

THE WITCHES OF EASTWICK

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Based on the book by JOHN UPDIKE

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Revised Second Draft

**FOR EDUCATIONAL
PURPOSES ONLY**

THE WITCHES OF EASTWICK

FADE IN:

1 EXT. DAWN 1
breaking in a September sky.

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

3 SEVERAL ANGLES - TOWN 3
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 4
digging into a burlap sack filled with clay.

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

CUT TO:

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

7 SEVERAL ANGLES - TOWN 7
is awake now.

8 INT. WORKROOM - WOMAN'S HANDS - DAY 8
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 littly chubby, but clearly a woman.

- 9 INT. SUKIE RIDGEMONT'S HOUSE - BEDROOM - DAY 9
- 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.
- 10 ANGLE - STAIRWAY 10
- as Bobby comes down the stairs and goes into...
- 11 INT. KITCHEN - BOBBY - DAY 11
- opens the door to the broom closet to check on...
- 12 ANGLE 12
- A cat and her nine newborn kittens. CAMERA LEAVES Bobby and MOVES OUT of the kitchen to discover.
- 13 EXT. SUKIE'S HOUSE - DAY 13
- 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.
- SUKIE
(to the zucchini)
That's it. The rest of you can rot.
- 14 ANGLE - BOBBY AND MARY ANN AND OTHER KIDS 14
- 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.
- BOBBY
What's this?
- SUKIE
Peanut butter.
- BOBBY
Peanut butter and what?

(CONTINUED)

14 CONTINUED:

14

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 15

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 16

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 17

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.

(CONTINUED)

17 CONTINUED:

17

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.

18 INT. ALEX'S KITCHEN - DAY

18

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.

- 19 EXT. ELEMENTARY SCHOOL - ANGLE - FELICIA GABRIAL - DAY 19
is singing "America, the Beautiful."
- 20 ANGLE - JANE 20
leading the band as they try bravely to play the music. They hit some real clinkers, but Felicia sings on undaunted -- and quite beautifully.
- 21 ANGLE - SCENE 21
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.
- 22 RAYMOND NEFF 22
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...
- 23 ANGLE - JANE 23
Listening to the principal with growing annoyance and boredom. She looks out over the audience.

- 24 HER POV - SUKIE 24
 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 25
 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 26
 Who is smiling at Alex.
- 27 ANGLE - PRINCIPAL 27
 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 28
 Who is smiling but having trouble keeping her eyes open.
- 29 ANGLE - JANE 29
 Who gazes toward the heavens. She closes her eyes and seems to be saying something to herself.
- 30 ANGLE - SKY 30
 There aren't many clouds in the sky. But the few that are there begin to move and grow in size.
- 31 ANGLE - PRINCIPAL 31

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...

- 32 ANGLE - KIDS 32
Restless and yawning as Raymond drones on.
- 33 ANGLE - ALEX 33
Checking her watch and then looking up at the sky.
- 34 ANGLE - SUKIE 34
Yawning and then looking up at the sky.
- 35 ANGLE - SKY 35
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.
- 36 ANGLE - JANE 36
Who puts out her palm. A drop of rain falls on it.
She closes her hand over the drop and looks at...
- 37 HER POV - RAYMOND 37
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.
- 38 ANGLE - SCENE 38
Everyone starts to scatter.
- 39 ANGLE - BOLT OF LIGHTNING 39
strikes a tree. A large section breaks off and falls on...

40 ANGLE - RAYMOND 40
 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.

41 ANGLE - EVERYONE ELSE 41
 running for shelter.

42 CLOSE ON JANE 42

43 CLOSE ON SUKIE 43

44 CLOSE ON ALEX 44
 All looking at Raymond, surprised at what's just happened.

DISSOLVE TO:

45 EXT. SUKIE'S HOUSE - NIGHT 45
 Rain is falling hard now. THUNDER and lightning play havoc in the black sky. LEGEND ON THE SCREEN: "THE COVEN."

46 ANGLE - ALEX AND JANE 46
 Running from their car to the house, screaming with laughter as the rain hits them.

47 ANGLE - DOOR 47
 As Sukie opens it for them and they rush into:

48 INT. SUKIE'S HOUSE - THREE WOMEN 48

ALEX
 God. Do you believe this?

SUKIE
 It's raining.

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

(CONTINUED)

48 CONTINUED:

48

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:

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

49

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)

49 CONTINUED: 49

JANE
Raymond? Oh, God.

50 ANGLE - JANE'S HANDS 50

putting three olives on toothpicks.

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

51 ANGLE - SUKIE 51

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.

52 CLOSE ON ALEX'S HANDS 52

stirring the contents of the pitcher with a glass rod.
Lightning brightens the room for a moment and then
THUNDER rolls.

53 ANGLE - THREE WOMEN 53

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.

(CONTINUED)

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)

53 CONTINUED: (2)

53

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.

54 INT. SUKIE'S LIVING ROOM - THREE WOMEN - NIGHT (LATER) 54

The women are very relaxed and a little drunk.

SUKIE

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.

SUKIE

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

Yeah. Romantic. Foreign. A tall dark European, traveling under a curse.

ALEX

In Eastwick?

JANE

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

(CONTINUED)

54 CONTINUED: (2) 54
 Alex stirs her drink with her olive.

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

55 CLOSE ON SWIRLING LIQUID 55
 in the glass.

56 EXT. COUNTRY ROAD - NIGHT 56
 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."

57 INT. SUKIE'S LIVING ROOM - THREE WOMEN - NIGHT 57
 are as they were.

SUKIE
 Handsome. He should be handsome.

ALEX
 Not too handsome. Nice eyes.

JANE
 Nice ass.

They laugh.

CUT TO:

58 EXT. LENOX HOUSE - NIGHT 58
 Rising darkly and majestically in the storm -- a great
 deserted mansion sitting by the sea.

59 ANGLE - BLACK LIMO 59
 Approaching the house.

60 INT. SUKIE'S LIVING ROOM 60
 Huge!

(CONTINUED)

60 CONTINUED:

60

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:

61 EXT. LENOX HOUSE - NIGHT

61

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.

62 INT. SUKIE'S LIVING ROOM

62

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.

63 ANGLE - GLASSES (SLOW MOTION)

63

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

CUT QUICKLY TO:

64 EXT. LENOX HOUSE - NIGHT 64

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:

65 INT. FELICIA AND CLYDE GABRIELS' BEDROOM - ANGLE - FELICIA - NIGHT 65

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:

66 EXT. TOWN SQUARE - JANE - DAY 66

is walking across the square carrying her cello case.

67 ANGLE - CHURCH 67

Jane carries her cello into the church.

68 ANGLE - SIGN 68

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?"

69 INT. NEWSPAPER OFFICE - SUKIE - DAY 69

is at her desk talking to Alex.

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

70 INT. ALEX'S WORKROOM - ALEX - DAY 70

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)

70 CONTINUED:

70

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...

71 SUKIE'S POV - FELICIA GABRIEL

71

comes into the office and waves "hello" as she passes Sukie. Sukie smiles and waves back.

SUKIE
 (to Felicia)
 Hi.

72 INT. ALEX'S HOUSE - DAY

72

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.

73 INT. OFFICE - SUKIE - DAY

73

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...

75 INT. ALEX'S CAR - ALEX - DAY 75

is driving through town. The box full of dolls sits on the front seat next to her.

76 EXT. GIFT SHOP ("THE YAPPING FOX") - DAY 76

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

77 INT. SHOP - MRS. BIDDLE AND ALEX 77

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?

(CONTINUED)

77 CONTINUED:

77

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

Hmnn.

CUT TO:

78 INT. CHURCH MEETING HALL - JANE - NIGHT

78

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.

79 ANGLE - ALEX AND SUKIE

79

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.

80 ANGLE - JANE

80

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 81
Some people hear the sound. But it is still not very loud.
- 82 ANGLE - ALEX AND SUKIE 82
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 83
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 84
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 85
Where the quartet finishes the piece they are playing.
- 86 ANGLE - AUDIENCE 86
Bursting into applause and coming to their feet.
- 87 ANGLE - DARYL 87
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 88
Bowling to the audience. Above the applause, the sound of one person shouting, "Brava!" Jane looks in the direction of the sound.

98 CONTINUED:

98

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.

99 ANGLE - RAYMOND AND MRS. NEFF

99

RAYMOND

Van Horne! That was it.

100 ANGLE - MRS. BIDDLE

100

also remembering suddenly.

MRS. BIDDLE

Yes, Daryl...

101 ANGLE - PEARLS

101

Rolling toward the feet of...

102 ANGLE - CLYDE AND FELICIA 102

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.

103 ANGLE - FELICIA (SLOW MOTION) 103

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

104 CLOSE ON FELICIA 104

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

FELICIA

Van Horne...

CUT TO:

105 INT. ALEX'S HOUSE - ALEX - DAY 105

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

106 SERIES OF SHOTS 106

- 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)

106 CONTINUED: 106

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

CUT TO:

107 EXT. ROAD - DAY 107

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

108 ANGLE - ALEX'S CAR 108

pulls up and parks on the edge of the road.

109 CLOSE ON ALEX 109

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

110 HER POV - HOUSE 110

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

DARYL (O.S.)
Looking for me?

CUT TO:

111 ANGLE - ALEX 111

As she turns, surprised to find...

ALEX
What?

112 ANGLE - DARYL 112

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)

113 CONTINUED:

113

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:

114 EXT. TERRACE OF HOUSE - DAY

114

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)

(CONTINUED)

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
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.
Nature. Birth. Re-birth. Cliche,
cliche. Sure. But true.

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)

114 CONTINUED: (2)

114

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?

115 CLOSE ON ALEX

115

who almost chokes on her wine.

CUT TO:

116 INT. HOUSE - ALEX AND DARYL - DAY

116

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...

117 INT. LIVING ROOM - ALEX AND DARYL 117

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.

118 ANGLE - PIECE OF SCULPTURE 118

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...

119 INT. BEDROOM - ALEX AND DARYL 119

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)

119 CONTINUED:

119

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.

120 CLOSE ON ALEX

120

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?

121 ANGLE - DARYL 121

sits in the bed smiling.

DARYL

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

122 ANGLE - TWO OF THEM 122

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)

122 CONTINUED: (2) 122

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.

123 LONG SHOT - BLACK ROOM 123

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

CUT TO:

124 INT. JANE'S HOUSE - JANE - DAY 124

is playing her cello.

CUT TO:

125 INT. FLORAL SHOP - DAY 125

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.

126 ANGLE - SUKIE AND FLORIST 126

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)

126 CONTINUED: 126

SUKIE

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

The Florist looks at her in disbelief.

127 INT. JANE'S HOUSE - JANE - DAY 127

is playing the cello.

128 INT. HOSPITAL ROOM - FELICIA - DAY 128

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.

129 EXT. HOSPITAL - SUKIE - DAY 129

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.

130 INT. HOSPITAL ROOM - FELICIA

130

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.

131 INT. HOSPITAL CORRIDOR - SUKIE

131

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

132 INT. HOSPITAL ROOM - DAY

132

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...

133 ANGLE - SUKIE

133

coming into the room with the plant.

SUKIE

Hi!

134 ANGLE - FELICIA

134

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)

134 CONTINUED: 134

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

Felicia screams.

CUT QUICKLY TO:

135 INT. JANE'S HOUSE - JANE - DAY 135

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:

136 EXT. JANE'S HOUSE - FRONT DOOR - DAY 136

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

137 HER POV - DARYL 137

Standing on the doorstep carrying a small bouquet of flowers.

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

138 CLOSE ON - JANE 138

Who is already bewitched.

CUT TO:

139 EXT. JANE'S BACKYARD - EVENING 139

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 supernatural 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)

139 CONTINUED: (3)

139

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:

140 INT. JANE'S LIVING ROOM - NIGHT 140

Daryl's hands at the piano, playing the Brahms E Minor and playing it well.

141 ANGLE - JANE 141

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

142 ANGLE - TWO OF THEM 142

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)

Intonation. Vibrato. Stretch. 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)

142 CONTINUED: (2)

142

DARYL
(continuing)

Yes. Yes. That's it. Don't tighten up now. Relax. Breathe into it. Open up. Yes. Take your time. Let it wash over you. Let it tickle you. Play with it. Tease it. Feel it. All of it. Taste it. Hmn. Yes. That's good. Oh, yeah. Feel how it wants you. It wants to surround you. It wants to get inside you. No. Don't tighten up. You can handle it. There. There. There it is. Oh, yes. Can you feel it?

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.

143 ANGLE - STRINGS OF CELLO

143

are actually beginning to smoke as Jane's bow rips across them.

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

144 ANGLE - TWO OF THEM

144

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:

145 EXT. JANE'S HOUSE - NIGHT

145

Everything is quiet for a moment and then a SONIC BOOM blasts the silence.

146 EXT. JANE'S STREET - NIGHT 146

A second SONIC BOOM SHATTERS WINDOWS in the neighboring houses. And then a THIRD and a FOURTH...

147 INT. CAR - SUKIE - DAY 147

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.

148 EXT. ALEX'S BACK YARD - DAY 148

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

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

ALEX
I'm out here.

149 ANGLE - SUKIE 149

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)

149 CONTINUED:

149

CAROL

Okay. 'Bye.

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

SUKIE

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:

150 INT. CAR - SUKIE AND ALEX - DAY

150

Driving through town to Daryl's house.

SUKIE

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.

SUKIE

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.

151 EXT. LENOX HOUSE - WOMAN - DAY

151

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

(CONTINUED)

151 CONTINUED: 151

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 stables her. She gets up and removes her sunglasses and we see that the woman is, in fact, Jane.

152 ANGLE - SUKIE AND ALEX 152

Getting out of the car and walking toward Jane.

153 ANGLE - SCENE 153

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.

154 ANGLE - DARYL 154

Coming toward them with open arms.

DARYL

There you are! Hello. Hello.

155 ANGLE - ALL OF THEM 155

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)

155 CONTINUED:

155

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

DARYL
(to Sukie)
At last we meet.

SUKIE
Hi. Hello. How are you?

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

SUKIE
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.

SUKIE
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)

155

DARYL
 (continuing)
 Are you having your period?

CUT TO:

156 EXT. TENNIS COURT - DAY

156

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

157 ANGLE - JANE

157

serving the ball.

158 ANGLE - COURT

158

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)

158 CONTINUED:

158

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.

159 ANGLE - JANE

159

Serving now to Sukie.

160 ANGLE - BALL IN PLAY

160

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.

161 ANGLE - JANE

161

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.

162 ANGLE - ALEX

162

Alex caught off guard, merely tries to protect herself from the serve as the ball meets her racket and returns the ball to Daryl.

169 CONTINUED: 169

ALEX
What was that?!

SUKIE
What?

JANE
Just serve the ball, will you?

170 ANGLE - ALEX 170

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

171 ANGLE - JANE 171

hits the ball as hard as she can to Alex.

172 ANGLE - BALL 172

charges into a bullet as it speeds toward Alex.

173 ANGLE - ALEX 173

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...

174 DARYL'S POV - BROKEN RACKET 174

in the grass at the side of the court. The racket trembles and seems to change shape as the argument progresses.

175 ANGLE - SCENE

175

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.

SUKIE

Come on, Alex.

ALEX

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

SUKIE

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.

176 ANGLE - HUGE SNAKE

176

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

177 ANGLE - WOMEN

177

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)

178 CONTINUED:

178

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?

179 ANGLE - THREE WOMEN

179

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

180 INT. HOUSE - RUBBER DUCK - NIGHT

180

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.

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

They laugh.

SUKIE
 (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?

(CONTINUED)

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

Hello? Uh, yes. Yeah. Just a minute.

(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)

Yeah, honey. 'Bye. Okay. I promise. Yeah. 'Bye.

181 CLOSE ON DARYL 181

Who is feeling disappointed and deserted.

DARYL
Where's everybody going?

182 ANGLE - SCENE 182

ALEX
Home. Kids. Sorry.

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.

183 CLOSE ON DARYL 183

DARYL
Damn.

DISSOLVE TO:

- 184 EXT. DARYL'S LIMO (EASTWICK) - DAY 184
Fidel is driving the car through town.
- 185 EXT. JANE'S HOUSE - JANE 185
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 186
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 187
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 188
Watching the women and looking at Fidel and the
limousine.
- 189 ANGLE - LIMO 189
As everyone gets inside and it pulls away.
- 190 EXT. BEACH - DAY 190
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 191
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.

SUKIE

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.

SUKIE

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.

SUKIE

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)

- 191 CONTINUED: (2) 191
- ALEX
What? Crooked?
- JANE
Yeah. They sort of tilt.
- ALEX
That's all in your mind.
- SUKIE
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.
- 192 ANGLE - DARYL 192
Smiling as he photographs the phenomenon.
- 193 ANGLE - WOMEN 193
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.
- 194 ANGLE - DARYL 194
grabs the lotion and puts it into her hand. He continues photographing the women.
- 195 BACK TO SCENE 195
as the blanket returns to the ground.
- 196 ANGLE - DARYL 196
Photographing them with the video camera.
- 197 ANGLE - THROUGH CAMERA - THREE WOMEN 197
Now we can see little sparks of electricity jumping between their bodies -- evidence of the power that is emerging from them.

- 198 SERIES OF VIDEO SHOTS - "HOME MOVIES" 198
- of Daryl, the women and the kids but mainly focusing on the faces of the women. PULL BACK to reveal...
- 199 INT. DARYL'S BEDROOM - NIGHT 199
- A wall of fifty-six video screens on which all these images are playing at once.
- 200 ANGLE - DARYL 200
- Looking at the screens, playing with the controls until the screens are filled with the faces of the three women.
- 201 ANGLE - DARYL'S BED - THREE WOMEN 201
- 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.
- 202 ANGLE - DARYL 202
- 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:
- 203 SHOTS OF EASTWICK - NIGHT 203
- 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.
- 204 INT. BEDROOM - DARYL 204
- as he slips into bed with the three women...
- CUT TO:
- 205 ANGLE - EASTWICK 205
- As all the lights in the town flicker and black out.
- DISSOLVE TO:

206 EXT. EASTWICK - DAY 206

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

207 ANGLE - MEN 207

Working to repair the telephone lines.

208 ANGLE - STREET 208

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

209 INT. CHURCH - DAY 209

The congregation is singing the hymn.

210 ANGLE - FELICIA 210

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)

210 CONTINUED: 210

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.

211 ANGLE - WOMAN 211

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

212 ANGLE - FELICIA 212

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.

213 ANGLE - SEVERAL OTHER WOMEN 213

start to do strange things -- cry, twitch, gasp for breath, mutter, etc.

214 ANGLE - FELICIA 214

FELICIA

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

215 EXT. CHURCH - CLYDE AND FELICIA - DAY 215

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)

215 CONTINUED:

215

FELICIA

Chaos. Anarchy. Destruction.
That's everybody's business.

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.

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

216

Where a tape is running on which Lamaze method of child-
birth is demonstrated.

217 ANGLE - DARYL AND FIDEL

217

On the floor following the instructions of the video-
tape. 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...

218 INT. ALEX'S KITCHEN - DAY

218

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)

218 CONTINUED:

218

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

219

220 INT. COFFEE SHOP - ALEX AND JANE

220

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:

Working hard now as they continue practicing the Lamaze method. Daryl is playing the woman's role now.

222 INT. CLYDE'S OFFICE - NEWSPAPER - DAY 222

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?!

223 ANGLE - CLYDE AND SUKIE 223

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)

223 CONTINUED:

223

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

And angry. Even before all these misfortunes. Before the accident. Angry. Why? Is it me? And hate. Why does she hate everything? Why does she hate me? Why do I hate her? What happened?

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.

224 INT. NEWSPAPER OFFICE - SUKIE - DAY

224

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.

225 INT. SUPERMARKET - JANE - DAY

225

On line at the checkout counter. She looks at...

- 226 HER POV - NEWSPAPER HEADLINE 226
 Of The Word (the Eastwick newspaper).
 "LENOX HOUSE SCANDALS"
- 227 ANGLE - JANE 227
 Shocked as she grabs a copy from the rack and starts to read it.
- 228 ANGLE - PEOPLE 228
 Around Jane, watching her, whispering and snickering.
- 229 ANGLE - JANE 229
 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...
- 230 ANGLE - CASH REGISTER 230
 starts to go crazy, RINGING itself into a frenzy, spitting out receipts, opening its drawer and spewing money at the Cashier.
- 231 ANGLE - JANE 231
 Unaware of whats 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)

231 CONTINUED: 231

WOMAN

Slut.

Jane hurries away. Just as she goes...

232 ANGLE - WOMAN'S CART 232

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

233 ANGLE - JANE 233

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

234 ANGLE - RAYMOND NEFF 234

Who sees Jane and freezes in his tracks.

235 ANGLE - JANE 235

sees Raymond and turns to go the other way.

236 ANGLE - RAYMOND 236

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.

237 ANGLE - JANE 237

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

238 INT. DARYL'S DINING ROOM (LENOX HOUSE) - NIGHT 238

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)

238 CONTINUED: (2)

238

DARYL

Come on. Don't let her get
to you. Here. Have a cherry.

239 INT. CLYDE'S LIVING ROOM - FELICIA AND CLYDE - NIGHT

239

are sitting in front of the fire. Clyde is reading
the newspaper and drinking heavily. Felicia is doing
needlepoint.

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.

(CONTINUED)

239 CONTINUED: 239

CLYDE
Hmn.

FELICIA
He's here.

CLYDE
Right.

240 CLOSE ON FELICIA 240

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 241

Floating in the pool.

242 ANGLE - POOL 242

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.

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)

FELICIA

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.

CLYDE

Yes, Felicia.

FELICIA

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

CLYDE

All right, Felicia. Calm down.

FELICIA

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.

CLYDE

What are you doing, Felicia?

FELICIA

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

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

CLYDE

Felicia, what in hell...?

FELICIA

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...

CLYDE

What have you been eating?

FELICIA

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.

(CONTINUED)

243 CONTINUED: (2)

243

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:

244 INT. DARYL'S POOL - ANGLE - BOWL (SEEN FROM UNDERWATER) 244
- 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:

245 EXT. CLYDE'S HOUSE - DAY 245

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.

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)

248 CONTINUED: (2)

248

ALEX
Stop whining, Sukie! For Christ's
sake!

JANE
Leave her alone!

All three start screaming at the same time...

<p>SUKIE 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!</p>	<p>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!</p>
---	--

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...

249 THEIR POV - PAVING

249

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

250 ANGLE - HOUSE

250

where there seems to be some activity stirring.

251 ANGLE - CLYDE GABRIEL

251

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...

252 HIS POV - SUKIE, ALEX AND JANE

252

in the distance, watching.

- 253 ANGLE - CLYDE 253
 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.
- 254 ANGLE - SCENE 254
 as several people turn toward the women to see whom Clyde is gesturing toward. The police hustle Clyde into the car.
- 255 CLOSE ON SUKIE AND ALEX AND JANE 255
 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.
- 256 EXT. LENOX HOUSE - DAY 256
 Looking especially bleak against the gray sky. A fierce winter storm is gathering force.
- 257 INT. DINING ROOM (LENOX HOUSE) - DARYL - NIGHT 257
 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.
- DARYL
 (sadly)
 Anybody call?
- No answer. Daryl picks up the phone and starts dialing.
- CUT TO:
- 258 EXT. ALEX'S HOUSE - NIGHT 258
 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.
- 259 ANGLE - ALEX 259
 Seen THROUGH the kitchen WINDOW. She is looking at the stone. Ice forms on the window, blocking her view. The PHONE keeps RINGING.

260 INT. SUKIE'S HOUSE - SUKIE - NIGHT 260

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

261 INT. JANE'S HOUSE - JANE - NIGHT 261

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

262 INT. LENOX HOUSE DINING ROOM - DARYL - NIGHT 262

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.

263 INT. ALEX'S BEDROOM - TELEVISION - NIGHT 263

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...

264 CLOSE ON ALEX 264

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:

264

ALEX

Hello?

DARYL

(on phone)

Hi.

ALEX

Daryl.

265 INT. LENOX HOUSE - DARYL - NIGHT

265

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.

ALEX

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)

265 CONTINUED:

265

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.

266 INT. LENOX HOUSE - DARYL - NIGHT

266

Is left holding the phone.

267 EXT. JANE'S FRONT DOOR - DAY

267

The door opens to reveal Jane's surprised face.

JANE

Daryl!

268 ANGLE - DARYL

268

Standing in the cold, bundled up against the storm.

DARYL
Happy birthday.

He hands her a long cylinder-shaped wrapped package.

269 ANGLE - TWO OF THEM

269

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.

- 270 CLOSE ON DARYL 270
Whose expression turns from disappointment to anger.
- 271 EXT. SUKIE'S HOUSE - DAY 271
Sukie is in the doorway as her kids run off to meet the school bus. Sukie waves, then she sees...
- 272 HER POV - DARYL'S MERCEDES 272
Parked across the road. Fidel gets out and approaches the house. He is carrying a basket of fruit.
- 273 ANGLE - SUKIE AND FIDEL 273
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.
- 274 INT. LENOX HOUSE - VIDEO SCREENS - NIGHT 274
A replay of various happy scenes of Daryl and the women.
- 275 ANGLE - DARYL 275
Watching his "home movies" from the Jacuzzi. He pours himself a big drink. He is very drunk. Tears are in his eyes.

- 276 ANGLE - SCENE 276
- As the videos end. Fidel turns OFF the SCREENS with a remote unit.
- DARYL
- No. Play it again, Fidel. Play it again.
- 277 ANGLE - SCREENS 277
- 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...
- 278 ANGLE - DARYL 278
- As an idea comes into his head. He smiles slightly through his tears.
- 279 INT. ALEX'S BATHROOM - ALEX - NIGHT 279
- 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...
- 280 ANGLE - HER HAND 280
- reaching for a bottle of shampoo. Her fingers are thicker, fatter, older.
- 281 ANGLE - HER HAIR 281
- being rinsed under the shower. The hair is streaked with gray.
- 282 ANGLE - SOAPY WATER 282
- running over her feet. Her feet look older, slightly arthritic. Her legs are beginning to bloat.

283 ANGLE - SHOWER CURTAIN 283

We hear the SHOWER being TURNED OFF. Then Alex's arm reaches for a towel. The arm looks thick, heavy.

284 ANGLE - BATHROOM MIRROR 284

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.

285 INT. ALEX'S HOUSE - HALLWAY - NIGHT 285

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?

286 INT. ALEX'S BATHROOM - ALEX - NIGHT 286

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.

287 INT. CLINIC - ALEX - DAY 287

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

(CONTINUED)

287 CONTINUED: 287

NURSE
Mrs. Spofford?

Alex goes to the Nurse.

NURSE
(continuing)
Positive.

ALEX
How long?

NURSE
Seven, eight weeks.

288 CLOSE ON ALEX 288

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

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

289 INT. LENOX HOUSE - DARYL - NIGHT 289

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...

290 INT. JANE'S BEDROOM - JANE 290

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.

291 ANGLE - JANE 291

still sleeping.

- 292 ANGLE - FOOT OF BED 292
 where a second and third snake slither up the bedpost and make their way onto the bed.
- 293 ANGLE - JANE 293
 who is beginning to wake up. She kicks with her feet, pushing the covers off her body.
- 294 ANGLE - JANE'S BARE LEGS 294
 as a snake slides across them.
- 295 CLOSE ON JANE'S FACE 295
 DISSOLVE TO:
- 296 INT. ALEX'S HOUSE - ALEX - NIGHT 296
 CLOSE ON ALEX'S SLEEPING FACE.
 Alex wakes with a start. She sits up. She is shaking.
 ALEX
 Jane?
- CUT TO:
- 297 INT. JANE'S HOUSE - JANE - NIGHT 297
 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...
- 298 HER POV - SNAKE 298
 on the bedside table HISSING at her with open mouth.
- 299 ANGLE - JANE 299
 who screams and pushes the table away from her. The table falls over, the lamp topples to the floor to reveal...

- 300 ANGLE - ROOM 300
The light from the lamp spills across the floor which is covered with snakes. Jane looks around the room in horror.
- 301 HER POV - PANNING ROOM 301
which is filled with snakes.
- 302 ANGLE - JANE 302
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.
- 303 EXT. JANE'S HOUSE - NIGHT 303
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.
- 304 INT. BEDROOM - NIGHT 304
The bed is now a mound of writhing snakes. Jane is totally covered by them.
- 305 EXT. FRONT DOOR - ALEX - NIGHT 305
Breaks a window on the front door, unlocks the door and goes into...
- 306 INT. JANE'S HOUSE - ALEX - NIGHT 306
Moves quickly THROUGH the house to...
- 307 INT. JANE'S BEDROOM - ALEX - NIGHT 307
Comes into the room and stops.
- 308 HER POV - ROOM 308
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)

308 CONTINUED: 308

The same glow is emanating from her stomach as with Alex.

JANE

What is happening to me? What
is happening?

309 ANGLE - ALEX 309

As she goes to Jane and wraps her arms around her.

310 INT. SUKIE'S KITCHEN - SUKIE - DAY 310

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:

311 INT. DARYL'S HOUSE - DARYL - DAY 311

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:

312 INT. SUKIE'S KITCHEN - SUKIE - DAY 312

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:

313 INT. DARYL'S HOUSE - DARYL - DAY 313

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:

314 INT. SUKIE'S KITCHEN - SUKIE - DAY 314

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.

315 INT. HOSPITAL CORRIDOR - ALEX AND JANE - DAY 315

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

316 ANGLE - DOCTOR 316

approaching. He stops when he reaches the lounge area.

DOCTOR

Can we talk?

317 ANGLE - ALEX, JANE AND DOCTOR

317

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.

318 INT. HOSPITAL ROOM - SUKIE - DAY

318

is lying in bed. She is extremely weak and obviously in great pain.

319 ANGLE - ALEX AND JANE

319

coming into the room.

ALEX

Sukie? Hi.

320 ANGLE - SUKIE

320

Seeing Alex and Jane, moved to tears.

SUKIE

You came. I wanted you to come. I wanted to call you, but I was afraid.

321 ANGLE - THREE OF THEM

321

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)

321 CONTINUED:

321

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.

322 EXT. LENOX HOUSE - NIGHT

322

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...

323 INT. LENOX HOUSE - ALEX - NIGHT

323

coming through the door.

ALEX

Daryl!

324 ANGLE - FIDEL

324

approaching Alex.

325 ANGLE - TWO OF THEM

325

ALEX

Where is he?

326 INT. LIVING ROOM - DARYL - NIGHT

326

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.

327 ANGLE - ALEX

327

barging into the room. She stops, surprised by the sight of Daryl and the ironing board.

DARYL
Alex, honey. What a nice surprise.
How are you?

He continues ironing and watching the TV.

ALEX
What are you doing, Daryl?

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...

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

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

Alex switches OFF the TV.

ALEX
Sukie is very sick, Daryl.

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

ALEX
Are you?

DARYL
Of course, I am.

ALEX
Then do something about it.

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

ALEX
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)

(CONTINUED)

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

No. I just want my family back together again. That's all. You and Jane and Sukie. I wouldn't hurt Sukie. I wouldn't hurt any of you. How could I do that? I love you.

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)

328 CONTINUED: (3)

328

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.

329 INT. HOSPITAL ROOM - SUKIE AND JANE - NIGHT

329

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

(CONTINUED)

329 CONTINUED: 329

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.

DISSOLVE TO:

330 EXT. EASTWICK - VARIOUS ANGLES - DAY 330

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

331 EXT. STREET - DARYL'S BLACK MERCEDES LIMO - NIGHT 331

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...

332 INT. LIMO - FIDEL - NIGHT 322

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

333 ANGLE - MIRROR 333

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...'

334 EXT. LENOX HOUSE - NIGHT 334

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...'

335 ANGLE - ALEX, SUKIE AND JANE AND CHILDREN 335

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:

336 INT. DARYL'S LIVING ROOM - NIGHT 336

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

337 ANGLE - DARYL 337

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

338 ANGLE - CHILDREN AND WOMEN 338

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

339 ANGLE - THREE WOMEN AND DARYL 339

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)

339 CONTINUED:

339

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.

340 ANGLE - GLASSES (SLOW MOTION)

340

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

341

Fidel is waiting with the Mercedes.

342 ANGLE - DARYL

342

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

343

At which the three women are waving to him and smiling.

- 344 ANGLE - DARYL 344
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 345
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 346
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 347
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 348
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 349
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 350
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.

351 ANGLE - SUKIE AND JANE 351

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.

352 ANGLE - THREE WOMEN - SLIGHTLY LATER 352

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.

353 ANGLE - ALEX 353

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

354 ANGLE - SUKIE - SLIGHTLY LATER 354

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.

CUT TO:

355 EXT. STREET (EASTWICK) - DAY 355

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.

356 INT. DELI - DARYL - DAY

356

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.

357 EXT. DELI - DARYL

357

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.

358 INT. LENOX HOUSE - KITCHEN - VARIOUS ANGLES - ALEX - DAY 358

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)

358 CONTINUED:

358

SUKIE

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.

359 EXT. STREET (EASTWICK) - DARYL - DAY

359

is making his way cheerfully through town. In the background, we can see people entering the church for Sunday services. CHURCH BELLS continue to RING fiercely.

360 INT. LENOX HOUSE - KITCHEN - THREE WOMEN - DAY

360

Alex reads from a very old book.

ALEX

Aurarii, Hanlii, Thameii, Tilinos,
Athamus, Zianor, Auounail.

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

SUKIE

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

ALEX

'He Vou He'?

SUKIE

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 migraine.

(CONTINUED)

360 CONTINUED:

360

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.

361 ANGLE - THREE WOMEN

361

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)

361 CONTINUED:

361

ALEX

Now hold it.

Alex jabs the head of the doll with the pin.

CUT TO:

362 INT. ICE CREAM SHOP - DARYL - DAY

362

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)

362 CONTINUED:

362

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:

363 INT. LENOX HOUSE - THREE WOMEN

363

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)

363 CONTINUED: 363

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.

364 CLOSEUP ON FEATHERS DRAFTING ONTO DOLL. 364

365 EXT. STREET - DARYL - DAY 365

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?

CUT TO:

366 INT. LENOX HOUSE - THREE WOMEN - DAY 366

Giggling as Sukie drops more feathers onto the doll.

367 ANGLE - CAROL AND OTHER KIDS 367

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

ALEX

Okay. Okay. Breakfast. Let's clean up this mess. That's enough, Sukie. Come on. Cut it out.

Alex leans over and blows the feathers off the doll.

CUT TO:

368 EXT. STREET - DARYL - DAY 368

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)

368 CONTINUED:

368

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...

369 INT. CHURCH - DAY

369

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)

(CONTINUED)

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.

370 INT. KITCHEN - DOLL - DAY 370

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

371 ANGLE - SCENE 371

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

(CONTINUED)

371 CONTINUED:

371

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:

372 INT. CHURCH - DARYL - DAY

372

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.

373 EXT. CHURCH - DARYL - DAY

373

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.

374 INT. KITCHEN - DAY

374

Breakfast is still being prepared.

- 375 ANGLE - BOBBY 375
- As he reaches for the tin foil-wrapped doll. He fiddles with it, poking his finger into the doll's stomach.
- 376 INT. LIMO - DARYL 376
- reacts to Bobby's poke in the stomach.
- DARYL
Let's get a move on, Fidel.
- 377 INT. KITCHEN - BOBBY - DAY 377
- 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.
- 378 ANGLE - SCENE 378
- 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...
- 379 ANGLE - KITCHEN DOOR 379
- bursts open. Daryl comes in.

380 ANGLE - WOMEN

380

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

381

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)

SUKIE

(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...

SUKIE

Do you want a bagel?

JANE

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

SUKIE

Here's your bagel.

DARYL

Could you toast it for me, Sukie?

SUKIE

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)

381 CONTINUED: (2)

381

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

382

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)

382 CONTINUED:

382

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!

383 ANGLE - TOASTER OVEN

383

EXPLODES suddenly.

384 ANGLE - WOMEN

384

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:

385 EXT. COUNTRYSIDE - VARIOUS ANGLES - DAY (SPRING)

385

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 386
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 387
are covered with masses of flowers.
- 388 ANGLE - TERRACE 388
Where Jane is playing her cello.
- 389 ANGLE - JANE'S BABY BOY 389
crawling happily across the terrace toward the house.
- 390 ANGLE - LAWN 390
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 391
playing on the lawn.
- 392 ANLGE - SUKIE'S NEW BABY BOY 392
crawling across the lawn away from Sukie, toward the house.
- 393 ANGLE - ANOTHER PART OF GROUNDS 393
where Alex is working at sculpting a huge twenty-foot piece of marble. Carol is sunbathing nearby.
- 394 ANGLE - ALEX'S NEW BABY BOY 394
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 395
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)

396 CONTINUED: 396

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.

397 ANGLE - FIDEL 397

is wheeling the drinks cart back into the house.

398 INT. HOUSE - FIDEL - DAY 398

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. MUFFLED SOUNDS can be heard. CAMERA MOVES SLOWLY, SLOWLY THROUGH the doors and INTO...

399 INT. BEDROOM - VIDEO SCREENS - DAY 399

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.

400 ANGLE - BABIES 400

SCREAM with delight.

401 ANGLE - SCREEN 401

DARYL

Shhh. Take it easy. That's it. We don't want the whole household in here, do we?

402 ANGLE - BABIES

402

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...

403 ANGLE - BABIES

403

as they start to crawl toward the screens.

404 ANGLE - DARYL'S FACE

404

filling the wall of screens. CAMERA MOVES IN CLOSER
and CLOSER.

DARYL

Yes. Come on. Come on. Come
to Daddy. Come on.

Daryl laughs. FREEZE FRAME.

FADE OUT.

THE END