.

DARYL
(continuing)
But this hand! This is your failure! Your bowing. It sucks.

JANE
My bowing?! Why?

DARYL
Your spicato sounds like marcato your legato like detache. You kill the passion. Let it go. What are you holding back for? You're not just playing notes. You're playing phrases! Human outcries.

JANE
(near tears)
I practiced till my fingers bled! All those sixteenth notes in the andante...

DARYL
(seductive again)
Let it go. Let it fly. What are you afraid of? You have great passion in you. Let it out. I can take it. I want it.

He puts the cello in her trembling hands. They start to play. Daryl coaches her.

(CONTINUED)
DARYL
(continuing)

Jane is moving into a state of sexual ecstasy.

DARYL
(continuing)
You've got it now. Take it. Bear down. Ride it. Do it, Jane. Do it!

The music soars. Jane is trembling with passion.

ANGLE - STRINGS OF CELLO
are actually beginning to smoke as Jane's bow rips across them.

DARYL
Yes... Yes... Yes... Do it!

ANGLE - TWO OF THEM
As the music finally ends. Silence except for Jane's heavy breathing. They look at each other. Jane lets the cello slide to the floor. It bursts into flames. Jane pays no attention to it. She gets up. She walks unsteadily to Daryl. And then she falls into his arms.

CUT TO:

EXT. JANE'S HOUSE - NIGHT
Everything is quiet for a moment and then a SONIC BOOM blasts the silence.
A second SONIC BOOM SHATTERS WINDOWS in the neighboring houses. And then a THIRD and a FOURTH...

Pulls up to Alex's house and gets out of the car with Bobby and Mary Ann and the other children. Sukie is dressed in tennis clothes.

Alex is working with hammer and chisel on a great ten foot piece of stone that sits in the middle of the back-yard. She is dressed like a construction worker -- helmut, goggles, cover-alls, tool belt, boots, etc.

SUKIE (O.S.)
Alex? Yoo-hoo!

ALEX
I'm out here.

Coming out the back door of the house with the kids. Alex brushes herself off and picks up a tennis racket.

SUKIE
What in the world...?

ALEX
Come on, we're going to be late.
(calling into the house)
Carol? The kids are here.

SUKIE
You're not dressed.

ALEX
I'm not naked.

Carol opens the back door.

CAROL
Come on in.

ALEX
I left the number on the hall table.

(CONTINUED)
CONTINUED:

CAROL
Okay. 'Bye.

The kids go into the house with Carol. Sukie is still looking at the stone.

SUKE
Alex, what is that?

ALEX
I'll tell you in the car.

And then she grabs Sukie affectionately and hugs her enthusiastically.

ALEX
(continuing)
I am so happy. I am.

CUT TO:

INT. CAR - SUKIE AND ALEX - DAY

Driving through town to Daryl's house.

SUKE
I don't believe it.

ALEX
Neither do I. But it isn't a dream. I could barely walk for two days. Seriously. He hurts. He has the most peculiar penis. It bends the wrong way.

SUKE
Okay, okay. But just because you went to bed with him...

ALEX
No. It's more than that. He knows me. He knows who I am. I can't explain it. That's why I want you to meet him. I want Jane to meet him, too. She's going to love him.

EXT. LENOX HOUSE - WOMAN - DAY

Is lying on a chaise longue. A drink dangles from her hand. We don't see her face.

(CONTINUED)
CONTINUED:

She is wearing tennis shorts, her midriff is bare, her breasts are spilling over her halter top, her skin is gleaming in the sun -- she is an image of sensuality. The sound of a CAR HORN startles her. She gets up and removes her sunglasses and we see that the woman is, in fact, Jane.

ANGLE - SUKIE AND ALEX

Getting out of the car and walking toward Jane.

ANGLE - SCENE

Jane and Alex are equally shocked and surprised to see each other.

SUKIE
Jane...? Is that you?

JANE
Yes. Hello, Alex. Did you come to fix the plumbing?

ALEX
I didn't have time to change. What's your excuse?

JANE
No excuse. I was invited here.

ALEX
So was I.

ANGLE - DARYL

Coming toward them with open arms.

DARYL
There you are! Hello. Hello.

ANGLE - ALL OF THEM

Alex and Jane both face Daryl, each expecting him to come to her.

ALEX
Hi! Are we late?

JANE
I thought we were playing singles.

(CONTINUED)
But Daryl walks between them, goes directly to Sukie and wraps his arms around her.

DARYL
(to Sukie)
At last we meet.

SUKE
Hi. Hello. How are you?

DARYL
Let me look into those eyes. Oh, yes. What a fertile little creature you are.

SUKE
Well, thanks... I guess.

Alex and Jane are taken aback by Daryl's behavior. He is totally ignoring them.

DARYL
I've been reading your work in that rag of a newspaper. You are a genius. Wasted. Pearls before swine. When are we going to do that little interview? I love interviews. So intimate.

SUKE
Whenever you say.

DARYL
Head to head. The two of us. Banging away. Yes. Yes. But not today. Today is for tennis.

He leads Sukie toward the tennis court. As he passes Alex and Jane...

DARYL
(continuing)
Are you girls ready?

No answer. Daryl walks on with his arm around Sukie's shoulder.

DARYL
(continuing)
Oh, what a day! What a day! Smell that air...

He sniffs the air. Then to Sukie...

(CONTINUED)
155 CONTINUED:  (2)

DARYL
(continuing)
Are you having your period?

CUT TO:

156 EXT. TENNIS COURT - DAY

The game is in progress. Sukie and Alex are partners against Daryl and Jane.

157 ANGLE - JANE

serving the ball.

158 ANGLE - COURT

As the ball goes very wide.

ALEX
(loudly)
Fault!

JANE
I'm not blind. And I'm not deaf. So there's no need to shout.

DARYL
(keeping things light)
Second serve. Here we go.

Jane does a very peculiar wind-up for her second serve. Alex giggles. Jane hears the giggle and stops in mid-serve. The ball touches her racket and plops to the ground.

JANE
What's so funny?

ALEX
Double fault!

JANE
What?!

ALEX
Love-forty.

(CONTINUED)
CONTINUED:

JANE
Oh, no. No you don't. That's interference.

DARYL
Now let's play fair. We're all friends here.

ALEX
I always play fair. Love-forty.

DARYL
Okay, okay.

ANGLE - JANE
Serving now to Sukie.

ANGLE - BALL IN PLAY
Sukie returns the serve to Daryl. Daryl, who is at net, hits the ball to Alex. Alex, rushing the net, slams it back to Jane. Jane smashes a return to Sukie, hitting her in the head. Sukie staggers and recovers.

SUKIE
All right, Jane, that's enough.

JANE
15-40.

ANGLE - JANE
Jane bounces the ball in front of her, winding up in preparation for a "killer" serve to Alex. The wind kicks up, blowing up Jane's tennis skirt as well as the net. Jane waits for the wind to die. Prepares for another serve and once again the wind blows up her skirt and the net. Jane stares daggers at Alex. The moment the wind dies, without any preparation or ball bouncing, Jane whips into a vicious serve.

ANGLE - ALEX
Alex caught off guard, merely tries to protect herself from the serve as the ball meets her racket and returns the ball to Daryl.
playing net, without even looking at the ball coming his way, extends his racket and pops the ball back to Sukie.

Sukie, in her anger, hits it off the wood as the ball lobs high into the sky.

Waiting and waiting for the ball to return. Jane moves in preparing a devastating smash. But the ball seems to freeze in midair high above her.

JANE
It's not coming down.

Mildly astonished.

Looking up.

Where is it?

The ball drops on her head.

There it is.

ALEX
Our game. My serve.

Be my guest.

Jane hits the ball to Alex. Alex catches it and then squeals. She looks into her hand and finds instead of a ball, green slime. She drops it... the ball falls and bounces away.
CONTINUED:

ALEX
What was that?!

SUKIE
What?

JANE
Just serve the ball, will you?

ANGLE - ALEX
As she drops back to serve, the meanest, hardest serve she can serve to Jane.

ANGLE - JANE
hits the ball as hard as she can to Alex.

ANGLE - BALL
charges into a bullet as it speeds toward Alex.

ANGLE - ALEX
The "bullet ball" shoots right through Alex's racket, breaking the strings. We see Alex's racket as she looks at the ball bounce away. Alex is furious. She throws her racket into the grass at the side of the court.

ALEX
Damn you, Jane!

JANE
Oh, damn yourself! It's not my fault.

SUKIE
Damn both of you! Now are we going to play or not?

DARYL
Here, I have another racket.

He goes to the side of the court to fetch a new racket and sees...

DARYL'S POV - BROKEN RACKET
in the grass at the side of the court. The racket trembles and seems to change shape as the argument progresses.
Daryl is amazed and delighted by what he sees.

DARYL
Hell hath no fury like you three.

He gives Alex the new racket and kisses her on the cheek. Jane reacts.

JANE
That's it, I quit.

ALEX
You stupid... What do you think you're doing?

JANE
I'm going home.

SUKEIE
Come on, Alex.

ALEX
No. That's enough. I'm leaving.

SUKEIE
All right then, so am I.

ALEX
Where's my racket?

She gives Daryl the borrowed racket and reaches toward the grass for the racket she threw away earlier. She screams.

darts out of the grass toward Alex and the other two women.

move together protectively -- for the moment forgetting their anger with each other. Sudden THUNDER and lightning. The SNAKE HISSES and makes a move toward them. They scream, jump and start to laugh. Scary as it is, they can't help laughing. The snake circles them, driving them closer together until it is practically touching their toes.
Who raises his arms to the THUNDERING HEAVENS and yells gleefully...

DARYL
Maleficio!

JANE
Daryl. Do something!

DARYL
Okay. Had enough?

WOMEN
Yes.

DARYL
No more fighting, no more petty jealousy -- are we all friends again?

ALEX
Daryl, come on.

DARYL
One for all, all for one. You show me yours. I'll show you mine. For better and for worse -- what do you say? Do we have a deal?

WOMEN
Yes. All right. Yes.

DARYL
Till death do us part?

WOMEN
Yes!

DARYL
Okay.

Daryl snaps his fingers. A bolt of lightning screams out of the sky and hits the ground near the snake. But the snake is fine -- just more angry. The women are terrified. Daryl is annoyed.

DARYL
(continuing)
Damn it.

He snaps his finger again. A second and third bolt of lightning both miss the snake.

(CONTINUED)
DARYL
(continuing)
Oh, shit.

He walks to the snake, grabs it by the tail, "snaps" it in the air and kills it. Then he picks up his racket and walks toward the house.

DARYL
(continuing)
I am worn out. How about a bath?

ANGLE - THREE WOMEN

look at each other. They are exhilerated, confused, and a little frightened. They look at the dead snake. Then, one by one, they follow Daryl into the house.

INT. HOUSE - RUBBER DUCK - NIGHT

Floating majestically through the bubbles of a bubble bath. MUSIC is PLAYING. Steam is rising off the water. PULL BACK to include the tub. Big enough to accommodate Daryl, Jane, Alex and Sukie -- all of whom are luxuriating in the bath.

JANE
Oh, this is heaven.

DARYL
Too hot?

ALEX
Never.

Fidel walks around the edge of the tub serving drinks.

DARYL
Fidel is going to cook up some paella or tamales or something.

SUKE
(giddy)
'Tamale and tamale and tamale...'

They laugh.

SUKE
(continuing; to Daryl)
Are you going to seduce me, too?

(CONTINUED)
JANE
Sukie, how rude.

SUKIE
Well, I want to know. Are you?

DARYL
Yes.

SUKIE
How?

DARYL
I don't know yet.

SUKIE
I should warn you, I get pregnant. I get pregnant all the time. At the drop of a hat. I could borrow your toothbrush and get pregnant.

DARYL
I'll keep it in mind.

SUKIE
Just so you know.

DARYL
I'd love to be a woman.

JANE
You would? Why?

DARYL
Just think what you can do, I mean, with your bodies. You can make babies and then make milk to feed the babies. If I could do that...

ALEX
Then you wouldn't need us at all.

DARYL
That's true. I never thought of that. More music.

SUKIE
Yes.

Daryl turns UP the VOLUME of the MUSIC.

DARYL
More bubbles?
JANE
More everything.

Daryl grabs an egg beater and starts churning the water with it. The women laugh. Daryl moves closer to the women, driving the egg beater under the water. The women laugh harder and push his head under the water -- various shenanigans which become sexual. Just as Daryl is about to make a real move, the PHONE RINGS. Daryl answers.

DARYL
(hands the phone to Sukie)
It's for you.

SUKIE
(into phone)
Hello. Yeah.

ALEX
God! What time is it?!

DARYL
I don't know. Why?

JANE
Yeah, what's up?

SUKIE
(into phone)
Okay, honey. Okay. Yeah.

Alex starts getting out of the tub.

ALEX
The kids! The kids!

SUKIE
(into phone)
No. I'm leaving right now.

JANE
Oh, Jesus.

They all scurry out of the tub and start dressing.

SUKIE
(into phone)
CLOSE ON DARYL

Who is feeling disappointed and deserted.

DARYL
Where's everybody going?

ANGLE - SCENE

ALEX

SUKIE
Yeah.

JANE
I was just beginning to relax, too.

(kisses Daryl on the cheek)

See you tomorrow?

DARYL
Bring the kids here. What's the big deal?

ALEX
Next time.

DARYL
Wait a minute. Wait a minute. What about... what about dinner? Fidel is out there working his little fingers to the bone...

ALEX
(kisses him)
I'll call you.

DARYL
I'm in the book.

SUKIE
(kisses him)
'Night. Sorry.

The women leave.

CLOSE ON DARYL

DARYL
Damn.

DISSOLVE TO:
184 EXT. DARYL'S LIMO (EASTWICK) - DAY
Fidel is driving the car through town.

185 EXT. JANE'S HOUSE - JANE
comes running out of the house and gets into the limo. She is carrying a picnic basket.

186 EXT. ALEX'S HOUSE - ALEX AND CAROL - DAY
Are waiting in front of the house with more picnic paraphernalia. The limo pulls up. They get in.

187 EXT. STREET (IN TOWN) - LIMO - DAY
Pulls up in front of a store just as Sukie and her kids come out carrying more things for the picnic. Jane and Alex get out of the car to help Sukie.

188 ANGLE - VARIOUS TOWNSPEOPLE
Watching the women and looking at Fidel and the limousine.

189 ANGLE - LIMO
As everyone gets inside and it pulls away.

190 EXT. BEACH - DAY
Daryl, Jane, Alex, Sukie, Fidel and all the kids are having a picnic. It's a happy scene, everybody relaxed. The sun is shining. Daryl is photographing everybody with a video camera. PULL BACK to reveal a phenomenon: The sun is only shining on the picnic. Everywhere else, the sky is dark and rain is falling on the beach.

191 ANGLE - DARYL, ALEX, JANE, SUKIE
The three women are lying on a blanket, eyes closed, sunbathing.

ALEX
... Getting old. That scares me,
I mean it's a short life, isn't it?
(MORE)

(CONTINUED)
ALEX (CONT'D)
Getting fat, too. I look in the mirror sometimes and I see everything falling apart. Fast.

JANE
I always see snakes. I do. Hundreds of them. Covering me over. And then I disappear. I'm just not here anymore.

SUKE
It's the pain that scares me. I don't mind that it's a short life. And I don't mind disappearing. But why does there have to be so much pain?

DARYL
Well, we don't deal the deck down here. We just play the cards.

JANE
I think my ass is asleep.

The women laugh.

JANE
(continuing)
Well, it feels very funny. It does.

SUKE
My ears feel funny.

ALEX
Your ears are funny.

More laughter -- playful, giddy, affectionate. Slowly, as their laughter increases, the blanket levitates -- literally floats up a few inches off the ground, carrying the women up with it. The women are unaware of what is happening. Daryl is amazed. He grabs his video camera and photographs the phenomenon.

SUKE
They aren't funny. It's just one is higher than the other. That's why my glasses are always crooked.

Alex throws her arm around Sukie and hugs her.

JANE
My boobs are like that.

More laughter.

(CONTINUED)
ALEX
What? Crooked?

JANE
Yeah. They sort of tilt.

ALEX
That's all in your mind.

SUHIE
Yeah. It's your mind that's tilted.

More laughter, tickling, hugging. Like children. And full of love. And still unaware that they and their blanket are floating a foot off the ground.

ANGE - DARYL
Smiling as he photographs the phenomenon.

ANGE - WOMEN
Relaxing back into their sunbathing.

ALEX
Where's that sun tan lotion?

Without opening her eyes, she reaches for the lotion. If she keeps feeling around, she's going to notice that she is floating in thin air.

ANGE - DARYL
grabs the lotion and puts it into her hand. He continues photographing the women.

ACK TO SCENE
as the blanket returns to the ground.

ANGE - DARYL
Photographing them with the video camera.

ANGE - THROUGH CAMERA - THREE WOMEN
Now we can see little sparks of electricity jumping between their bodies -- evidence of the power that is emerging from them.
SERIES OF VIDEO SHOTS - "HOME MOVIES"

of Daryl, the women and the kids but mainly focusing on
the faces of the women. PULL BACK to reveal...

INT. DARYL'S BEDROOM - NIGHT

A wall of fifty-six video screens on which all these
images are playing at once.

ANGLE - DARYL

Looking at the screens, playing with the controls until
the screens are filled with the faces of the three
women.

ANGLE - DARYL'S BED - THREE WOMEN

Asleep in the bed. Tiny sparks of electricity seem to
be dancing off their bodies. Little lines of current
connecting them as if their bodies were surrounded by a
field of power emanating from them.

ANGLE - DARYL

At the bed now, watching the women. A kind of sadness
seems to come over him; a kind of longing for a beauty
that he will never totally possess. Gently, lovingly he
runs his hand lightly over their bodies. Then he begins
kissing them. As he does this, he seems to absorb the
power from the women into his own body. SUPERIMPOSE:

SHOTS OF EASTWICK - NIGHT

As this same "power" rips through the town. TELEPHONE
WIRES CRACKLE and SNAP, GAS LINES EXPLODE out of the
street, WATER MAINS CRACK forcing the sidewalks to
buckle, etc. INTERCUT WITH the above, Daryl kissing
each of the women.

INT. BEDROOM - DARYL

as he slips into bed with the three women...

CUT TO:

ANGLE - EASTWICK

As all the lights in the town flicker and black out.

DISSOLVE TO:
EXT. EASTWICK - DAY

Sound of a HYMN being sung by a CONGREGATION as we see the damage done by Daryl. LEGEND ON THE SCREEN: "MALEFICIO"

ANGLE - MEN

Working to repair the telephone lines.

ANGLE - STREET

Where the paving was ripped open, now surrounded with barricades.

INT. CHURCH - DAY

The congregation is singing the hymn.

ANGLE - FELICIA

Who stops singing. She stands up, using crutches.

FELICIA

Whores.

Clyde is sitting next to her. He tugs at her sleeve.

CLYDE

Felicia? What is it? Sit down, Felicia. Felicia?

FELICIA

(louder)

Whores!

Gradually everyone stops singing. They all look at Felicia.

FELICIA

(continuing)

There is evil in the world.

Clyde sinks.

FELICIA

(continuing)

And there is evil in this town. Look around you. You see what is happening.

CLYDE

Felicia, please...

(CONTINUED)
CONTINUED:

FELICIA
In our town, in our very homes.

Clyde gets up and starts to lead Felicia out of the church. She still has a cast on her foot.

ANGLE - WOMAN
In the church starts to laugh uncontrollably. Her husband tries to subdue her.

ANGLE - FELICIA
FELICIA
You know who I'm talking about. You know what's going on in that house. Perversions. Vice. Shamelessness. Cavorting with that devil.

CLYDE
She's all right. She's a little upset.

ANGLE - SEVERAL OTHER WOMEN
start to do strange things -- cry, twitch, gasp for breath, mutter, etc.

ANGLE - FELICIA
FELICIA
Drugs will be next. Murder. Incest. Rape. Spanish flies. Dildos. Anal intercourse...

EXT. CHURCH - CLYDE AND FELICIA - DAY
come out of the church.

CLYDE
(sadly)
Come on, Felicia. Let's go home.

FELICIA
You employ one of them, Clyde.

CLYDE
Felicia, it's nobody's business...

(CONTINUED)
CONTINUED:

FELICIA

CLYDE
I'll get the car...

FELICIA
Once there was paradise. And then a serpent came into the garden.

CLYDE
Oh, for Christ's sake, Felicia. Stop this...

FELICIA
I have nothing against a good fuck, Clyde. But there is danger here. And somebody has to do something about it.

CLYDE
Yes, Felicia.

INT. LENOX HOUSE (DARYL'S LAB) - DAY

Where a tape is running on which Lamaze method of childbirth is demonstrated.

ANGLE - DARYL AND FIDEL

On the floor following the instructions of the videotape. Fidel is playing the woman's part -- lying on the floor, knees bent, trying to breathe rhythmically. Daryl is kneeling over him. He has a book on the method in his hand. He is trying to follow both the tape and the book.

DARYL
That's good. That's great. Like that. That's it. Now what do I do? Oh. Here. Right. I count. Okay. Ready? Go. One... two... three... breathe... five... six... Are you breathing? I can't see you breathing. I can't count if you don't breathe. This isn't easy, you know. I mean, shit, all you have to do is breathe. I'm doing all the work here. Come on. Ready? And, boom -- one... two...
Alex is having breakfast with her daughter. She is still dressed like a workman -- overalls, sweatshirt, boots, goggles hanging around her neck.

ALEX
That's the bus, honey.

CAROL
Okay.

Alex stops suddenly. She feels dizzy. She takes a deep breath and touches her stomach. Then she recovers.

CAROL
(continuing)
What's the matter?

ALEX
I don't know. I just felt... Oh, honey, don't shovel your food down like that, you'll make yourself sick.

They continue eating. Then...

CAROL
Mom, what's a dyke?

ALEX
A what? What did you say?

CAROL
A dyke. What's a dyke?

ALEX
Where did you hear that? That word.

CAROL
Margaret Elliot. She heard her mother talking to Felicia Gabriel. She said they were talking about you.

ALEX
All right, let's just calm down a minute.

CAROL
I am calm.

Alex sits down next to Carol.

(CONTINUED)
ALEX
You know that I love you. Don't you, honey?

CAROL
Yes.

ALEX
Ever since your father died, I have tried to do everything I can to... Oh, Jesus. I want so much for you, Carol. I want you to have everything you want and I want you to be happy. I want to give you everything you need. And most of all I want to give you the truth. But I can't give you the truth unless I know it first. And that's what I'm doing now. I am looking for the truth. About myself and about lots of other things, too. No matter what you hear, no matter what your friends say about me -- that's what I'm doing. I am looking for the truth. Okay?

CAROL
Yeah. But what's a dyke?

ALEX
A dyke is a wall they build to prevent floods. In Holland. It's like a dam.

The school BUS HORN BLOWS outside.

ALEX
(continuing)
There's the bus. You better go.

CAROL
Okay.

Carol grabs her coat and books and goes.

CUT TO:

219  EXT. COFFEE SHOP ON SQUARE - DAY

220  INT. COFFEE SHOP - ALEX AND JANE

In a booth.

(CONTINUED)
JANE
Two more this morning. That's twelve. Twelve cancellations. I'm not going to have anybody left to teach.

A waitress brings them coffee.

ALEX
Oh, Jane. It's terrible. I'm sorry.

JANE
What am I going to do? It's my only income. I'm already living on crackers and cat food. I'm so mad I could spit.

ALEX
I think the word is out.

JANE
About us and Daryl, you mean. Don't you?

ALEX
Yeah.

JANE
Jealousy. They're just jealous. I would die in this awful place without Daryl. He's the only ray of light in this black hole. He is water in the desert. He's helping me write some pieces for cello and piano now. He says I should try a concerto.

ALEX
He is amazing, isn't he?

JANE
Yes. He's even got Sukie working on a novel.

ALEX
Jane, you're not in love with him. Are you?

JANE
No. I don't think so.

(CONTINUED)
ALEX
No. Me either. It's funny. I don't even feel close to him. I feel closer to you and Sukie. Closer than I did before. Somehow that makes it okay. Because we're friends and because I love you both. But I don't know what I feel about him.

JANE
I love him in a way, I guess. For everything he's doing for us...

ALEX
But why is he doing all this do you think?

JANE
He's challenging us. He's stretching us.

ALEX
Yes, but what's in it for him?

JANE
Well, us, I guess. I mean...

ALEX
I know. But aside from that...

JANE
I don't know, Alex. I can't think now. I'm too upset. And I don't feel well either. My whole system is going crazy.

ALEX
I think we're all just a little confused. Everything is going to be all right. I know it is.

CUT TO:

INT. LENOX HOUSE - DARYL AND FIDEL - DAY

Working hard now as they continue practicing the Lamaze method. Daryl is playing the woman's role now.
Lying on Clyde's desk with a headline reading... "LENOX HOUSE SCANDALS." Over this, we hear...

SUKIE (V.O.)
But how can you do this?!

CLYDE
We didn't mention any names.
Except for this Van Horne fellow.

SUKIE
But this is slander. This is libel. And it's also untrue.

CLYDE
No, he did fill in the wetlands for that tennis court and he did alter the landmark building. And the town is filing a suit for two million dollars. It's all true.

SUKIE
What about me, Clyde? I need this job. I have a family to support. And I'm improving, too. I started a novel. Really. I'd love you to take a look at it...

CLYDE
People are talking, Sukie. You and your friends. It's not good. And I don't own this newspaper, you know? And, well...

SUKIE
Felicia. It's Felicia. Isn't it?

CLYDE
She's a sick woman, Sukie. She's having a bad time. I don't know what to do. I want her to see a doctor. Not a doctor, but, you know, a 'doctor.' But I'm afraid they might put her away. We went to high school together. She used to sing the 'Star Spangled Banner.'

Clyde takes a bottle of scotch from his desk and pours some into his coffee mug.

(CONTINUED)
CLYDE
(continuing)
She used to wear those fuzzy sweaters and plaid skirts. Boyfriends. She was a real catch.

SUKIE
She's unhappy. Isn't she?

CLYDE

SUKIE
I don't know. I don't know what happens between people.

CLYDE
I'm sorry. What am I doing?

SUKIE
You're firing me.

CLYDE
Yes, I am. She's right. I am weak. I'm a weak man. But I didn't make the world. This wasteland of disease and violence, she calls it. I didn't do that. Did I? And if I did, why didn't she stop me? That's what I want to know.

INT. NEWSPAPER OFFICE - SUKIE - DAY

is at her desk, gathering her things. She is aware of everyone watching her out of the corner of their eyes. But no one speaks to her or looks at her directly. Then she stops what she's doing. She feels funny. A little dizzy. She stretches her neck, rubs her eyes. She feels nauseous.

INT. SUPERMARKET - JANE - DAY

On line at the checkout counter. She looks at...
HER POV - NEWSPAPER HEADLINE

Of The Word (the Eastwick newspaper).

"LENOX HOUSE SCANDALS"

ANGLE - JANE

Shocked as she grabs a copy from the rack and starts to read it.

ANGLE - PEOPLE

Around Jane, watching her, whispering and snickering.

ANGLE - JANE

Aware of being watched. She feels dizzy. She panics. She has to get out of here.

JANE

(to the Cashier)

Could you hurry, please. I don't feel so good.

CASHIER

(with sarcasm)

I'm not surprised.

The CASHIER laughs. Jane is fighting tears and nausea. She turns to head for the exit. As she turns, she does not see...

ANGLE - CASH REGISTER

starts to go crazy, RINGING itself into a frenzy, spitting out receipts, opening its drawer and spewing money at the Cashier.

ANGLE - JANE

Unaware of what's happening with the cash register, she bumps into the PEOPLE in line.

WOMAN

Hey! Watch what you're doing.

JANE

I'm sorry. Please...

(CONTINUED)
CONTINUED:

WOMAN

Slut.

Jane hurries away. Just as she goes...

ANGLE - WOMAN'S CART

All the items in the shopping cart tremble. PACKAGES SNAP open. CANS EXPLODE spitting soups and vegetables over the Woman.

ANGLE - JANE

Heading for the exit. SHELVES COLLAPSE as she passes them -- Rows of FOOD ITEMS CRASH to the floor.

ANGLE - RAYMOND NEFF

Who sees Jane and freezes in his tracks.

ANGLE - JANE

sees Raymond and turns to go the other way.

ANGLE - RAYMOND

RAYMOND

You stay away from me!

Suddenly the bottoms fall out of his grocery bags. Before he can move, a phalanx of empty GROCERY CARTS move swiftly up behind him, CRASH into him and literally run over him.

ANGLE - JANE

Running out of the store, feeling ill and dizzy and only vaguely aware of the chaos in the store.

INT. DARYL'S DINING ROOM (LENOX HOUSE) - NIGHT

Jane, Alex and Sukie are seated around the table. Daryl is serving them coffee. The women are very upset.

SUKIE

Maybe we should just stop seeing each other for a while.

(CONTINUED)
ALEX
You might be right.

DARYL
Oh, let's not overreact here...

JANE
Everything is going crazy.

ALEX
It's a small town, Daryl. You don't understand.

Fidel brings a great bowl of cherries to the table. Daryl passes it around and they all start eating them.

JANE
We're not doing anything wrong? Are we?

ALEX
I lied to Carol today. I did. I've never lied to her before. Maybe it is wrong.

SUKIE
Felicia thinks it's wrong. Clyde says she has visions.

ALEX
Why is it always women who have visions?

SUKIE
He says she sees the devil. Here in Eastwick.

JANE
Why would he bother? I mean, if you were the devil, would you come to Eastwick?

DARYL
Oh, I don't know. Poor Felicia...

He spits out a cherry pit.

JANE
Poor Felicia, poor Felicia. I'm sick of her.

ALEX
Really. I wish she would just go away.

(CONTINUED)
DARYL
Come on. Don't let her get to you. Here. Have a cherry.

FELICIA
You're drunk.

CLYDE
Hmn?

FELICIA
I said you are drunk!

CLYDE
Yes. I suppose I am.

FELICIA
I'm trying to tell you that they are selling pornography at Schyler's News Shop. On the shelves. In the open. Children can see 'ith'...

She lisps the last word and gags silently. She tries to continue speaking but it's as if she has a marble in her mouth -- garbled.

FELICIA
(continuing)
... They were standing there looking at this filth in broad daylight...

CLYDE
I can't understand a word you're saying.

FELICIA
I 'thaid'...

Her hand goes to her mouth, she spits something from her mouth into her hand. It is a cherry pit. Felicia looks at it. She gags again and two more pits come out of her mouth.

FELICIA
(continuing)
... He's here, Clyde.
239 CONTINUED:

CLYDE

Hmn.

FELICIA

He's here.

CLYDE

Right.

240 CLOSE ON FELICIA

who calmly goes back to her needlepoint.

FELICIA

Yes... 'yeth'... He 'th' here...

Another cherry pit appears on her lips.

CUT TO:

241 INT. DARYL'S POOLHOUSE - CHERRY BOWL - NIGHT

Floating in the pool.

242 ANGLE - POOL

Daryl, Jane, Alex and Sukie are all on individual rafts floating around the bowl of cherries. They continue eating cherries and tossing the pits and stems into the bowl.

ALEX

She made a scene today at Schyler's, grabbing magazines from kids and chasing them out of the store.

SUKIE

She's all twisted. I think she's in pain. And Clyde, too. He started drinking.

ALEX

Maybe we could help.

JANE

Maybe we could put them out of her misery.

SUKIE

Don't. That's terrible.

(CONTINUED)
JANE
I don't care. All this hysterical moaning. What's the matter with them? Both of them. Two thousand years of civilization, you'd think two people could get it together by now. Christ, it's a biological necessity. Men and women. There's no way out of it. You'd think by now we'd know how to make it work. But no. Most people don't even know how to fuck anymore, let alone live together.

DARYL
Oh, come on. Don't. I can't stand to see you upset like this. You don't know what it does to me.

ALEX
You don't know what she's doing to us.

SUKIE
But if she is in pain...

JANE
Oh, listen, she'll survive all of us. People like that live forever.

ALEX
What a horrible thought.

SUKIE
Yeah.

ALEX
If there were just some way to shut her up...

They drift into the thought. Daryl looks at them sadly. Then...

DARYL
Have another cherry.

Jane bites into one and tosses the stem into the bowl.

INT. CLYDE'S LIVING ROOM - ANGLE - FELICIA - NIGHT

As she plucks a stem from her teeth. As much as she can, she continues working on her needlepoint, paying little attention to the things coming out of her mouth.

(Continued)
He's trying to get inside me, Clyde. He's trying to use me. And these women. He's using them, too. He wants to get inside us and take our goodness.

Yes, Felicia.

Just like a man. Like all men. We give them our goodness, and they destroy the earth with it.

All right, Felicia. Calm down.

Those poor women. I have to warn them, Clyde.

Felicia calmly picks up the phone and the telephone book. Clyde gets up and goes to the fire. He pokes at the logs with a poker.

What are you doing, Felicia?

I know who he is, Clyde. I know...

Suddenly a stream of cherry pits comes pouring out of her mouth. Finally, Clyde notices.

Felicia, what in hell...?

He will propagate, Clyde. He will increase his number. They will bear him sons. He will take their love and continue to destroy the earth...

What have you been eating?

You idiot. Weak, gutless, foul man! You, too, are one of his number. You, too, are a man.

Another stream of cherry pits splatters from her mouth.
CLYDE
(calmly)
Felicia, I wish you would stop that.

FELICIA
I stand up to evil, Clyde. I am not afraid.

Felicia rises, transported by her zeal, and starts to move toward Clyde. Unfortunately, another stream of cherry pits diminishes the stature of her move.

CLYDE
Okay, Felicia. Come on. Let's call it a day.

Felicia seems to growl and then spews forth a great fountain from her mouth of cherries, cherry pits and stems.

CLYDE
(continuing)
Let's just call it a day.

And then, sort of haphazardly, as if he were just putting her back in her chair, he raises the poker and brings it down on her head. Felicia staggers back and does indeed sit back down in her chair. In fact, she is dead. Clyde looks at her for a moment. Then he sits down, sips his drink and goes back to reading his newspaper.

CUT TO:

INT. DARYL'S POOL - ANGLE - BOWL (SEEN FROM UNDERWATER)
NIGHT

The bowl is floating on the water. MUTED sounds of SPLASHING and LAUGHING are heard from above the surface of the water. And then the rippling water tips the bowl. We can see hands reach for the bowl. They catch it. But the cherry pits drift down TOWARD us, blotches of red cherry juice spreading through the water. The redness FILLS the SCREEN as we...

CUT TO:

EXT. CLYDE'S HOUSE - DAY

Several police cars, an ambulance and several unmarked cars are in the driveway and parked in front. Police and detectives are hanging around the property, drinking coffee and going in and out of the house casually. A small number of people are scattered in the street. Not a crowd, just a few curious and probably shocked neighbors, milling in groups of twos and threes.
farther down the street, away from the others. She stands next to her car, staring at the house.

driving slowly up the street and stopping near Sukie's car. Alex and Jane get out and go to Sukie.

Sukie sees Alex and Jane coming toward her. She starts to cry. Alex puts her arms around Sukie.

**ALEX**
Oh, baby. What are you doing here?

**SUKEIE**
I've never known a man more gentle than Clyde. He just couldn't do this.

**ALEX**
Come on. Don't.

**SUKEIE**
No. Don't you see?

**ALEX**
What?

**SUKEIE**
Us. Last night. All that talk.

**ALEX**
Sukie, those are just words. That's all. They're just words.

**SUKEIE**
No, they're not! They make things happen! We make things happen.

**ALEX**
It doesn't have anything to do with us.

**SUKEIE**
Yes it does!
JANE
Look, we're all upset now. Maybe we should talk to Daryl.

SUKIE
Why? Why do we have to do everything Daryl says? What's happening to us?

ALEX
She's right, Jane. For God's sake...

JANE
All right, Alex, just don't start with me now, please!

SUKIE
Can't we think for ourselves anymore? Some man comes along and nothing else matters?

JANE
I didn't say that. All I said...

SUKIE
Sure. Run to Daryl...

JANE
If you're going to start being jealous...

ALEX
Jealous?!

JANE
... Just because he happens to spend more time with me...

ALEX
God, you really are dumb, Jane.

SUKIE
Alex, don't.

JANE
You bastard.

ALEX
Can't you stop thinking from between your legs for one minute?

SUKIE
Alex, please...

(CONTINUED)
ALEX
Stop whining, Sukie! For Christ's sake!

JANE
Leave her alone!

All three start screaming at the same time...

SUKE
You're the one who introduced me to him.
You're the one who dragged me over there. I didn't want to go. I never wanted to go. I hate you. I hate you both!

ALEX
Try using your heads for once, will you? Any little thing happens and the first thing you do is get hysterical. I'm tired of it. I'm tired of both of you!

JANE
(simultaneous with the above)
You never really did like me, did you, Alex? Always just putting up with me. Always so superior. I don't need that. I don't need either one of you!

The heat of the argument and the force of these last words creates a FAINT RUMBLE under the ground where they are standing. They look down at...

THEIR POV - PAVING
of the street cracks -- a thin hairline crack that spreads swiftly in a line running between three women, separating each one from the other.

ANGLE - HOUSE
where there seems to be some activity stirring.

ANGLE - CLYDE GABRIEL
being led from the house to one of the police cars. He seems calm. He looks around at the people standing on the street. Then he stops walking when he sees...

HIS POV - SUKIE, ALEX AND JANE
in the distance, watching.
who is not sure at first if it's really them. Then he is sure. He smiles at them. Then he raises his arm toward them as if to wave. But it also looks like he's pointing.

as several people turn toward the women to see whom Clyde is gesturing toward. The police hustle Clyde into the car.

who don't know where to look. They look at each other. Sukie gets into her car and drives away. Jane turns away from Alex and walks down the street. Alex looks back at Clyde's house. Then she gets into her car and leaves.

Looking especially bleak against the gray sky. A fierce winter storm is gathering force.

is sitting alone at the head of the table. The table is set for four. Daryl checks his watch. Fidel comes into the room. He places a telephone on the table next to Daryl.

(sadly)
Anybody call?

No answer. Daryl picks up the phone and starts dialing.  

The great stone sits in the yard covered with canvas. The storm rains hail and snow over it. CELLO MUSIC CONTINUES. A TELEPHONE STARTS to RING.

Seen THROUGH the kitchen WINDOW. She is looking at the stone. Ice forms on the window, blocking her view. The PHONE keeps RINGING.
INT. SUKIE'S HOUSE - SUKIE - NIGHT

Is clearing sheets of her manuscript off her desk. She throws them into the fireplace to burn. CELLO MUSIC CONTINUES. PHONE is still RINGING.

INT. JANE'S HOUSE - JANE - NIGHT

Is playing the cello. Tears are streaming from her eyes. Her TELEPHONE is also RINGING.

INT. LENOX HOUSE DINING ROOM - DARYL - NIGHT

Is still sitting at the table. He hangs up the phone. The candles have burned down to nothing. They flicker and are about to go out. Daryl sits there. He looks at the candles. He takes a deep breath and blows an icy breath across the table. The candles go out and everything on the table freezes -- covered suddenly by a glistening crystal layer of ice.

INT. ALEX'S BEDROOM - TELEVISION - NIGHT

The NEWS is ON. A picture of Clyde Gabriel is on the screen.

ANNOUNCER (V.O.)
... Was indicted today for the brutal slaying of his wife, Felicia Gabriel, in the town of Eastwick. The accused remains in custody in Providence while his attorneys say they will change their plea from not guilty to innocent by reason of insanity...

CLOSE ON ALEX

watching the TV, very upset. The TELEPHONE RINGS.

ANNOUNCER (V.O.)
... There was no comment from the accused, although reliable sources at the county jail reported that Mr. Gabriel was in 'good spirits.' And on the weather front, no letup is in sight as temperatures continue to drop...

She switches OFF the TV and picks up the phone.

(CONTINUED)
264 CONTINUED:

ALEX
Hello?

DARYL (on phone)
Hi.

ALEX
Daryl.

265 INT. LENOX HOUSE - DARYL - NIGHT

DARYL
Yeah. Remember me? How you doing?

ALEX (phone)
I'm fine, Daryl. What do you want?

DARYL
Oh, nothing. I just called to see how you were doing. See how you were. See... you know, what was going on.

Cutting back and forth:

ALEX
Well, I'm fine.

DARYL
Well, good. That's great.

Yeah.

DARYL
Well, I just wanted to be sure you were okay, make sure you didn't have any uncontrollable desire to see me. In case you were really missing me and were, you know, too embarrassed to call. I thought it might make it easier if I called first, then that way you could still feel superior and get to see me at the same time. What do you say?

(CONTINUED)
ALEX
(smiles)
I don't feel superior. I feel terrible.

DARYL
Well, I feel terrible, too. So if we both feel terrible, can't we do something about it? I mean, what's going on here? Nobody calls me, nobody comes to see me...

ALEX
I think we need some time. We just need some time. Okay?

DARYL
No. It's not okay. I don't understand, Alex.

ALEX
Somebody died, Daryl. Felicia died.

DARYL
Yeah. Well, people die every day. What's that got to do with us?

ALEX
(close to tears)
Look. I can't talk now. I have to go. Good-bye. Daryl. Don't call here. Please. I have to go...

DARYL
Alex, don't hang up. Don't do this. Alex? Don't do this...

She hangs up.

INT. LENOX HOUSE - DARYL - NIGHT
Is left holding the phone.

EXT. JANE'S FRONT DOOR - DAY
The door opens to reveal Jane's surprised face.

JANE
Daryl!
Standing in the cold, bundled up against the storm.

DARYL
Happy birthday.

He hands her a long cylinder-shaped wrapped package.

JANE
It's not my birthday.

DARYL
It's not. Are you sure?

JANE
(smiles)
Yes. I'm sure.

DARYL
Oh. Well, what the hell. Happy whatever day it is.

Jane takes the package. She opens it. It's a funny-looking stuffed green snake.

JANE
Thank you. Thanks.

DARYL
I'm freezing my nuts off out here.

JANE
I can't ask you in, Daryl. I'm sorry. I can't.

DARYL
Just for a minute. Just to get warm. Have a cup of tea, make a little music... Come on. I know you girls are upset. Can't we just talk about it? Hmn?

Jane is torn. Impulsively, she kisses him and then, on the verge of tears...

JANE
I can't. I'm sorry. Daryl. You have to go away. You have to go away now.

She goes quickly inside and slams the door.
CLOSE ON DARYL
Whose expression turns from disappointment to anger.

EXT. SUKIE'S HOUSE - DAY
Sukie is in the doorway as her kids run off to meet the school bus. Sukie waves, then she sees...

HER POV - DARYL'S MERCEDES
Parked across the road. Fidel gets out and approaches the house. He is carrying a basket of fruit.

ANGLE - SUKIE AND FIDEL
As Fidel hands her a basket of fruit.

SUKIE
What's this, Fidel?

Fidel pushes the basket into her hands.

SUKIE
(continuing)
I can't accept this...

Fidel gives her a card. She reads it. She smiles.

SUKIE
(continuing)
... How is he!

Fidel answers with a look that says, "Not too good."

SUKIE
(continuing)
Tell him, I miss him, too. But the answer is no. No.

Fidel goes. Sukie takes the basket of fruit and goes inside.

INT. LENOX HOUSE - VIDEO SCREENS - NIGHT
A replay of various happy scenes of Daryl and the women.

ANGLE - DARYL
Watching his "home movies" from the Jacuzzi. He pours himself a big drink. He is very drunk. Tears are in his eyes.
As the videos end. Fidel turns OFF the SCREENS with a remote unit.

DARYL
No. Play it again, Fidel. Play it again.

As a replay of the previous beach scene comes ON and we see Alex saying...

ALEX
(on video)
Getting old. Getting fat. That scares me. I mean, it's a short life, isn't it. I look in the mirror sometimes and I see everything falling apart. Fast...

As an idea comes into his head. He smiles slightly through his tears.

Is soaping herself in the bath. She seems very comfortable. Then she drops the soap. Her hand feels stiff. She clenches and unclenches her fist. It feels okay now. She pulls the plug in the tub and turns ON the SHOWER. She stands under the shower and rinses herself off. Slowly, through the following, her body starts to age and grow fat. We do not see this all at once, but as follows...

reaching for a bottle of shampoo. Her fingers are thicker, fatter, older.

being rinsed under the shower. The hair is streaked with gray.

running over her feet. Her feet look older, slightly arthritic. Her legs are beginning to bloat.
We hear the SHOWER being TURNED OFF. Then Alex's arm reaches for a towel. The arm looks thick, heavy.

Where Alex's head, covered by a towel, comes INTO VIEW. And then, Alex removes the towel. The sight is horrifying -- we are looking at an old, sick woman. The hair is white and sparse, the skin is blotched, hanging heavily off her cheeks and neck, the breasts are huge and sagging. Alex sees herself in the mirror. But before she can react, the transformation continues at a faster rate. She touches her hair and pieces of it fall off and shed in her hands. The bones in her hands knot and protrude under the skin. The skin changes color. And then real disintegration begins -- as if she were a corpse and her body were rotting. Finally she screams. But the sound is inhuman. It is the sound of a corpse screaming.

Carol comes out of her bedroom. She is half asleep. The SCREAMING STOPS. Silence. Carol walks slowly toward the bathroom door. She knocks on the door.

CAROL

Mom? Mom, are you in there?

is on the floor, huddled in a corner of the room, trying to cover herself with the shower curtain which has been ripped off its hooks. But there is no need to cover herself. She is back to normal -- except for a strange glow which is emanating from her stomach and shining through the shower curtain.

ALEX

(to Carol)

Yeah. It's okay, honey. I'm okay.

But she continues to stare at the frightening glow.

Sitting in the waiting room. A NURSE calls her name.

(CONTINUED)
CONTINUED:

NURSE
Mrs. Spofford?

Alex goes to the Nurse.

NURSE
(continuing)
Positive.

ALEX
How long?

NURSE
Seven, eight weeks.

CLOSE ON ALEX

NURSE (O.S.)
Do you have a doctor? We can recommend somebody.

ALEX
What? Uh, no. Thanks. Yeah. I have a doctor.

INT. LENOX HOUSE - DARYL - NIGHT

is playing the piano. Then he shifts from whatever he is playing into Brahms' lullaby. He sings along.

DARYL
(singing)
Lullabye and good night --
la da da da da di-di-di...

INT. JANE'S BEDROOM - JANE

is asleep in bed. Very quiet. Very peaceful. And then a faint sound like a RUSTLE. A soft movement in the room. Jane stirs in her sleep; but she doesn't awaken. CAMERA PANS SLOWLY DOWN TO the bottom of the bed. The RUSTLING sound continues. And then a snake appears winding its way up the bedpost. It slithers onto the bed. Jane's feet move under the covers. The SNAKE HISSES in reaction to the movement.

ANGLE - JANE

still sleeping.
where a second and third snake slither up the bedpost and make their way onto the bed.

who is beginning to wake up. She kicks with her feet, pushing the covers off her body.

as a snake slides across them.

DISSOLVE TO:

CLOSE ON ALEX'S SLEEPING FACE.

Alex wakes with a start. She sits up. She is shaking.

Jane?

Wakes up. She senses that something is wrong. She listens. The room is filled with the sound of RUSTLING MOVEMENT. She reaches for the bedside lamp. She turns it on to reveal...

on the bedside table HISSING at her with open mouth.

who screams and pushes the table away from her. The table falls over, the lamp topples to the floor to reveal...
The light from the lamp spills across the floor which is covered with snakes. Jane looks around the room in horror.

which is filled with snakes.

who sees the snakes on the foot of the bed. She presses herself against the headboard of the bed, pulling her knees up against her chest. But there is no escape. From over the headboard, two more snakes slide down just past her ears and onto her shoulders. Jane freezes in horror. The bed slowly fills up with snakes.

Alex's car pulls up in front of the house. Alex gets out of the car and looks at the house. Then she hears a SCREAM. She runs toward the house.

The bed is now a mound of writhing snakes. Jane is totally covered by them.

Breaks a window on the front door, unlocks the door and goes into...

Moves quickly THROUGH the house to...

Comes into the room and stops.

There are no snakes now. The bedside lamp lies on the floor next to the overturned night table. And finally, Jane is sitting on the edge of the bed trembling in shock and fear.

(Continued)
CONTINUED:
The same glow is emanating from her stomach as with Alex.

JANE
What is happening to me? What is happening?

ANGLE - ALEX
As she goes to Jane and wraps her arms around her.

INT. SUKIE'S KITCHEN - SUKIE - DAY
is clearing the table. She looks pale and weak and very hot and feverish. She carries some dishes to the sink and starts washing them. Over this we hear on the radio...

RADIO (V.O.)
... Record low temperatures are expected again in eastern Rhode Island. Subfreezing conditions have brought the death toll among elderly citizens to sixty-three in the last fifteen days...

Sukie wipes sweat from her face and neck.

CUT TO:

INT. DARYL'S HOUSE - DARYL - DAY
is lying under three sunlamps wearing a bathing suit and sunglasses. His body is oiled and glistening. A large bowl of various tropical fruit is within reach as well as an iced bottle of champagne. On his RADIO, we hear the continuation of the report...

RADIO (V.O.)
... And no letup is in sight. The stationary cold front is expected to continue, with highs in the low teens and lows nearing twenty below.

Daryl switches the radio to a MUSIC station. Then he takes a pomegranate from the bowl of fruit. He picks up a knife. He pokes at the pomegranate, making small incisions in the skin.

CUT TO:
INT. SUKIE'S KITCHEN - SUKIE - DAY

is at the sink, still washing dishes. Suddenly, she feels a cramp in her stomach -- a short sharp pain. Then another. She almost doubles over as the pains keep coming. Then they pass. She goes to the kitchen table and sits down.

CUT TO:

INT. DARYL'S HOUSE - DARYL - DAY

is still lying under the sunlamps. With his thumbs, he pulls open the pomegranate, revealing the tiny berries inside. He bites into the berries. The red juice squirts over his mouth and chin.

CUT TO:

INT. SUKIE'S KITCHEN - SUKIE - DAY

is still sitting at the kitchen table, wondering what is wrong with her. She is holding her stomach. Then she takes one hand and wipes more sweat from her forehead. Her hand leaves a trail of red on her forehead. She doesn't see it. But she does notice her hand. It, too, has red on it. Then she looks down at her lap. What she sees shocks her. Slowly, she stands up and we see that the front of her dress is stained with red blood. It is still wet.

SUKIE

Oh, God... Oh, God...

She stands where she is as blood continues to flow from her groin, spreading through her dress, running down her legs and dripping onto the floor.

INT. HOSPITAL CORRIDOR - ALEX AND JANE - DAY

are sitting with Sukie's children in a small lounge area.

ANGLE - DOCTOR

approaching. He stops when he reaches the lounge area.

DOCTOR

Can we talk?
moving out of earshot of the children.

DOCTOR
She's still hemorrhaging. We've slowed it down, but...

ALEX
Is she going to be all right?

DOCTOR
If we can figure out what the hell it is, I think we have a chance. Whatever it is, I'm not sure we can save the baby.

JANE
She's pregnant?

DOCTOR
Oh, yes. Couple of months.

Jane and Alex look at each other.

ALEX
Can we see her?

DOCTOR
She's still in a lot of pain. I can't give her anything too strong until we know what we're dealing with. But, yeah. Go ahead.

INT. HOSPITAL ROOM - SUKIE - DAY
is lying in bed. She is extremely weak and obviously in great pain.

ANGLE - ALEX AND JANE
coming into the room.

ALEX
Sukie? Hi.

ANGLE - SUKIE
Seeing Alex and Jane, moved to tears.

SUKIE
You came. I wanted you to come. I wanted to call you, but I was afraid.
As Alex and Jane move close to the bed.

   JANE
   Of course we came.

   SUKIE
   Are we still friends? You're not mad at me, are you?

   ALEX
   Come on, don't be dumb.

   SUKIE
   I want us all to be together again. I want everything to be the way it was.

   ALEX
   You're going to be fine. We just talked to the doctor.

   SUKIE
   Poor guy. He doesn't know what's going on. Does he?

   JANE
   Sure, he does.

   SUKIE
   It's him. It's Daryl. Isn't it?

Jane looks at Alex. Then...

   SUKIE
   (continuing)
   Boy, I remember breaking up with guys when I was dating. But this is amazing.

   ALEX
   Yeah, he's a little out of control.

   SUKIE
   Felicia was right, wasn't she?

   ALEX
   Yeah. I think so.

   SUKIE
   And we wished for him. Didn't we? We brought him here. We did it.

She is gripped by a sudden pain. She gasps.

(CONTINUED)
CONTINUED:

JANE
Okay, baby. Take it easy.

But the pain continues. And then, slowly, a kind of soft light begins to emanate from Sukie's stomach. The sheet begins to glow. On top of being in pain, Sukie is now terrified. Alex and Jane hold onto her. The intensity of the light increases until the sheet is almost transparent.

SUKIE
Make him stop, Alex. Please.
Make him stop.

EXT. LENOX HOUSE - NIGHT

As Alex's CAR races up the drive and SCREECHES to a halt. Alex gets out and marches up to the front door. She doesn't knock. She pushes open the door and walks boldly, deliberately into...

INT. LENOX HOUSE - ALEX - NIGHT

coming through the door.

ALEX
Daryl!

ANGLE - FIDEL

approaching Alex.

ANGLE - TWO OF THEM

ALEX
Where is he?

INT. LIVING ROOM - DARYL - NIGHT

is ironing clothes. He has an ironing board set up in front of the fire. Next to his feet is a basket full of clothes. In front of him, is a small portable TELEVISION, on which an episode of "Dallas" is PLAYING.

ANGLE - ALEX

barging into the room. She stops, surprised by the sight of Daryl and the ironing board.
Alex, honey. What a nice surprise. How are you?

He continues ironing and watching the TV.

What are you doing, Daryl?

Oh, just catching up with a little housework. I was sending the shirts out, but, Jesus, they were coming back in pieces. Small town. Not enough Orientals. And Fidel is all thumbs with this kind of thing, so -- that leaves little ol' me...

I'm not talking about your laundry, Daryl. I'm talking about Sukie. And Jane. And me.

Golly, you girls are just having the worst time, aren't you?

Sukie is very sick, Daryl.

Yeah. Well, I'm sorry to hear that.

Are you?

Of course, I am.

Then do something about it.

Me? What can I do about it? I mean, it doesn't really have anything to do with me anymore. Does it?

Yes, it does. You know it does.

(CONTINUED)
DARYL
No, I don't. All I know is that one day we were friends and the next day, I was shut out. That's all I know. One day I was the answer to your prayers and five minutes later, nobody would give me the time of day.

ALEX
Daryl, you have to stop this.

DARYL
Stop? Stop what?

ALEX
Sukie could die. Don't you understand that?

DARYL
I can't help that.

ALEX
Yes, you can. Don't lie to me!

DARYL
You deserted me! We had a deal and you walked out on it...

ALEX
That's no reason...

DARYL
Yes, it is! You pissed me off. What was I supposed to do? Take it like a man?! Christ, I gave you everything I got. I gave you more than anybody's ever given you. And what do I get? A little 'thank you'? A little gratitude? I'll tell you what I get. I get screwed.

ALEX
What do you want from us, Daryl? Just tell me what you want.

Daryl explodes, throwing the ironing board across the room.

DARYL
I want somebody to do these shirts! That's what I want!

(MORE)
DARYL (CONT'D)
I want a little attention. I want a little respect. I want somebody to take care of me for a change. How about that? Huh?! 'What do I want?' What does any man want? A little affection. A little trust. God damn it, everything I did, I did for you.

He calms down. Then sort of sadly...

DARYL (continuing)
Well, my mistake. Go on. Go on back to your miserable little lives. Go on. If that's what you want, that's what you get. Fuck me, if I care. You're not the only three women in the world.

Alex goes to him. She takes his hand. Then gently...

ALEX
You're hurting people, Daryl. It's not right. All the things you did for us, all those things you gave us, they are good. But you can't use them to hurt people. Don't you see that? Don't you understand that?

DARYL

ALEX (with sympathy)
No. You don't know what love is. Do you?

DARYL
I could learn. Couldn't I? You could teach me. How hard could it be?

ALEX
Daryl...

(CONTINUED)
DARYL
And I could still teach you a few things. We're a good team, the four of us. We could do anything. You have no idea. That's the thing about women. They have so much power, but they just don't know how to use it. I could show you things...

ALEX
Yeah, I bet you could.

DARYL
How about a kiss? Come on. What do you say?

Alex doesn't move.

ALEX
What are we going to do with you?

DARYL
There's nothing you can do. You're stuck with me. Oh, Alex, let's not fight. There's no way you can win. There just isn't. And there's nothing to go back to even if you could win. Come on. Can't we put all this behind us and be friends again? Hmn?

He kisses her.

DARYL
(continuing)
There, isn't that nice? Be honest, now. Haven't you missed me? Just a little bit?

ALEX
Yeah. I have.

DARYL
Come on. Let's kiss and make it all better. Hmn? What do you say?

Alex looks at him a long time. Then she takes him into her arms.

INT. HOSPITAL ROOM - SUKIE AND JANE - NIGHT

Sukie is in the hospital bed. Jane is almost asleep in a chair.

(CONTINUED)
CONTINUED:

Sukie sits up suddenly in the bed. She feels her stomach.

SUKIE

Jane? Jane?

JANE

Yeah, honey. What?

SUKIE

It's stopped. The pain. It stopped.

DISOLVE TO:

EXT. EASTWICK - VARIOUS ANGLES - DAY

showing the end of winter -- snow melting, the sun shining warmly, ice cracking on a lake, etc. LEGEND ON THE SCREEN: "REDEMPTION"

EXT. STREET - DARYL'S BLACK MERCEDES LIMO - NIGHT

driving through town. Over the above, we hear...

RADIO (V.O.)

... Marking the end of one of the longest cold spells on record. Temperatures are pushing up well into the forties as each day brings us closer to a long awaited and long overdue spring...

INT. LIMO - FIDEL - NIGHT

switches OFF the car RADIO. Then he adjusts the rearview mirror.

ANGLE - MIRROR

in which we can see the three faces of Sukie, Alex, and Jane. And then the faces of the children. The women are calm, almost serene. They are not speaking. Over this we hear Daryl playing the PIANO and singing a slow, sensuous version of...

DARYL (V.O.)

(singing)

'I can't give you anything but love, baby.
That's the only thing I've plenty of, baby..."
as the limo pulls up to the front door. Fidel gets out, comes around and opens the door for the passengers. The singing continues...

DARYL (V.O.)
'... Dream a while
Scheme a while
You're sure to find
Happiness
and I guess
All those things you've
always pined for...'

Getting out of the car. They look beautiful. They are wearing black evening dresses, jewelry, and furs. Their hair is perfect, their makeup is just right.

Each in her own way is breathtaking. They hover for a few seconds near the car. Alex brushes a loose strand of Sukie's hair back into place. They look at each other. They smile. Then they move toward the house.

DISSOLVE TO:

The fire is blazing in the fireplace. Candles have been lighted. MUSIC CONTINUES. Elegance is in the air.

dressed in black tie, at the piano, playing and singing.

Listening. A family portrait. One by one, the women move into...

draped around the piano, sipping champagne, listening with love in their eyes. Slowly, one by one, they move closer to him, caressing him, kissing him lightly, and joining him in the song...

ALL OF THEM
(singing)
'Gee, I'd like to see you looking swell, baby

(MORE)

(CONTINUED)
ALL OF THEM (CONT'D)

(singing)
Diamond bracelets Woolworth
doesn't sell, baby
'Till that happy day, you know
darn well, baby
I can't give you anything but love.'

Daryl stops playing. He raises his glass and offers a toast.

DARYL
To the future. Our future.

They all lift their glasses.

ANGLE - GLASSES (SLOW MOTION)

As they move toward each other.

Electricity dances between them as they move closer and closer. A RUMBLING, THUNDER-LIKE sound vibrates the air. Finally, the GLASSES CLINK together and SHATTER, shards of glass flying in SLOW MOTION through the air...

DISSOLVE TO:

341 EXT. LENOX HOUSE - MORNING

Fidel is waiting with the Mercedes.

342 ANGLE - DARYL

Coming out of the house, feeling mellow and completely satiated and looking like the cat that swallowed three canaries. Fidel opens the car door for him.

DARYL
We're going to town, Fidel. The girls have a craving for bagels and ice cream.

Before he gets into the car, he looks up at...

343 HIS POV - UPSTAIRS WINDOW

At which the three women are waving to him and smiling.
344 ANGLE - DARYL

DARYL

I'll be right back.

He blows them three kisses and hops into the car. Fidel
closes the door, gets into the driver's seat and the car
pulls away.

345 ANGLE - WINDOW

The three women stop waving. Their smiles fade. They
watch as the car pulls away. They look at each other.
And then they disappear from the window.

346 INT. KITCHEN - ALEX - DAY

is banging through the cupboards until she finds a
medium-size saucepan. Then she takes some butter from
the refrigerator and covers the inside of the sauce pan
with it. She is moving fast, frantically. She drops
the pan. She tries to calm herself.

347 INT. BEDROOM - SUKIE - DAY

is looking through the clothes in Daryl's closet. She
too, is full of nervous energy. She sees a laundry bag.
She rummages through the dirty clothes until she finds a
dirty sock and a dirty pair of jockey shorts. Then she
grabs the pillow from Daryl's bed.

348 INT. BATHROOM - JANE - DAY

picks up Daryl's razor, removes the blade and then, with
a tissue, she collects from the blade all the tiny hairs
left from the last time he shaved. Her hands are
shaking.

349 ANGLE - WASTE CAN

As Jane dumps it on the floor. She picks through the
debris and selects a used piece of dental floss and a
couple of sheets of toilet paper that have little blood
stains on them from shaving nicks.

350 INT. KITCHEN - ALEX - DAY

puts the buttered saucepan on the stove and lights the
fire under it. Then she takes some candles of various
kinds and sizes -- including a box of blue and pink
birthday candles -- and chops them into pieces with a
large butcher knife. Then she dumps the pieces into the
saucepan.
Putting everything they collected into a frying pan, including some feathers from the pillow.

JANE
Do you know what you're doing?

SUKIE
No.

They squirt charcoal-barbecue lighter over everything; then they set fire to it. It scares the hell out of them.

Stirring the ashes from the burnt contents of the frying pan into the melted wax in the saucepan. Alex stirs it with a metal whisk.

ALEX
It smells.

SUKIE
This is really disgusting.

JANE
This is really stupid.

Pouring the mixture of melted wax and ashes into a pate mold.

holds the mold under the faucet and runs cold water over the back of it. Then she taps the sides of the mold until the now-cooler wax plops out into Alex's waiting hands. Alex quickly shapes the wax into an oblong. She is ready to go to work.

ALEX
Okay. Get me a knife.

The black Mercedes is parked in front of a deli. People are going in and out carrying various packages and copies of the Sunday New York Times.
INT. DELI - DARYL - DAY

is waiting in a crowd for his turn.

MAN BEHIND THE COUNTER
Ninety-seven. Ninety-seven is next.

DARYL
Here. That's me.

MAN (BEHIND THE COUNTER)
What'll it be?

DARYL
A dozen bagels, half pound of gravlax and what kind of ice cream do you have?

MAN
No ice cream. Freezer is broken.

EXT. DELI - DARYL

comes out and gives his packages to Fidel.

DARYL
No ice cream. I'm going to see if I can find some. You wait here.

Daryl walks off down the street, munching on one of the bagels.

INT. LENOX HOUSE - KITCHEN - VARIOUS ANGLES - ALEX - DAY

Carving the wax into a doll as Jane and Sukie watch and assist. Using a small paring knife, she carves out a waist and a neck. And then a head and legs and arms. The crumbs fall onto a paper towel under the doll. During the above...

SUKIE
He's kind of cute. Isn't he?

JANE
Oh, come on. Who are you kidding? It doesn't even look like him.

ALEX
I don't think it really has to look like him. I mean, we know who it is.

(CONTINUED)
SUKE
We should have saved a little hair.
For his head. He looks funny with
no hair.

ALEX
Yeah, I know.

JANE
Poor baby.

When she is finished carving, Alex gathers the crumbs
onto the edge of the knife. Sukie holds a match to
them. As they melt, Alex lets them drip onto the groin
of the doll, forming a penis. A LOUD CLANG of CHURCH
BELLS is heard.

EXT. STREET (EASTWICK) - DARYL - DAY
is making his way cheerfully through town. In the back-
ground, we can see people entering the church for Sunday
services. CHURCH BELLS continue to RING fiercely.

INT. LENOX HOUSE - KITCHEN - THREE WOMEN - DAY
Alex reads from a very old book.

ALEX
Auraii, Hanlii, Thameii, Tilinos,
Athamus, Zianor, Auounail.

She passes the book to Sukie. Daryl's DOG starts to
GROWL.

SUKE
Tzabaoth, Messiach,, Emanuel,
Elohim, Eibor, Yod, He, Vou, He.

ALEX
'He Vou He'?

SUKE
That's what it says. Here.
Your turn.

Sukie passes the book to Jane.

JANE
Oh, Alex, I don't know. Could
you leave me out of this? I
think I'm getting a migrane.

(CONTINUED)
ALEX
No. It has to be all three of us. It was the three of us that brought him here.

JANE
But it's not fair. Couldn't we just talk to him?

SUKIE
Jane...

JANE
Okay. Okay.
(she reads)
Astachoth, Adonai, Agla, On, El, Tetragrammaton... and I hope it doesn't work.

The DOG starts to BARK FURIOUSLY. The women jump.

ALEX
What's the matter with him?

SUKIE
(to the dog)
Come on, baby. Come on. Outside.

She puts the dog out.

ANGLE - THREE WOMEN
Each takes a pin and aims it at the doll — one at the legs, one at an arm, one at the head.

SUKIE
All at once? Or one at a time?

ALEX
(looking at the book)
It doesn't say.

JANE
Oh, for God's sake. Here.

She jabs the doll's right leg.

SUKIE
Penetration.

Sukie giggles and jabs the arm.

(CONTINUED)
ALEX

Now hold it.

Alex jabs the head of the doll with the pin.

CUT TO:

INT. ICE CREAM SHOP - DARYL - DAY

is making his choice.

DARYL

... Yeah and some pistachio. Is that pistachio?

COUNTERMAN

Yup.

DARYL

Great. And some chocolate chocolate chip and... Ahhh!

He yelps in pain and grabs his leg.

DARYL

(continuing)

What the hell...?!

COUNTERMAN

Are you okay?

DARYL

No! My leg is... Ahhh!

Another pain -- this time in his arm.

DARYL

(continuing)

Jesus Christ. What is that?!

And finally, an excruciating pain in his head. Daryl yelps and falls to the floor, writhing in agony. The Man comes from behind the counter.

COUNTERMAN

Hey, what's the matter?

Daryl can't answer. And then the pain subsides. Daryl is gasping for breath.

COUNTERMAN

(continuing)

Are you having a heart attack?

(CONTINUED)
DARYL
I'm okay, I'm okay.

He struggles to his feet. He is very shaky. He starts to leave.

COUNTERMAN
You want your ice cream? Here's your ice cream.

He gives Daryl the ice cream. Daryl pushes some money at him.

DARYL
Yeah. Thanks.

As he leaves...

CUT TO:

INT. LENOX HOUSE - THREE WOMEN

Still holding the pins which are stuck in the doll.

SUKIE
Suppose somebody finds us like this. What do we say?

They laugh and let go of the pins.

JANE
So? What now?

ALEX
I don't know. Why do you keep asking me? I don't know, I'm just guessing.

They sit and look at the doll.

JANE
It's sad. You know?

SUKIE
Yeah. It is.

JANE
I mean, why don't these things ever work out?

ALEX
I don't know that either.

(CONTINUED)
She takes a grape from a bowl of fruit and eats it. Sukie drops some of the goose feathers from Daryl's pillow onto the doll.

**SUKIE**

Look. We can use these feathers for his hair.

**CLOSEUP ON FEATHERS DRAFTING ONTO DOLL.**

**EXT. STREET - DARYL - DAY**

is limping slightly and holding his head as he makes his way down the street. Then he gags. Something is in his mouth. He chokes and spits and, as he does, the feathers start to come out of his mouth. He looks at the feathers and realizes what is happening.

**DARYL**

Oh, girls. Girls. What are you doing?

**INT. LENOX HOUSE - THREE WOMEN - DAY**

Giggling as Sukie drops more feathers onto the doll.

**ANGLE - CAROL AND OTHER KIDS**

Coming into the kitchen, screaming and laughing and asking for breakfast.

**ALEX**


Alex leans over and blows the feathers off the doll.

**EXT. STREET - DARYL - DAY**

is still spitting feathers when a fierce wind suddenly blows up around him. Daryl is knocked to the ground. He struggles to stand up. But the wind is of hurricane force and it literally blows him down the street.

(_CONTINUED)
People scatter and run for cover as trees fall and cars are overturned, but the wind is focused on Daryl as he stumbles, trips, falls and rolls — trying desperately to get to some shelter. Blinded by the whirling dust, he gropes his way toward a building. He feels his way along the side of the building until he finds a door. He opens it and the wind blows him into...

INT. CHURCH — DAY

Daryl is as surprised as we are to see where he is. A service was in progress until the great wind blew through the doors. The congregation and the minister back toward the walls. Daryl turns to face the wind. Summoning up all his strength, he fights his way to the doors and, gathering superhuman power, he pushes them closed. The WIND POUNDS at the building, but for the moment, Daryl has escaped it. He catches his breath. He is bruised badly, his clothing is torn and shredded and he is still hurting from the pain of the pins. Finally, he takes in the terrified congregation. He smiles.

DARYL

Sorry... uh... having a little trouble... having a little trouble at home. A little domestic situation. No need to be alarmed. A little female trouble, that's all. Hi. How are you?

He laughs as he moves unsteadily up the aisle. The congregation continues to move away from him. The minister steers people toward the back of the church.

DARYL

(continuing)

Women. Ha. Can't live with them, can't live without them.

He doubles over suddenly, gags, opens his mouth and a stream of grapes comes out of it. The congregation is amazed. Daryl recovers...

DARYL

(continuing)

Pay no attention. Pay no attention. Cheap trick. Anybody can do it. I taught it to them. Ungrateful little bitches, aren't they? Let me ask you something. You're all churchgoing folk.

(MORE)
DARYL (CONT'D)
Let me ask you -- do you think God knew what he was doing when he created women? Huh? No shit, I want to know. Do you think he knew or do you think it was another of his little mistakes? Like earthquakes, and floods. Volcanos. Tidal waves. Just another little fuck-up in the divine plan. Like cancer. Do you think women are like that?

He gags and spits out more feathers and grapes. The WIND ROARS outside the church. Daryl is having a harder time recovering from these fits and attacks.

DARYL (continuing)
What's the matter? You don't think God makes mistakes? Sure he does. We all make mistakes. 'Course, we make mistakes and they call it evil. God makes mistakes and they call it nature. So what do you think? Women. A mistake? Or did he do it to us on purpose? I'd like to know. Because if it's a mistake, maybe we could do something about it. Find a cure. A vaccine. Build up the immune system. Eat broccoli. Get a little exercise. Maybe that's all it would take. Twenty pushups a day and you'll never be afflicted with women again.

An excruciating pain pierces his brain. He grabs his head, falls to his knees. While he's down, the congregation moves toward the doors and opens them. The wind rushes in. The people fight their way out of the church. Daryl starts banging his head against the floor.

INT. KITCHEN - DOLL - DAY

is being banged on the table by one of the kids (Bobby).

ANGLE - SCENE

As everyone starts preparing breakfast. Sukie takes the doll away from Bobby.

(CONTINUED)
CONTINUED:

SUKIE
Bobby, don't play with that. Come on.

ALEX
You're not taking this seriously.

JANE
I'm hungry. I don't concentrate when I'm hungry.

They continue setting the table. Sukie gives Alex the doll.

SUKIE
Yeah, Alex. Honest. I don't think we are really evolved enough for this.

Alex wraps the doll up in some tin foil.

ALEX
Well, you have to believe. That's all. In yourself. In what you are doing. Do we want eggs or french toast? What's the vote?

She tosses the doll onto the counter. As it rolls along the counter...

CUT TO:

INT. CHURCH - DARYL - DAY

is rolling down the aisle of the church. He stops. He stands up. He looks like he has been in a street brawl. He waits to see if something else is going to happen. Nothing. He gathers his strength and walks out of the church. He is not happy.

EXT. CHURCH - DARYL - DAY

comes outside as Fidel pulls up with the car. Daryl gets in and the car pulls away through the debris and the chaos left from the hurricane.

INT. KITCHEN - DAY

Breakfast is still being prepared.
As he reaches for the tin foil-wrapped doll. He fiddles with it, poking his finger into the doll's stomach.

reacts to Bobby's poke in the stomach.

DARYL
Let's get a move on, Fidel.

puts the doll into a toaster over. He closes the door. He is about to push the start button, when...

SUKIE
Bobby, get away from there. Come and sit down. Come on.

As everyone sits down to breakfast.

ALEX
Well, I guess we are stuck with him then.

SUKIE
Well, really, you know, when you think about it, he has his good points.

JANE
Yeah. Nobody's perfect.

ALEX
Carol, say grace.

EVERYONE
Bless us, oh Lord, and these Thy gifts which we are about to receive...

bursts open. Daryl comes in.
380 ANGLE - WOMEN

Shocked by the sudden appearance and by his appearance, too. He looks like he has been run over by a truck.

ALEX
Daryl...

SUKIE
Oh my God...

JANE
Daryl! What happened?

Daryl limps toward the table, holding his head. Jane grabs his arm to help him, but he yelps in pain and pushes her away.

DARYL
Have a bagel.
(he drops them on the table)
The ice cream melted.

381 ANGLE - WOMEN

Realizing the doll magic has worked. They are horrified.

SUKIE
Alex...

JANE
Oh, no.

ALEX
Oh, Daryl.

They rush to help him into a chair.

DARYL
This isn't nice, girls. This isn't nice. Are you really this mad? Huh? Are you?

JANE
Oh, honey, no.

ALEX
Here, let me clean your face.

Alex wets a cloth at the sink and wipes his brow.

DARYL
What did I do? Huh?

(CONTINUED)
SUKE
(to the kids)
Come on, kids, get out of here now. Daryl's not feeling good.

The kids leave the room.

DARYL
I didn't make the world. I'm just trying to survive it.

JANE
Do you want some coffee? I'll get you some coffee.

DARYL
You got to be a little tough. Dog eat dog, man eat man -- that's the way it is. That's God's plan. Not mine.

The women are running around trying to do everything for him.

ALEX
Daryl, I'm sorry...

SUKE
Do you want a bagel?

JANE
Here's your coffee, honey. Oh, God. Maybe we should call a doctor...

SUKE
Here's your bagel.

DARYL
Could you toast it for me, Sukie?

SUKE
Sure.

Sukie takes the bagel to the toaster oven, throws it inside, closes the door without noticing the doll is inside, and pushes the start button.

ALEX
We didn't mean to hurt you. Honest.

(CONTINUED)
CONTINUED: (2)

DARYL
Sure. I know that. But that's what it comes down to, doesn't it?

He starts to feel warm, uncomfortable.

DARYL
(continuing)
We hurt each other to survive. We kill each other to survive. That's God's plan. No purpose. No grace. No beauty.

He begins to twitch and transform, a growing darkness coming over him.

INTERCUT WITH:

382 FOIL-WRAPPED DOLL

In the toaster over, as Daryl speaks.

DARYL
It's a terrible creation, this world. An unholy war of nature. Life against life. A parasitic cellular conflagration.

Daryl's body begins to do peculiar things -- jerking, changing shapes, as if an internal force were trying to burst through his skin.

DARYL
(continuing)
You think goodness and beauty and kindness... You think that's the way to survive? All right. Let's try it.

JANE
Daryl! What is happening to you?

The women back away from him. A whirlwind surrounds Daryl. Starts to levitate.

DARYL
What do you say? Let's rise above nature. Huh? I am willing to compromise. Men and women. There must be a better way. What do you say we try to find it? You and me. Screw God. And nature. And all of nature's violence...

(CONTINUED)
Daryl is in the midst of a violent transformation that contradicts everything he is saying. We are now seeing a vision of real evil emerge from him.

DARYL
(continuing)
... We don't have to hurt each other like this. Do we?
(starts to sing)
'I can't give you anything but love, baby.'

Jane starts to go to him. Alex stops her.

JANE
Oh, Alex...

ALEX
Jane, don't.

SUKIE
Poor baby.

ALEX
Don't listen!

ANGLE - TOASTER OVEN

EXPLODES suddenly.

ANGLE - WOMEN

Dive to the floor.

A strange SCREAMING sound is heard and then silence. The whirlwind stops. The women get up from the floor. The kitchen is a shambles, but more important, Daryl is gone. The three women look at each other. Then slowly they embrace.

DISSOLVE TO:

EXT. COUNTRYSIDE - VARIOUS ANGLES - DAY (SPRING)

Explodes from the earth -- trees bud, leaves appear, flowers shoot up from the ground, grow tall, bud and blossom, entire fields turn bright green, forests bloom, etc.
386 EXT. LENOX HOUSE - DAY

Looking bright, freshly painted and cheerful. The Gothic feeling has been transformed into a kind of colorful Victorian gingerbread motif. CELLO MUSIC CONTINUES.

387 ANGLE - GROUNDS

are covered with masses of flowers.

388 ANGLE - TERRACE

Where Jane is playing her cello.

389 ANGLE - JANE'S BABY BOY

crawling happily across the terrace toward the house.

390 ANGLE - LAWN

where Sukie is seated at a table under an umbrella. She is typing what looks like a 4,000 page manuscript.

391 ANGLE - SUKIE'S CHILDREN

playing on the lawn.

392 ANGLE - SUKIE'S NEW BABY BOY

crawling across the lawn away from Sukie, toward the house.

393 ANGLE - ANOTHER PART OF GROUNDS

where Alex is working at sculpting a huge twenty-foot piece of marble. Carol is sunbathing nearby.

394 ANGLE - ALEX'S NEW BABY BOY

is crawling away from Alex across the lawn, toward the house with the other two babies. Is it our imagination or do they really seem to be communicating to each other?

395 ANGLE - FIDEL

coming from the house, wheeling a cart which has on it a pitcher, a bottle of vodka, dry vermouth, olives and martini glasses.
together now, mixing martinis. They are very comfortable and at peace with the world. They talk casually.

JANE
I hear Raymond Neff is on the prowl again.

SUKIE
(laughs)
Oh, no. Really?

JANE
His wife phoned me this morning. She was in tears. Apparently he's been chasing that new waitress at the coffee shop.

ALEX
They never learn, do they?

JANE
I said we'd see what we can do.

They drink their drinks. Alex looks at Jane, reading her thoughts.

ALEX
Jane. Stop it.

JANE
What?

ALEX
Just stop it.

JANE
You stop it. Stop reading my mind. I can think about him if I want to.

SUKIE
Not when the three of us are together.

JANE
All right. But I can't help it. I miss him.

SUKIE
Jane...

JANE
I do. And you do, too. Admit it.

(CONTINUED)
CONTINUED:

SUKIE

Well...

ALEX

Okay. I admit it. But do you want him back?

No answer.

ALEX

(continuing)

Do you?

Still no answer. They remain, lost in the question.

ANGLE - FIDEL

is wheeling the drinks cart back into the house.

INT. HOUSE - FIDEL - DAY

wheels the cart through the house toward the kitchen. The interior of the house is also transformed -- full of light and white-colored furnishings. Fidel moves OUT OF FRAME. CAMERA MOVES THROUGH the living room TOWARD the doors of the bedroom which are open slightly. MUZZLED SOUNDS can be heard. CAMERA MOVES SLOWLY, SLOWLY THROUGH the doors and INTO...

INT. BEDROOM - VIDEO SCREENS - DAY

on which a Bugs Bunny cartoon is playing. PULL BACK SLOWLY to reveal: the three baby boys sitting in front of the screens. They are playing with the remote control unit. Or are they just playing? Once again it seems like they are communicating. CUTTING BACK AND FORTH BETWEEN the babies and the video screens as the cartoon is replaced on each screen by another image. The babies look like they know what they're doing. As the puzzle comes together on the screens, we recognize the smiling face of Daryl Van Horne.

ANGLE - BABIES

SCREAM with delight.

ANGLE - SCREEN

DARYL

Shhh. Take it easy. That's it. We don't want the whole household in here, do we?
calm down.

DARYL
That's it. Good boys. Yes. We're going to do just fine. Aren't we? Coochi-coochi-coo. (he laughs)
Now, come to Daddy. Come on. Come to Daddy and give him a big kiss...

as they start to crawl toward the screens.

filling the wall of screens. CAMERA MOVES IN CLOSER and CLOSER.

DARYL

Daryl laughs. FREEZE FRAME.

FADE OUT.

THE END