

the TREATMENT



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INT. THE MILLS HOUSE - HAILEY'S BEDROOM - DAY

We see EIGHT-YEAR-OLD HAILEY and SIX-YEAR-OLD GARRET as children, playing together. EIGHT-YEAR-OLD HAILEY goes to her bedroom closet and retrieves a toy doctor bag. She puts on a toy nurse's hat.

EIGHT-YEAR-OLD HAILEY
Ok, Mr. Mills. It's time to take
off your shirt for the exem- exem-a-
tion.

SIX-YEAR-OLD GARRET smiles and takes off his shirt. EIGHT-YEAR-OLD HAILEY puts on her toy stethoscope and pretends to listen to his chest.

EIGHT-YEAR-OLD HAILEY (CONT'D)
Hmm, very weird. I think you might
be sick.

She holds the bell of the stethoscope up to his mouth.

EIGHT-YEAR-OLD HAILEY (CONT'D)
Now cough in here.

SIX-YEAR-OLD GARRET coughs a few times into the stethoscope.

EIGHT-YEAR-OLD HAILEY (CONT'D)
Oh, this is very serious, indeed,
Mr. Mills. You might have to see a
specialist. Now stick out your
tongue and say "Ahh."

Both SIX-YEAR-OLD GARRET and EIGHT-YEAR-OLD HAILEY stick out their tongues at each other, saying "Ahh" louder and louder, giggling all the while.

The door bursts open, and AUNT VERA appears, glaring at SIX-YEAR-OLD GARRET.

AUNT VERA
Garret Mills! What are you doing
to my daughter?! Why are you
naked?

EIGHT-YEAR-OLD HAILEY runs into her bedroom closet and shuts the door. AUNT VERA grabs SIX-YEAR-OLD GARRET by the arm and drags him over to the bed. We see EIGHT-YEAR-OLD HAILEY peering out from the closet through a crack in the door. Off-screen, we hear AUNT VERA quoting scriptures and whipping SIX-YEAR-OLD GARRET, who screams with pain. EIGHT-YEAR-OLD HAILEY cries quietly in the dark, wincing every time SIX-YEAR-OLD GARRET gets hit.

INT. THE MILL'S HOUSE - GARRET'S BEDROOM - NIGHT

AUNT VERA throws a young SIX-YEAR-OLD GARRET into his darkened bedroom.

AUNT VERA

Boy, you had better pray to Jesus
that he'll purify those evil
thoughts of yours. It's that kind
of evil that took your momma and
daddy away from us.

She slams the door, shutting SIX-YEAR-OLD GARRET in. We hear her lock three dead-bolts and a chain from the outside.

FADE TO:

INT. THE MILL'S HOUSE - GARRET'S BEDROOM - LATER

We see SIX-YEAR-OLD GARRET's face illuminated by moonlight. He has been crying. He prays fervently. We hear someone undo the locks and chain on his bedroom door. EIGHT-YEAR-OLD HAILEY appears in the doorway. She quietly shuts the door behind her and sits down next to SIX-YEAR-OLD GARRET on the floor.

EIGHT-YEAR-OLD HAILEY

(digging in her pocket)

Here. Take these. They'll make
everything all better.

She hands him a few small red candies wrapped in cellophane. In the dim light, we see GARRET smile at her.

1

INT. THE MILL'S HOUSE - BATHROOM - DUSK

1

All we can see are the eyes of a young boy as they shake and move back and forth, accompanied by the sounds of water sloshing like the ocean.

Slowly, we PULL BACK, revealing 11-YEAR-OLD GARRET being scrubbed by a middle aged woman. At first glance (perhaps in a mirror's reflection), we see her in a white nurse's outfit. This is the way the boy thinks of her; the role of a loving and tender caretaker. In several of the angles, we will see her dressed in normal house clothes. Bottles of cleaning supplies and fresh shaving razors line the area near the tub.

Her speech is obscured, almost as if underwater, save for the name 'Garret', which we hear emerge in several sentences. A light music track plays for us, underneath.

She finishes scrubbing him and rinses him. From above, we watch as she wraps him in a white towel. She carries him to the bedroom.

WHITE FLASH TO:

2 INT. THE MILL'S HOUSE - BEDROOM

2

In the bright white light, we are close on the boy's eyes. He is pressed into the woman's chest and along with the boy, we follow her words.

AUNT VERA

Stay clean, always clean and you
will never get sick again. Illness
comes from you rejecting God with
your dirty thoughts.

AUNT VERA lowers young, red-bodied 11-YEAR-OLD GARRET onto a stark white linen bed. GARRET appears to be hallucinating and smiles. AUNT VERA speaks quotes from the bible as she rubs mentholatum on his chest.

FLASH TO:

GARRET's POV

He looks at his aunt, through sleepy, fuzzy, and loving eyes. He looks across the room and tries to focus on a framed photograph of a young couple. Beside the photograph, sits a few mementos and a small vase of flowers. The woman in the photo, holds a small baby, smiling down at him. Slowly, we pan to see the father's smirking face, just beside them.

CUT TO:

INT. THE MILL'S HOUSE - BEDROOM - MOMENTS LATER

We see AUNT VERA dressing 11-YEAR-OLD GARRET in a starched, pure-white shirt. She does the buttons all the way up and folds the stiff collar into place.

MATCH CUT TO:

EXT. SUBWAY PLATFORM - PRESENT DAY

We see HAILEY and GARRET both as adults in New York City. HAILEY is in her late thirties and wears thick "Coke bottle" glasses, her mousey blonde hair is in a bun, but is falling out. She wears a video store clerk's uniform. GARRET is in his early thirties.

His hair is short and wet-combed without a strand out of place. He wears a gray shirt, buttoned to the top, and an equally drab sweater over it. GARRET puts an allergy mask over his mouth and nose as the two of them make their way through the crowds.

5 GARRETS LIFE - MUSIC OVER CREDITS AND MONTAGE

5

We see a split screen. Our credits go by with footage. Credits appear on labels coming from a label maker that are being applied to various medicine bottles.

We see HAILEY leading GARRET through the streets of New York City. As they pass by people GARRET is always quick to dodge them.

We see GARRET covering his face with a mask as HAILEY brushes dust off of his shoulders.

We see GARRET and HAILEY sitting in a waiting room as another patient woman sneezes without covering her nose and GARRET freaks out. HAILEY is visibly yelling at the patient.

We see GARRET standing near the exam table in another doctors examination room. HAILEY sits in a chair nearby. She hands GARRET sanitary wipes, which he uses to clean the exam table. The doctor enters and smiles at GARRET. CLOSE UP on doctor's yellowed teeth full of food. CLOSE UP on GARRET'S horrified expression. GARRET flees from the examination room. HAILEY signs the release and follows him out of the building.

GARRET and HAILEY exit the subway in China Town. They enter a doctor's office in a shopping center riddled with "Engrish" signs. Through a cloud of smoke, we see an Asian doctor. He pulls a huge toad from a wooden barrel containing dozens of the amphibians. He then eviscerates it, plucking the glands and entrails from its carcass and putting them into a mortar with various powders. He mashes the mixture with a pestle and offers GARRET a spoonful of the concoction.

FLASH TO:

INT. ASIAN DOCTOR'S WAITING ROOM - MOMENTS LATER

GARRET enters, dry heaving, pale, and sickly green, supported by HAILEY. She offers him a motion sickness bag from her satchel.

FADE TO:

3

INT. DR. DAVID'S OFFICE - WAITING ROOM - MORNING

3

GARRET and HAILEY sit together in a doctor's office. A nurse approaches them.

NURSE

Jared Mills... Is that your name
sir? Can you please fill out these
forms?

The nurse hands him a clip board with the paperwork. A pen, attached to a little silver chain, dangles from it. GARRET takes out a tissue and puts it in his gloved hand as he uses it like an oven mitt to receive the clip board.

HAILEY

Are you new? His name is Garret.
He's a patient of David's

NURSE

(to GARRET)
So you've been here before then?

GARRET

Twice this week.

HAILEY

Look, can you make sure he knows
we're here? We've been waiting for
45 minutes.

As she speaks, HAILEY takes the new paperwork and deposits it into GARRET'S bag. With a gloved hand, GARRET produces copies of the already filled-out paperwork from the same bag. He hands them to the NURSE, using a disinfectant wipe as a barrier between his hand and hers. He tries to clean the NURSE'S fingers before she pulls away.

In the background, we see a man - MICHAEL - pinning a flier to a bulletin board on the wall.

NURSE

Yes, Mr. Mills, he knows you're
here. He's with a patient and you -

GARRET

Didn't have an appointment I know.
But I think I've made a break
through. Could you just -

NURSE

Please! Please, If you both will
have a seat, I will speak to the
doctor.

HAILEY paces at the reception desk impatiently. The NURSE exits the room. GARRET sits back down and stares at a bulletin board, opposite him, and notices a poorly made flyer with the catch phrase "Are you in pain?" He studies it, reading the words under his breath. He nods his head, yes, he is in pain. GARRET removes it and deposits it into his bag.

HAILEY sits back down next to GARRET, and creases his collar and brushes lint from his shoulder.

HAILEY

As much business as you give this place, I can't believe they treat you this way.

GARRET

I'm sure he's busy with another patient, and he'll see me as soon as he can.

HAILEY

But you're really sick. And to think you said you wanted to come here by yourself!

GARRET

I thought I could handle it.

HAILEY

You know we're a team. C'mon! I'm here for you. We're gonna do this together, you and me, right?
(she looks around the waiting room)
You know, I've never really liked this place.

The NURSE returns.

NURSE

Mr. Mills? The doctor will see you now.

Both GARRET and HAILEY rise.

NURSE (CONT'D)

Miss, please wait out here. Dr. David has requested to speak with Garret alone.

HAILEY

But I'm his sister, and -

GARRET

Yes. Thank you.

GARRET sheepishly steps around HAILEY and walks down a well-lit hallway. As he enters the exam room, we can still hear HAILEY complaining to the NURSE.

CUT TO:

INT. DR. DAVID'S EXAM ROOM - DAY

GARRET sits on an examination table as the paper crinkles loudly beneath him, swinging his feet nervously. He looks at his watch and pokes at his stomach, belching.

FADE TO:

GARRET is standing, looking at a poster full of symptoms. He prods himself in each corresponding area, as he reads.

FADE TO:

GARRET, lying on the examination table, throwing aspirin into the air and catching them in his mouth.

DR. DAVID enters. He is a short, unshaven, stout, salt-and-pepper crowned man, in a white jacket. A stethoscope hangs around his neck. GARRET stands up.

GARRET (CONT'D)

Dave, I think we have made a break through. I was watching this biopsy and it dawned on me that we have been going about this all the wrong way -

DR. DAVID

Garret, we have to talk.

GARRET

I know I'm right on this one, and the test you took -

DR. DAVID

It's serious.

GARRET

It's cancer I knew it.

DR. DAVID

No, Garret. It's not cancer. It's something else.

GARRET

Is it my kidneys? Because I have been having this terrible pain right here -

DR. DAVID

No. This is about a prescription pad that was stolen from my briefcase.

GARRET

Wait what? I am sure you don't mean -

DR. DAVID

What don't I mean? That you have been writing scripts for Mentaleaz, Larkinol, Euphadrine, and a few others I've never even heard of? Garret, what are you doing?

GARRET

(Grabbing DR. DAVID's hands)

You mean I don't have cancer? This is fantastic!

DR. DAVID

(Pushing GARRET away)

This is not fantastic. What exactly did you think would happen? Did you think I wouldn't find out?

GARRET'S face turns beet red. Tears well up in his eyes.

DR. DAVID (CONT'D)

Garret I believe it is time for you to find another caregiver. You need help. Help I can't give you. I'm going to refer you to a psychologist. A Dr. Eisenberg. He is really good.

GARRET

(trying to muster those tears)

Look, I am really sorry. There must be some mistake. I'm not crazy! Please, just feel the back of my neck. Touch it right here.

DR. DAVID

Mr. Mills -

GARRET
But David, please.

But DR. DAVID has left the room, slamming the door behind him. The muffled sound of agitated voices is heard from the hallway.

CUT TO:

4 INT. DR. DAVID'S OFFICE, WAITING ROOM - MOMENTS LATER 4

A male nurse shoves GARRET into the waiting room. DR. DAVID follows behind. GARRET is beet red, and looks like he's been crying. We see him hyperventilating, looking as if he's about to fall over. HAILEY rushes to his side.

HAILEY
What did you do to him?!

DR. DAVID
I'm recommending GARRET see someone else. I can't help him.
(handing HAILEY a slip of paper)
Here.

HAILEY snatches the paper out of DR. DAVID'S hand. She wraps her arms around GARRET and escorts him out of the office.

HAILEY
(under her breath)
You quack. Just cause a man has a stethoscope, he thinks he can screw up people's lives.

FADE TO:

6 EXT. SUBWAY PLATFORM - DAY 6

GARRET climbs the stairs.

We run up to meet him.

HAILEY, out of breath, catches up from behind.

HAILEY
Would you slow down. He was wrong Garret... You shouldn't run so fast. Think about your condition!

GARRET

What are we going to do now? Where are we supposed to go?

HAILEY

We'll find another Oncologist.

GARRET

What's the use? We keep going from doctor to doctor, and no one can tell us what's wrong with me.

HAILEY

I think I can get a referral from my coworkers Aunt. She's seeing a great doctor on the Upper West Side.

GARRET

(despairingly)

Maybe we should just give up. All this time, and nothing seems to help. Every day I wake up and it's worse . . . Maybe he is right. Maybe we should just stop.

HAILEY

What's going on here? What is this about? Don't listen to that quack! Wait, are you saying you don't want my help?

GARRET

I didn't mean it that way. I understand you're trying to take care of me, and... I appreciate all you've done since Vera. Look, tonight, will you come over and cook dinner?

HAILEY

Of course!

GARRET

Great. Just call first, so I can clean up.

HAILEY

Do you want me to bring your favorite?

GARRET

You pick. You know what I like.

HAILEY stands still, then looks to the ground. It's an intimate moment between them. GARRET turns to notice a HOMELESS MAN licking a leg of chicken he's taken out of a garbage can. GARRET's look of affection for HAILEY becomes one of revulsion. He puts his arm around HAILEY who hugs him, and they speed in the opposite direction.

She looks at him lovingly. A train approaches in the distance.

GARRET (CONT'D)

As long as it's not chicken. No more chicken.

The train comes screaming into the station. They enter the nearest car. Through the window, we see GARRET wipe off the pole with an antibacterial wipe. A electronic voice says: "Stand clear of the closing doors please" As the door closes, the HOMELESS MAN enters last. He steps forward and speaks in a loud, deep monotone voice. GARRET stares up at the ceiling.

HOMELESS MAN

"Good evening ladies and gentlemen
I AM HOMELESS.."

The train pulls away.

CUT TO:

INT. SUBWAY CAR - MINUTES LATER

We see GARRET wearing his face mask, sitting next to his sister on the train. HAILEY'S wrist watch alarm goes off.

HAILEY

Oh snickerdoodles! I'm late! I can't go with you.

GARRET

(uneasily)
You can't? Oh. It's ok. I can do it.

HAILEY

(caressing GARRET'S arm)
Are you sure?

GARRET

(feigning confidence)
Aw, come on. I can do it!

The train comes to a stop. GARRET looks at HAILEY hesitantly for a moment, then exits.

CUT TO:

7 EXT. NYC STREET EXIT OF SUBWAY PLATFORM - DAY 7

We are waiting outside as GARRET exits the platform. NYC quickly swarms around us. GARRET crosses the street and enters a mom-and-pop drugstore.

CUT TO:

INT. DRUGSTORE - MOMENTS LATER

A large Romanian woman dominates the pharmacy counter. As GARRET rounds the corner, we see people standing in line for prescriptions. A woman waits with her two rambunctious, snotty-nosed children. An old man wheezes and coughs wetly, without covering his mouth. An old woman turns to look at GARRET, squinting at him through rheumy eyes. Taken aback, GARRET dives back behind the shelf, gripping the edge to steady himself.

GARRET'S POV

The scene tilts and blurs before fading into obscurity.

FADE TO:

EXT. DRUGSTORE - MOMENTS LATER

HAILEY has her arms wrapped around GARRET as she leads him away from the drugstore.

HAILEY

I should have stayed with you. I should have known better. I had this bad feeling the minute you left. There are certain things I have to accept. You're sick, and you're always going to have this problem.

(pauses and looks at
Garret)

I'm sorry, Garret.

GARRET
(breaking out of his
trance)
What? No, no, it's ok.

CUT TO:

EXT. NYC STREET IN FRONT OF SECOND STOP CAFE

The two of them reach the corner. While they wait for the light to change, GARRET notices a loving couple sitting together at an outdoor table at The Second Stop Cafe. The two of them talk and laugh, cuddling each other affectionately. GARRET watches them out of the corner of his eye. He seems distressed at first, but as the woman kisses the man on the cheek, he stares at them longingly.

The woman offers the man a spoonful of her chocolate mousse. When he leans in to take a bite, the woman taps his nose with the confection, and begins to laugh. GARRET flinches. The man shouts in faux dismay. The woman kisses the mousse from the man's nose. CLOSE UP on the woman's mouth on the man's nose. GARRET winces, but continues to watch the couple with interest.

CUT TO:

8 EXT. NYC STREET OUTSIDE OF GARRET'S APARTMENT BUILDING 8

GARRET and HAILEY stop outside the building.

HAILEY
Are you sure you're going to be ok?

GARRET
Yes. Yes, I'm fine.

HAILEY
Call me if you need anything.

HAILEY opens the front door to the apartment building for GARRET, who shuffles in alone.

CUT TO:

INT. GARRET'S APARTMENT BUILDING FOYER - MOMENTS LATER

GARRET encounters MR. GUEVARA, a very tan, old, white haired man of undetermined heritage in his late 60's.

MR. GUEVARA peaks Spanish to a maintenance employee, pointing to the walls and giving instructions for some sort of repair. GARRET passes them hastily, trying to avoid them.

MR. GUEVARA

I see you. Don't think I don't see you.

GARRET runs upstairs. As GARRET hits the second floor, the door to apartment #101 opens, and DANIEL, 12 years old, peeks his head out the door. They exchange conversation as GARRET proceeds up the stairs.

DANIEL

My dad wants to know what you're doing.

GARRET

I'm not doing anything.

DANIEL

Can I come up?

GARRET

Did you finish your homework?

DANIEL

Yes.

GARRET

And the test?

DANIEL

I aced it.

GARRET

Give me twenty minutes.

GARRET shuts the door. Lock. Lock. Lock. Chain. He sighs with relief. He is HOME.

9

INT. GARRET'S LIVING ROOM - LATE AFTERNOON

9

We take a look at his apartment. It is a small, sparse one bedroom, kept in a museum-like state. Everything has a place and nothing at all appears in disarray. No hair. No lint. No dirt. We can see that GARRET is CLEAN. He removes his shoes and places them next to another identical pair. They have their place, outlined by tape on the floor. He presses the play button on his answering machine. Its mechanical voice speaks.

ANSWERING MACHINE

You have . . . 1 . . . new
messages.

The first message begins to play.

DR. PHIL (V.O.)

(with a very young thick East
Indian accent) Hey there Greg this
is Dr. Phil and I am calling to let
you know that we got your lab
results in and I mean to tell you.
They are not looking the best. You
should call us at your earliest
convenience at 1-888-555-pills and
we can schedule a follow up
examination. Take care and we will
speak again soon.

GARRET presses delete. The machine BEEPS.

He turns on the TV, the Surgery Channel is on. He enters the
bathroom.

CUT TO:

10

INT. GARRET'S BATHROOM

10

GARRET opens a cabinet full of cleaning products. He takes
out a bar of soap and unwraps it, then carefully washes his
hands, combs his hair (taking a clean comb from a jar filled
with blue alcohol) then brushes himself with a lint brush. To
be thorough, he removes any stray lint and dust with tape.
Glancing down at his hand, he sees something, then pulls a
straight razor from still another jar of blue alcohol. He
runs the blade across his hand as though he might cut
himself, but merely shaves a few small hairs from his hand.
Returning all things to their place, GARRET opens the
medicine cabinet where there are countless bottles of pills,
presumably in alphabetical order. He runs his fingers down
the rows of pills, choosing which to take, as he begins to
whistle a child's song. Stops, takes a pill... then again...
stops, takes a pill, then again. Four times in total, then
uses hand sanitizer. He closes the medicine cabinet, wipes
the counter with a wipe then discards it.

CUT TO:

11 INT. GARRET'S LIVING ROOM

11

GARRET removes one of the three paintings from the wall. They appear to be hand-me-downs, they look quite old. He gently sets them onto a bar counter. He removes the nail with a hammer, and with one stroke, putties the hole in the wall then wipes it clean. He then places another nail in the adjacent wall, pounds four times then examines it. He re-hangs the painting, nudging it four times.

He sits on the couch and stares at the painting in a daze. We hear four KNOCKS. GARRET glances at the tool box thinking it is the hammer. He stares. The KNOCKS continue in succession, not stopping now. GARRET snaps out of it and grabs the hammer as he stands.

GARRET

Ok. Ok. I'm coming.

GARRET drops the hammer in the dishwasher, then moves to answer the front door. Chain. Lock. Lock. Lock. DANIEL'S face appears. He is unkempt and GARRET winces. Lock. Lock. Lock Chain.

DANIEL

I AM DANZINE LORD OF NIGHT AND I AM
HERE TO COLLECT YOUR SOUL
MUWHAHAHAHAHA.

GARRET

Come on... Shoes. Wash. Now.

DANIEL steps in and takes off his shoes and places them next to GARRET'S. There are little smiley faced bandaids on the ground where he sets them. DANIEL then goes into the bathroom to wash. GARRET remains on the couch watching a surgery.

GARRET (CONT'D)

Does your dad know you're up here?

DANIEL (OS)

NO! He thinks I am at the park.

GARRET

One of these days he is going to
get wise.

DANIEL (OS)

He thinks you're on drugs. I told
him I was scared of you.

DANIEL enters with a towel, drying his hands. His hair now looks like GARRET'S, wet and freshly combed.

GARRET jumps up and takes the towel, putting it where it belongs. DANIEL sits on the couch and grabs the remote.

DANIEL (CONT'D)

Can we watch Zombies vs. Vampires.
This one is gross.

GARRET

Yes. But only for a little while.
There is a tumor biopsy I have to
watch coming on.

DANIEL makes a face and rolls his eyes. GARRET half-smiles.
They watch. Time passes.

DANIEL

Can I have some?

GARRET

Ok. Sure.

DANIEL goes O.S. to the kitchen. We can hear him rustling through a cupboard. He returns to the couch with two plates and a container of novelty candy designed to look like a prescription bottle full of colorful pills. He sets the plates down on the coffee table and sits back down. GARRET produces a pill bottle from his pocket.

GARRET (CONT'D)

Ready?

DANIEL

Yup.

The two of them sit poised over their respective plates. As GARRET counts, they each remove a pill from their bottle and put it on the dish in front of them.

GARRET

One . . . Two . . . Three . . .
Four.

They each put a pill in their mouths and suck on it while watching TV.

Time passes. The plates are now empty.

DANIEL

Me and my friends are having an
ultimate frisbee competition in the
park on Saturday. Could you come
watch?

GARRET

Yeah, sure, I'll be there. What time?

DANIEL

It starts at two. Will you really come this time?

GARRET

I . . . I don't know. I have an appointment on that day. But if it doesn't run too long, I'll try to be there, ok?

DANIEL

Cool.

Time passes.

DANIEL (CONT'D)

Are you going to die?

GARRET

(he coughs)

Well of course, DANIEL. Eventually. We all die -

DANIEL

No I mean.. are YOU going to die.. soon?

GARRET jokes.

GARRET

Why, have you heard something?

DANIEL

I'm serious. You're always going to those doctors and have all of those pills.

GARRET takes the remote from DANIEL

GARRET

The operation is about to start. I think you should get back home.

DANIEL stares at GARRET and a look of real despair comes over him. He feigns anger.

DANIEL

I don't think your going to die. I think you're a faker.

GARRET lies.

GARRET

Look, DANIEL I am going to be fine. There are plenty of great doctors and they're taking care of me.

He "helps" DANIEL to the door. Shoes on.

DANIEL

Do I really have to go?

GARRET

I am sure your dad is worried about you.

DANIEL

I'm sorry I didn't mean to -

GARRET

It's ok. Look, let's talk about it later.

The phone RINGS.

GARRET (CONT'D)

I have to go I'm expecting a call.

Chain. Lock. Lock. Lock. He pushes DANIEL out. Lock. Lock. Lock. Chain. GARRET sighs. The phone RINGS again. He crosses the room and without answering, picks up the phone then sets it down in front of him. It RINGS again. He waits. RING. He snatches it up.

GARRET (CONT'D)

Hello.

FEMALE VOICE

Hello, may I speak to Mr. Mills?

GARRET

This is him.

FEMALE VOICE

Mr. Mills. This Angela Watts from the NYC department of benefits and disability. I am calling to inform you that I have been assigned as your case worker as Mr. Creek has retired.

(MORE)

FEMALE VOICE (CONT'D)

I would like to make an appointment for next week so I may visit your home and discuss your benefit plan.

GARRET

Oh. Ok. Well, I have an appointment on that day, could we reschedule?

ANGELA WATTS

Mr. Mills, I didn't say what day.

GARRET

Oh, I am sorry. What day did you have in mind?

ANGELA WATTS

How is Tuesday for you, Mr. Mills?
At 3:30.

GARRET

I don't know. I am supposed to see my podiatrist on that day -

ANGELA WATTS

Then what about Wednesday at the same time?

GARRET

No, Wednesday won't work either that is my Reiki appointment -

ANGELA WATTS

Well, what day are you available, Mr. Mills?

GARRET sees the flyer from earlier today, poking out of his bag. He pulls it out and reads it while he is talking, not paying attention to the voice on the phone. CLOSE UP ON FLIER.

MATCH CUT TO:

INT. DR. LEO'S OFFICE, WAITING ROOM

We pull back from the flier, pinned to the wall behind a desk. In the dim light, we see the silhouette of a nurse sitting at her desk, speed writing furiously. The phone RINGS. She ignores it, continuing to write until the fourth RING.

SHADOWY NURSE

Rejuvenators NYC.

While the SHADOWY NURSE patiently listens to the receiver, MICHAEL enters the office and steps into the frame. MICHAEL is a mid-thirties man with a completely hairless shaved head. He is wearing winter clothes and is flushed, covered in sweat. SHADOWY NURSE looks up at him inquiringly. MICHAEL nods. She smiles. He grins like an idiot. An inside piece of information has passed between them. She waves MICHAEL out of the waiting room and into the inner sanctum of the office. CLOSE UP ON SHADOWY NURSE'S MOUTH.

SHADOWY NURSE (CONT'D)

Great! So when is a good time to come in and see us?

CUT TO:

GARRET'S APARTMENT - LIVING ROOM

CLOSE UP ON GARRET'S MOUTH.

GARRET

Well, next week isn't really that good, you see -

ANGELA WATTS

Mr. Mills, you do understand that if you are hiding something from us, this could possibly effect your benefit status. We wouldn't want you to experience any interruption of benefits.

GARRET

Wait what? Tuesday you said?

ANGELA WATTS

Yes.

(pause)

Tuesday would be fine. 3:30 . . .

GARRET

. . . is great.

ANGELA WATTS

The address I have in my records is 555 65th Street, apartment 402, 10003. Is that correct?

GARRET

Yes, that's right.

ANGELA WATTS

Great, I will see you then.

GARRET

Great.

GARRET hangs up the phone. He sighs, then quickly dials the number on the flyer. After four RINGS...

NURSE MINDY

Rejuvenators NYC, this is Mindy how may I help you.

GARRET

Hello. I found your flyer and I would like to know more about -

NURSE MINDY

Yes, Mr. Mills we've been expecting your call. Before you come in I'll have to ask you a few questions. Do you have four minutes for a quick pre-screening before we schedule you?

GARRET

Yes. I think -

NURSE MINDY

Hold please.

GARRET

Ok.

GARRET cleans while on hold. A muzak of the theme plays on the line.

NURSE MINDY

I apologize, Mr. Mills. I'll have to call you back. Will you be at this number all evening?

GARRET

Yes. I don't have anywhere to go. Until tomorrow. By the way how did you know my na -

NURSE MINDY

Great, I will speak with you soon.

She hangs up, and GARRET looks around. After cleaning the carpet where DANIEL'S feet were he slumps back into his couch, wipes the remote and clicks back to the surgery channel. A commercial for Larkinol plays.

TELEVISION SCREEN

We see a series of infographics displaying statistics and depicting symptoms.

MAN (V.O.)

Kuhn's Syndrome affects one out of 100,000 males between the ages of 25 and 50. That's over 30,000 in our country alone. Persistent severe headaches. Restlessness. Difficulty concentrating. And if left untreated, this condition can result in narcoleptic seizures, involuntary bowel evacuation, or coma. But now, there's hope. Introducing: Larkinol - the once-a-day treatment for all major symptoms of Kuhn's Syndrome.

We see a man in his 40's playing football with his sons in the backyard. He looks at the camera, smiling broadly.

LARKINOL MAN 1

I'm back in the game.

We see a different man jogging through a park. He turns to the camera and grins.

LARKINOL MAN 2

I'm on the path to recovery!

We see a third man walking with his girlfriend along a beach at sunset. He lifts her up and spins her around. She giggles and address the camera.

LARKINOL WOMAN

He's back in business.

The man squeezes her ass playfully, and she squeals with faux surprise.

The Larkinol logo appears.

MAN (V.O.)

While taking Larkinol, patients with a less than ideal treatment disposition have experienced the following side effects: increase in appetite, parasomnia, prolonged sexual arousal, changes in mood or personality, and rectal prolapse. In clinical trials, these side effects were 50% more likely to occur with Larkinol than with a placebo.

GARRET'S COUCH

GARRET fades into sleep.

FADE TO:

12 INT. THE MILL'S HOUSE - KITCHEN - DUSK (DREAM) 12

In a misty haze. One year-old GARRET is hiding under the table. Mom and Dad are fighting. Most words are not understandable. They speak about rent and money and AUNT VERA living with them. AUNT VERA arrives. The haze becomes warmer. AUNT VERA picks up GARRET and carries him into his room. Mom and Dad storm out. The door slams. In his room AUNT VERA holds four year-old GARRET like a child and he smiles and feels whole. We see the parents car free-falling from the sky and into nothingness. Silence.

CUT TO:

13 INT. GARRET'S APARTMENT - LIVING ROOM - 2AM 13

GARRET wakes to the phone RINGING. He looks at his watch. Hours have passed. It is 2 am. He anxiously stares at the phone. It rings three more times.

GARRET

Hello.

NURSE MINDY (O.S.)

Mr. Mills this is Mindy.

GARRET

Mindy?

(looking at his watch))

It's 2 AM -

NURSE MINDY (O.S.)

Yes it is, are you busy?

GARRET

No. I am -

NURSE MINDY (O.S.)

Great. Then we can get started.

GARRET

(Sitting up)

Ok. Um ok.

NURSE MINDY (O.S.)
Where were you born?

GARRET
Tallahassee, Florida.

NURSE MINDY (O.S.)
Do you live alone? I mean are you independent?

GARRET
Yes I do. I mean I am -

NURSE MINDY (O.S.)
Are you close to your family? Do you have any genetic disorders?

GARRET
Genetic dis -? Well, nothing that I am aware of. Um, close... I mean, there's Hailey -

NURSE MINDY (O.S.)
And Hailey, is she of good health?

GARRET
Uh, well, she doesn't have what I do. I mean, she isn't ever sick, really.

NURSE MINDY (O.S.)
When was the last time you saw a physician, and what was it regarding?

GARRET
Today, I mean yesterday. I was going in for some test results for a CAT scan and -

NURSE MINDY (O.S.)
And how did they come out?

GARRET
He said I didn't have cancer, but I didn't think -

NURSE MINDY (O.S.)
(chuckles)
Well, Mr. Mills I am sure we can get you a second opinion on that.

GARRET'S world just opened up. A light from heaven. At last someone who seems to know his pain.

Live sound disappears and for a split second we share a moment of GARRET'S wonder and elation as the angels sing.

GARRET

(smiling, and speaking
hoarsely, touching his
neck)

Yes, Mindy, you see I've been
suffering from this pain right at
the base of my neck -

NURSE MINDY (O.S.)

Wonderful! Let's have you come in
tomorrow around 4:00 and you can
see Dr. Leo. He's our resident
Oncologist and an all-around great
guy. He's very eager to meet with
you.

GARRET

Great! And where are you located?
Should I bring anything?

NURSE MINDY (O.S.)

The address is on the flyer. And
just bring your pain in the neck
(laughs)
and we will take care of the rest.

GARRET

Ok. I will see you then.

They hang up. GARRET chuckles and smiles. He sits back on the couch. Clicks over to the horror channel. Vincent Price is on the screen. He drifts back into dream land.

14 INT. GARRET'S DREAM LAND

14

We've returned to the dream of his parents' car free-falling, only now, adult GARRET is in the back seat. At the sound of a crash, he awakes to the voice mail beep. HAILEY speaks.

FADE IN:

15 INT. GARRET'S LIVING ROOM - MORNING

15

HAILEY (O.S.)

Garret, you never answer your
phone. Please, I'm really worried -

GARRET dives for the phone.

GARRET

Hey, Hales.

HAILEY

Oh... Great! I was so worried about you. I don't want you to feel like I'm not here. Look, Dr. David called to make sure that we are going to see the doctor he referred you to. He apologized for being so abrupt and seemed really concerned. I was thinking... maybe it wouldn't hurt.

GARRET

Have you looked into him - I mean the last referral he gave me was the quack in Chinatown. Fifteen-hundred dollars! And he told us nothing was wrong!

HAILEY

Yes, his name is Dr. Eisenberg and he has time for us next week. He's worked with some serious aspects of cancer patients and got amazing results. I talked to him. He seemed nice.

GARRET

Ok. If you think we should. So, I wanted to tell you - I spoke to another doctor.

HAILEY

You? Who are YOU calling? When did this happen?

GARRET

Yesterday. I mean last night. We're seeing him today at 4.

HAILEY

When were you going to tell me? What do you know about him? Wait - last night?

GARRET

Yes, Hailey. Look it's ok. From the flyer, it looks like he's a -

HAILEY

THE FLYER? GARRET MILLS, we are not going to see some crazy voodoo doctor from the subway!

GARRET

I am sure it's ok. Can you be there?

HAILEY

Damn right I'm coming. Why would you go behind my back and do this? What are you thinking? I thought we were a team! How can I help you if you keep things from me? Now I'm going to have to leave work early!

GARRET

I'm really sorry. I should have called you first. The address is 9836 Lexington, suite 444. It's on the corner of 98th and Lex. I'll be there at 3:45.

HAILEY

I can't believe the things that I have to deal with. You just don't understand. I'm training this new girl because I had to fire George for snapping and punching some renter who was asking for Lost Boys II and she can't even use spell check on the system. God, I could just strangle the RM. And on top of that, now I have to take care of you!

GARRET

I don't know how you do it.

HAILEY

I have to bring home the bacon silly. We can't all get our bills paid for by the city. So. 3:45 98th... and Lex?

GARRET

Yes. And do you have copies of my records?

HAILEY

No, I'm out. I'll get them on my way.

GARRET

Ok. Don't be late. Not that it matters. Do you want me to wait out front?

HAILEY

No, go ahead and go in. I'll be there. Do you need anything?

GARRET

No, I'm good. See you then.

GARRET hangs up the phone. Nodding his head. One. Two. Three. He pauses. Four. Good morning, GARRET. We see his routine. All things in fours. Then to the bathroom.

CUT TO:

16

INT. GARRET'S BATHROOM - DAY

16

GARRET proceeds to clean his teeth within an inch of their life. He performs each movement in fours, using a rubber pick in the handle of the toothbrush for extra effect. He touches a gum and blood wells up, then gargles with his own mixture of mouthwash and peroxide. He appears to be a master at his own body. He shaves a little with the straight razor. Fast and clean. He stammers "Ggg.. Mmm..." three times then looks squarely at the mirror. He clears his throat and says...

GARRET

Good morning.

CUT TO:

17

INT. SPERM BANK - DAY

17

GARRET sits in a very clean crisp room with orange-white walls lined with beige filing cabinets. We see a woman in her thirties wearing a crisp white uniform. Behind her is a sign that says "Give so that others may have" with a pregnant woman's silhouette underneath it.

SB NURSE

Good morning, Mr. Mills. Please sign in and the nurse will be right with you.

GARRET signs in using his own pen. He is careful not to touch anything. He then moves to sit in an oversized, uncomfortable looking, white egg-shaped bean bag chair.

GARRET
Is Cathy working today?

SB NURSE
Yes, she will be right out. Will
your payment be in check today?

GARRET
Yes please. Make it out to Gg...
Mmm..

He mutters three times and on the fourth...

CUT TO:

18 INT. BLOOD BANK - MORNING

18

GARRET sits in a crisp and clean room with pinkish-white walls and white filing cabinets on every side.. A red-haired woman in her thirties wears a crisp white uniform. Behind her is a sign that says, "Bleed, so that others may live." There is a smiling drop-of-blood character, illustrated underneath.

GARRET
Good morning.

BB NURSE
Good Morning Mr. Mills.

GARRET
How are you, Katherine?

In a charming, yet reserved manner, KATE flirts back.

KATE
That's Kate to you, Mr. Mills.

There is an obvious chemistry between them. KATE prepares to take his blood and slaps his arm four times to find a vein. GARRET smiles.

GARRET
G-g-g-garret... please.

GARRET'S POV

As he loses blood, KATE appears blurry and pinkish, much the way GARRET viewed his aunt through his childhood eyes.

CUT TO:

EXT. BLOOD BANK - DAY

We see GARRET descending the front steps of the blood bank. KATE stands several yards away, drinking a cup of coffee with her coworkers. Her back is turned to GARRET'S direction.

CUT TO:

CLOSE UP ON GARRET'S FACE

We see the building, out of focus, behind him.

GARRET

Hey, you. I was wondering what you're doing later tonight.

CUT TO:

CLOSE UP ON KATE'S FACE

KATE smiles bashfully, looking at the ground.

KATE

Oh, I don't know.

CUT TO:

CLOSE UP ON GARRET'S FACE

GARRET

So, you wanna go out and get a drink? Maybe see a movie?

CUT TO:

CLOSE UP ON KATE'S FACE

KATE

Yeah, that could be fun.

CUT TO:

CLOSE UP ON GARRET'S FACE

GARRET

Great! So I'll pick you up at eight. Wear something pretty.

CUT TO:

CLOSE UP ON KATE'S FACE

KATE

Yeah, he is pretty strange. But
he's sweet.

CUT TO:

CLOSE UP ON GARRET'S FACE

We pull back to see that GARRET is actually standing several yards away from Kate, out of earshot. GARRET grimaces, puts his mask over his mouth, and walks away.

19 INT. MONEY BANK - DAY

19

The bank is a very clean, crisp and large room with bluish-white walls and silver file cabinets. Another red-haired woman of about thirty wears a crisp white shirt with a grey suit. Just behind her is a sign that reads "Save Yourself. Sign up Today", above an image of a smiling piggy bank holding an umbrella.

FADE TO:

20 EXT. GARRET'S APARTMENT BUILDING - DAY

20

We see GARRET walking toward his apartment with his mask over his mouth as he speeds along the sidewalk. MR. GUEVARA is standing out in front and sees his approach. As GARRET arrives, MR. GUEVARA opens the door, but walks in ahead of him and into the vestibule.

CUT TO:

21 INT. GARRET'S APARTMENT BUILDING FOYER

21

As GARRET passes through the second door past the vestibule, he is confronted with MR. GUEVARA taking a digital photograph of him. The camera flash goes off. GARRET moves quickly to avoid him, but the man stops him. MR. GUEVARA is angry and flushed red as he approaches.

MR. GUEVARA

You think you're smart. You can't
pull a fast one on me. I know about
the drugs. I see all the packages
you get - and the late night
parties.

(MORE)

MR. GUEVARA (CONT'D)

I don't see what you're doing, but
I KNOW you.. AND THE POLICE HAVE
BEEN WARNED!

Spittle flies from MR. GUEVARA'S mouth as he speaks and GARRET cowers in the corner, trying to avoid contact. He begins to hyperventilate.

MR. GUEVARA (CONT'D)

All hours of the night you are up!
Hitting things, moving things. I
hear you up there. We know what you
are up to... and if I catch you
anywhere near my son -

On the "s" of son, the spittle hits GARRET'S face directly and he loses all control. He dodges back and forth and begins to slip around MR. GUEVARA, but the man grabs his arm and spins him around, causing him to drop his bag and all of it's contents. Pills and papers spill everywhere. MR. GUEVARA pulls GARRET'S arm behind his back and pushes him, face-forward into the wall. GARRET winces and closes his eyes tightly, hoping for it all to end soon. He feels a rush of fear fall over him as MR. GUEVARA leans in much too close, speaking right into GARRET'S ear, slow and deliberate.

MR. GUEVARA (CONT'D)

You little punk. Who do you think
you are? You don't fool me.

We hear a door close, and DANIEL appears at the top of the stairwell. He screams.

DANIEL

Dad, NOOO!!!

MR. GUEVARA looks up to his son and sighs heavily. With a grunt, he let's GARRET go. GARRET looks very shaken and bolts up the stairs passing DANIEL. GARRET is wheezing. He lunges for the door. Lock. Lock. Lock. Chain.

CUT TO:

GARRET stands shirtless and washes and scrubs every inch of his torso. Tears fall from his face. To us, he is visibly clean and the water runs clear, but he continues to scrape layers of skin until he is red all over. This is his private hell. Clinical eye wash. Soap. Sanitizer. Mouth wash. Disinfecting wipes to clean up afterwards.

23 INT. GARRET'S LIVING ROOM - DAY

23

GARRET sits on his couch and turns on the surgery channel. All is right with the world. His hands tremble.

TELEVISION SET

A commercial for Euphedrine plays on the television.

WOMAN (V.O.)

Do you wake up feeling blurry, dizzy, or disoriented? Do you find yourself taking breaks in the middle of the day, just to stay awake? Have you ever fallen asleep during a movie? Does your mind wander during periods of low stimulation? These symptoms and others can be signs of a underlying disorder called Pereglennosis. Euphedrine is designed to treat Pereglennosis while you sleep, so you wake feeling refreshed, alert, and revived. Some side effects may occur, including: sensitivity to light, hair loss, tremors, heart palpitations, vertigo, and visual disturbances. A small, but statistically significant portion of patients have reported partial facial paralysis, erratic changes in mood, suicidal thoughts or actions, and unusual bruising or bleeding. Ask your doctor today about Euphedrine, and bring your life into focus.

24 INT. HALLWAY, GARRET'S APARTMENT BUILDING -DAY

24

DANIEL sneaks out the hallway door. We can hear his father yelling to the cops on the phone from inside. DANIEL quietly climbs the stairs as he moves toward GARRET'S apartment. He gently knocks. Four times, as always. Silence. He waits a minute. Knock. Knock. Knock... knock.

25 INT. GARRET'S LIVING ROOM - DAY

25

GARRET leans against the door.

GARRET

DANIEL... I think you should go home. Your dad's going to kill me.

DANIEL

I am sorry. You should leave. He's on the phone, talking to the police.

GARRET looks broken. He sits down on the floor. A moment. He picks up a piece of lint.

DANIEL (CONT'D)

Please Garret, you should go for a while... He's just mad. He'll get over it. The cops won't do anything will they? I will tell them you're innocent.

(pause)

Garret?

GARRET

Just go. Just go. Just go. Just go.

26 INT. HALLWAY, GARRET'S APARTMENT BUILDING, 4TH FLOOR -DAY 26

DANIEL waits a few moments before finally retreating down the stairs. DANIEL opens the door, and his father immediately begins to yell at him. For the first time, DANIEL yells back. MR. GUEVARA grabs him and slams the door. From behind it, we hear a very loud slap.

27 INT. GARRET'S LIVING ROOM 27

Still on the floor, GARRET looks sad. In the background, his 1980's answering machine blinks. GARRET looks at it, across the room, rises and walks over, pushing the button.

BEEP

HAILEY (V/O)

Hey Mr. - I am on my lunch and thought I would give you a call and check in. I was thinking, tonight after the appointment we could go to the Strand. I know it's junk food, but it's our place. Oh shit...someone's yelling. Okay,bye.

BEEP

The answering machine's robotic voice speaks: 'Message Deleted'. The next message begins to play.

FEMALE VOICE

Hello, Mr. Mills. This is a reminder that your bill for \$367.00 is past due. Please contact -

BEEP

The machine speaks: MESSAGE DELETED.

The phone RINGS. GARRET is startled, but still waits. RING two. RING three. His hand trembles. RING four and he snatches the phone.

GARRET

Hello?

NURSE MINDY (V/O)

Hello. This is Mindy with Rejuvenators NYC. May I speak with Garret Mills?

GARRET

Hi Mindy. This is ... me.

NURSE MINDY

Hi, Mr. Mills. I am just calling to confirm your appointment for 4pm.

GARRET looks at his watch. 3pm.

GARRET

Oh. I'm sorry. I am leaving now.

NURSE MINDY

Excuse me?

GARRET

I mean - I'm sorry, I'll be there. I am leaving now.

NURSE MINDY

Is there a problem Mr. Mills?

GARRET

No, I will be there. Thank you.

GARRET hangs up the phone and gets his things together as fast as he can. He pulls a bag from the closet, which is identical to the one he dropped in the struggle with MR. GUEVARA. There are two more like it sitting inside. As fast as he can - Lock. Lock. Lock. Chain. He walks out. Lock. Lock. Lock.

CUT TO:

29 EXT. NYC STREET, OUTSIDE GARRET'S APARTMENT 29

GARRET tries to hail a cab. The traffic is thick. Finally, one stops. He cleans the door handle with a wipe and gets inside. He frowns and covers his mouth.

FADE TO:

30 INT. CAB IN TRANSIT 30

We have entered the office of VLADAMIR TEPES, Romanian taxi driver extraordinaire. We cross town, moving to the upper East side through Central Park, at mach ten. There is smoke in our eyes, but the driver doesn't appear to be smoking. The driver tries to force a conversation to a very reluctant GARRET.

VLAD

Buckle the seat belt. We will go very fast. You look like a good guy. What is your name?

GARRET

Garret.
(he gulps, hard)
My name is Garret.

VLAD

How is your eye Garret?

GARRET

My eye?
(he glimpses his bruised
eye in the rear view
mirror)
It's going to be fine. I just had a bad day. I had a fight with my landlord.

VLAD

How dare he touch you? How dare he even look at you? You tell him I said 'back up.' Tell him Vlad will be there. You are my guy now . . . Just call me. Here is my card.

VLAD slips his card back toward GARRET.

VLAD (CONT'D)

If he will mess with you then he will mess with me.

Using the antibacterial wipe, GARRET reluctantly takes the card, dropping it into his bag.

GARRET

Thanks, Vlad. I appreciate that, but really... you don't - could you stop up there? On the right?

VLAD

I will stop whenever you say. Not a second more. It is sad to see you go, but I will stop.

GARRET

(GARRET chuckles uncomfortably)

Yes. Right here. Pull up here, this is good. Thank you.

The taxi rolls to a stop as GARRET reaches to pull out his money.

VLAD

So, my friend, you are tired? You should take a vacation. Get some rest. I may not see you again. I am very busy guy. But you. You must relax and get plenty of rest.

GARRET pays and exits the cab.

CUT TO:

31 EXT. IN FRONT OF HIGH-RISE OFFICES, UPPER EAST SIDE - DAY 31 (WEDNESDAY)

GARRET looks up at the building, then turns back toward the cab.

GARRET

Than...ks

The cab spins out and drives away, careening across four lanes of traffic. GARRET crosses the street and, for a moment, waits for HAILEY. Looking at his watch, he realizes he is already running late. HAILEY has not arrived and so he enters the building.

CUT TO:

32 INT. DR. LEO'S OFFICE BUILDING LOBBY - DAY 32

The entrance is decorated in classic art deco gold and bronze. Very ornate. There is a lone security guard in a black suit sitting behind a large desk. People are coming and going. GARRET checks in with security and the man sends him right up. He is expected. GARRET steps into the elevator along with two other people.

33 INT. ELEVATOR - DAY 33

GARRET'S gloved hand reaches to press the button for the 44th floor, but it meets another gloved hand doing the same. They both quickly pull back and GARRET is faced by MICHAEL, who smiles nervously.

MICHAEL

You go ahead.

GARRET

No you go. It's ok.

As the doors close, a third person, a VERY TALL MAN, quickly hits the button for the 44th floor, as well as for the 13th.

MICHAEL

(stammers)

A-A-AAAAre you here to see Dr. Leo?

GARRET

No. I have a business meeting.
(he covers his mouth and
is beginning to get
dizzy)

At floor 13, the VERY TALL MAN exits, muttering under his breath.

VERY TALL MAN

(shaking his head)

Crazies.

MICHAEL

Oh, I'm sorry. Well, if you aren't -
I mean, if you are not here for
that, maybe you should talk to him.
He's amazing.

A small drop of blood slowly drips out of MICHAEL'S nose. GARRET sees it and freezes.

GARRET
 (under his breath)
 Ok. Ok. Ok.
 (Loudly. Hoarsely.)
 OK THAT IS WHAT I WILL DO

At last, the elevator reaches the 44th floor. GARRET leaps out the door and gasps for air. He sprints down the hall, towards a large sign which reads 'R.NYC 444'. MICHAEL walks slowly behind. The door BINGS when GARRET opens it.

CUT TO:

34 INT. DR. LEO'S OFFICE, WAITING ROOM - DAY 34

Sunlight streams in to the bright room where large murals and dream catchers decorate the space. It is painted in warm yellows and oranges. GARRET turns to the reception desk and leans into the counter.

GARRET
 Ggg... Mmmm... Gggg... Mmmm. Garret
 Mmm Mills.

GARRET'S POV

The room is fuzzy and begins to tilt.

FADE TO BLACK.

FADE IN:

35 INT. GARRET'S DREAM LAND 35

We are in a dark space where a shaft of light shines from above. AUNT VERA'S arms are wrapped tightly around an adult GARRET. This is a warm, comforting place. He looks to her lovingly.

AUNT VERA
 Everything is going to be alright.
 We will take care of you.
 (Then, loudly)
 Doctor!

FADE TO:

36 INT. DR. LEO'S OFFICE, WAITING ROOM - DAY 36

AUNT VERA'S face transforms into that of NURSE MINDY, who is holding GARRET in her arms.

NURSE MINDY is an early 30's woman with a stern face surrounded by dark hair. She wears a white smock. This is the authoritative, clinical comfort GARRET craves. He smiles.

NURSE MINDY

Doctor! Doctor Leo. It's your four o' clock, he's -

GARRET

No... I'm ok.

GARRET sits up and looks around. DR. LEO stands above him. He is a Bob Ross-esque, nicest-guy-you-would-ever-want-to-meet, mid-sixties man. He wears a plaid shirt and stands smiling, his hand outstretched. Without hesitation, GARRET takes his hand. The Doctor helps his dizzy patient to his feet. GARRET looks around.

GARRET (CONT'D)

Where's Hailey?

DR. LEO

Hailey?

GARRET

Yes, Hailey. My sister. Where is she?

NURSE MINDY looks around, looks at MICHAEL, then steps back behind her desk. There is a video monitor upon her desk, facing away from the waiting room's view. On it, we can see HAILEY as she stands waiting at the security desk in the lobby below. NURSE MINDY glances at the monitor.

NURSE MINDY

(smiling like it's painful)

Well she isn't here, Garret.

GARRET

She's on her way. Any minute.

DR. LEO

Mindy, will you keep a watchful eye out for her and make sure she finds what she is looking for? Now Mr. Mills - Garret - let's get to work and see what we can do for you!

GARRET is wide-eyed.

GARRET

Don't you want me to fill out some forms? A work up?

DR. LEO

All in good time, my boy. Why don't you just tell me - exactly where it hurts?

DR. LEO turns to MICHAEL.

DR. LEO (CONT'D)

Michael? You're early. Mindy will take good care of you. I will see you in a few minutes. Are you doing well sir?

MICHAEL smiles and nods shakily.

DR. LEO (CONT'D)

Great sir. You're the best. I will see you shortly.

NURSE MINDY moves to hand MICHAEL a tissue for the blood, and a glass of water, as DR. LEO guides GARRET down the hallway.

CUT TO:

37

INT. DR. LEO'S EXAMINATION ROOM - DAY

37

GARRET steps into DR. LEO'S den. Cool blue lights automatically turn on and ambient music can be heard. The room is full of ornate antiques from doctors throughout history. Display cases are placed thoughtfully around the room and enhanced by dramatic lighting. The centerpiece is a very modern looking, state-of-the-art examination table, flanked by beautiful off-white leather chairs. The room is immaculately clean. This feels similar to GARRET'S apartment for some reason. He is at home. GARRET turns around and DR. LEO gently closes the door.

DR. LEO

Please, Garret. Have a seat.

GARRET

Dr. -

DR. LEO

Just call me Leo, Garret. No need to be formal here.

GARRET

L. L. L. Leo. Do you know about me somehow? My case?

DR. LEO

Garret, how are YOU feeling today?
Is there anything at all I could do
to make you feel more comfortable?

GARRET swallows, smiles and looks around. He realizes that,
No, in fact there isn't.

GARRET

No.

GARRET pauses a moment as he realizes he didn't stutter.

GARRET (CONT'D)

No, I'm great.

DR. LEO laughs loudly.

DR. LEO

Then what are you here for, my son?

GARRET

Well. I mean - I have had this
terrible pain.

GARRET touches the back of his neck to indicate.

GARRET (CONT'D)

And the headaches, and dizziness -
and I feel this pressure in my
head. Some days it feels so painful
that, well... Doctors say -

DR. LEO

Garret. Doctors aren't going to
tell you the truth. I can see it
from a mile away. You need help. I
am going to give you a full work up
and we are going to get to the
bottom of this. How does that
sound?

GARRET

Yes.

DR. LEO

Wonderful! But first I need to know
one thing. Are you committed? Do
you want to never feel this pain
that you have again? We can we make
you well, Garret. Will you help us
do that?

GARRET
(nervously)
Yes. I - think so.

DR. LEO
There is no thinking, my boy!
(staccato)
Will. You. Help. Me. Help. You.

GARRET
YES! YES I WILL!

DR. LEO
Great! That's exactly what we need
around here. Some more doing and
less wanting. I knew it from the
moment I saw you, Garret you are a
do'er.

DR. LEO pulls some papers out of a drawer and hands GARRET a plastic-wrapped pen. GARRET notices DR. LEO has put on rubber gloves, and takes the papers and pen without hesitation. The first line of the paper reads, 'I, GARRET MILLS' in large type, and the rest of the text trails off.

GARRET
What is this?

DR. LEO
This is a contract, my friend. It
will set you on the road to
wellsville. We're gonna start a
full regimen of dietary treatment
beginning today. When you sign that
contract, we will be bound. Bound
to get you right as rain.

GARRET feels like a kid in a candy store. Not just happy, but elated. Someone seems truly to have taken an interest in his illness.

DR. LEO (CONT'D)
Now Garret, there are gonna be some
medications involved that are a
little experimental. These
treatments sometimes have side
effects. Nothing too serious, mind
you. But we cannot have you taking
any other meds while your on my
plan, nor can we have you seeking
out other doctors. Is that clear?

GARRET

Absolutely.

(reading from the paper)

Indemnity Clause? Death and
dismemberment -

DR. LEO proceeds with an elaborate ritual as he constructs a small group of gel-caps for GARRET to take. GARRET quickly scans the rest of the document and signs the last page. He seems genuinely entertained and captivated by it all.

DR. LEO

(smiling brightly)

Purely a standard waiver. Let us
stop pussy-footing around here and
get down to brass tacks, shall we?

GARRET

Yes! What is the treatment exactly?

DR. LEO

I am glad you asked that. You're a smart young man. I can see that. I won't bull shit you Garret. Some people want things soft-coated but I am going to tell you everything - and here it is. The treatment comes in three steps. First, I am going to give you a highly volatile compound called Ichorizone that will trick your immune system into thinking it's under attack. You're gonna lose your appetite completely and in addition to that you will have some terrible nightmares. After three days you will wake up feeling very weak and hungry. You will then come to me and I'll give you a special meal in preparation of the second cycle of your medication. This procedure will be to purge all toxins from your system and will leave you feeling healthy and revived. After three more days you will see me again and it will be your option to take the third and final treatment. You're going to have to make a choice.

GARRET

What choice? I mean it all sounds very -

DR. LEO

Garret. Look me in the eye. I know you. I have met you a thousand times. Your illness. Your pain. I've seen it. I was once sick just like you. I have researched you Garret. Oh yes.

GARRET

(worried)

Research? Well, what exactly -

DR. LEO

The medications. The doctors. Garret. I know about them all. That is why you've come to me - because I can help you help yourself. What's it gonna be? Do or die Garret?

DR. LEO presents GARRET with one dark colored horse capsule pill and a little cup of water. GARRET looks at them, pausing for a moment. He waves away the fluid and places the pill on his tongue, swallows and smiles.

DR. LEO (CONT'D)

MINDY, WE HAVE ANOTHER DO'ER.

NURSE MINDY enters the office, smiling like it hurts.

DR. LEO (CONT'D)

Take care of our new friend Garret here. That's all for today. We'll be seeing him in 72 hours and not a moment later.

GARRET

Thank you doctor.

DR. LEO

Leo, Garret. Call me Leo.

GARRET

Leo.

DR. LEO smiles.

DR. LEO

Welcome to the family.

CUT TO:

38 INT. DR. LEO'S OFFICE, HALLWAY - MOMENTS LATER 38

GARRET leaves the room and walks the long hallway. He passes another room and glances inside, seeing what appears to be MICHAEL, strapped to a table, convulsing wildly. NURSE MINDY closes the door, blocking his view, then guides GARRET out of the hall and into the waiting room.

CUT TO:

39 INT. DR. LEO'S OFFICE, WAITING ROOM - DAY 39

The door flies open and HAILEY enters, looking flustered and disheveled. A security guard follows close behind her. GARRET is still a little dazed, but looks at HAILEY and smiles.

GARRET

What are you doing here?

HAILEY

What am I doing here? We were supposed to meet, but that MAN wouldn't let me in!

NURSE MINDY

Oh I am sure it must have been a misunderstanding.

NURSE MINDY waves off the guard, who rolls his eyes, but walks out.

HAILEY

Misunderstanding?

NURSE MINDY

So you are Garret's lovely sister I have heard so much about, though I seem to have forgotten your name.

HAILEY

Hailey.

She almost doesn't get the word out as NURSE MINDY reaches out for HAILEY abruptly.

NURSE MINDY

Yes! Haiiiiileeeey! And my name is Mindy and we have all been talking about how Garret is going to take his medication so we can make him all well. Isn't that wonderful?

GARRET grins like a school boy. HAILEY is bewildered and just as she begins to speak, NURSE MINDY interrupts, handing GARRET his full regimen of pills.

NURSE MINDY (CONT'D)

Now GARRET, You are going to take one of these before bed and one when you wake up in the morning each day, until we see you again on Saturday.

HAILEY

I'm sorry, who are you?

GARRET continues to smile and nod, drunk on the attention. NURSE MINDY nods and smiles right along with him, talking directly to GARRET and ignoring HAILEY.

GARRET

Yes, of course.

NURSE MINDY

Great. Like the doctor said, no other meds and no other treatments, yes?

HAILEY

Wait. What does she mean no other treatments?

NURSE MINDY pays her no mind.

NURSE MINDY

Outstanding. Then we will see you on Saturday.

HAILEY

Saturday? What does she mean no other treatments?

GARRET

Sounds great. Let's go, Hailey.

GARRET moves toward the door and HAILEY follows, completely flustered by what is taking place.

CUT TO:

As they enter the elevator, GARRET is still half-grinning, while HAILEY looks upset. Their conversation continues as they descend; throughout, passengers enter and exit.

HAILEY

Garret, look at me. What did she mean no other treatments?

GARRET

Well, the doctor has me on this special treatment and it seems like he knows what he's doing.

HAILEY

You can't make decisions like that without me! And what kind of doctor meets you and in the first consultation makes you his exclusive patient?

GARRET

He says while I am on his treatment that I shouldn't be going anywhere else. That's pretty normal.

HAILEY

Normal? Maybe it is normal, but what isn't normal is that he obviously knows nothing about you. Garret Mills, you have fallen for this again. Because you went in without me, he didn't even have your records or a decent work-up. That's no basis for an exclusive.

GARRET

(Snapping out of it)

Look, you can't just assume that every doctor we meet has something up their sleeve -

HAILEY

NO, NO, NO. We are not doing this. Garret, you cannot stop taking your prescribed meds.

GARRET

Hailey. This is just for a week. Just a week, and we will see what happens. I'm not falling for anything, I promise. Have some faith.

41 INT. SUBWAY PLATFORM - NIGHT

41

GARRET and HAILEY are standing on the platform waiting for the train as GARRET cleans his hands and put on a fresh pair of latex gloves. HAILEY looks pissed.

HAILEY

Well what was with that Nurse
Feratu - wait, what was her name?

GARRET

Mindy.

HAILEY

(mockingly)
Yes, Miiiiiiindy.
(agitated)
What was all that about? I was
outside fighting with that guard
and he talked to me like I was
insane. He expected me to be there
and he said he was going to call
the cops. The cops?? Are you
listening? He searched me Garret.
SEARCHED ME do you know what that
means? It took me forever to
convince him that he must be
confused.

GARRET'S face goes white as he notices the same homeless man from the other day digging in the trash. He grabs HAILEY's shoulder and turns her as they begin to walk away from that scene.

GARRET

(muttering while looking
away from Hailey)
Oh God. Is he following us?

HAILEY

What is the medicine he gave you?
Wait, who are you talking about?
Don't change the subject. What is
this miracle treatment that only
takes a week?

GARRET

Leo understands what I've been
through -

HAILEY

Leo? Who's Leo -

GARRET

Dr. Leo.

HAILEY

Oh, no. Look... I just don't want you to get hurt. I really think that going off of your medication is a bad idea, and any doctor who says you shouldn't see another doctor DOES have something up their sleeve. I won't even get started on that nurse. Ugh.

Despite this, GARRET smiles.

GARRET

Stop worrying so much. I have a really good feeling about this.

DISSOLVE TO:

42 INT. THE STRAND DINER - NIGHT

42

A diner built in 1960's. A giant unicorn mural adorns the wall. Though old and well-worn, the diner still feels very clean. GARRET and HAILEY are seated in a burgundy booth, in mid conversation.

WAITRESS JESSICA

Now do you want the Turkey Dinner or the Salisbury Steak.

GARRET

I'll have the Steak, thanks Jess.

WAITRESS JESSICA

And you, lovely, what'll it be tonight?

HAILEY

Patty melt and fries, J., Thanks.

The WAITRESS walks away.

GARRET

Like I said, he isn't like everyone else. Barnes was a quack, and Cantor, he was in bed with the drug companies. Dr. Leo is a specialist - in our area. He knew all about my symptoms b-b-b-because he has dealt with this before.

(MORE)

GARRET (CONT'D)

I am just tired of this pattern,
going from specialist to
specialist. Come on.

As GARRET talks he flinches in time to a barely audible clicking noise.

HAILEY

Can you hear yourself? A hundred medications to treat you. Thousands of dollars with countless doctor visits to fine-tune and seek out the best wellness plan. But you drop everything because some voodoo doctor says he understands you. He gets you.

(angry)

Garret Mills, I will not sit back and let you kill yourself out of bored frustration. I mean, is that it? Are you suicidal? Why am I worried? Because you seem to have it all figured out. If Vera were here..

GARRET uses antiseptic wipes on the table and twitches to the clicks that have now increased in volume and frequency.

GARRET

Hailey? Stop. Hailey, Vera would want us to check it out. Come on. If he turns out to be bunk, we can ditch him immediately.

HAILEY

I will not let you die. I was there for Vera's death. You were not. Do you understand what I went through, as those doctors poked and prodded her. They asked me if she was allergic to Antibiotics four times Garret. FOUR TIMES. They could not get their information straight. Then they pushed her, that poor 67 year old woman, down a busy hall way as she hallucinated. And in front of the "general population" the nurse used his thumb to push a suppository into her as she flailed around. I will not let that happen to you.

GARRET cringes, disgusted.

As HAILEY continues to speak we have completely lost GARRET. HAILEY'S voice fades in and out with the loud clicking.

CLOSE ON MICHAEL

We see a familiar figure in a puffy winter coat sitting at the counter, clipping his fingernails with his back turned to us. We don't see his face.

CLOSE ON MICHAEL'S HANDS

We see the clippers snipping at MICHAEL'S fingertips, cutting them to the quick.

GARRET, now aware of the sound's origin, is shaking and starts speaking very loudly.

GARRET

Look look. This isn't going to happen to me I promise. Let's just give it a week okay?

(Jumping up from his seat, yelling at MICHAEL)

Would you stop that. Can you p-p-p-please j-j-j-just ssssssss...

SMASH CUT TO:

43 EXT. STRAND DINER - LATER

43

We see HAILEY holding GARRET as he is shaking and stuttering all red faced and looking as though he has been crying. Waitress JESSICA follows close behind with their meals boxed up.

WAITRESS JESSICA

Oh Honey, is he gon' be alright?

HAILEY

Yeah, Jess we just need to get him home.

FADE TO:

44 INT. GARRET'S APARTMENT BUILDING HALLWAY - LATE NIGHT

44

A 30 DAY eviction notice is on the door. Nervously, GARRET takes out a pill and swallows it in hallway before entering his apartment.

CUT TO:

45

INT. GARRET'S APARTMENT - MOMENTS LATER

45

GARRET presses the play button on his answering machine and slumps down into his couch. The machine beeps and plays the first message.

DR. BOB (O.S.)
(cheesy car salesman
voice)

Hey there, guy. This is Dr. Bob. I was just calling about your test results. I gotta say, I'm a little worried. You know, I was thinking - you seem like the perfect candidate for Gleaminex. It would be a good idea for you to give me a call back at 1-800-555-1212, and we can set up an appointment to get you all fixed up. We'll talk soon. Take care, and be well.

The machine BEEPS and plays the next message.

DR. EISENBERG (O.S.)
Ah... Mr. Mills... This is ah.. Dr. Eisenberg. I am calling because your sister has contacted me and she ah... has shown some concerns regarding your recent treatment plan. Please call my office at 555-2121 at your earliest convenience. Thank you.

GARRET starts to nod off, sitting on his couch.

ANSWERING MACHINE
Your message has been deleted.
There are no new messages.
(pause)
Why do you push everyone away? At this rate, you'll surely die alone.

FADE TO:

46

INT. GARRET'S DREAMLAND

46

GARRET dreams of a happier existence. We see him enjoying family life with KATE from the blood bank. The scene flickers like an old home movie. Standing at a grill in his back yard GARRET flips burgers. He is wearing a Hawaiian shirt and a novelty apron that reads "Kiss the Cook!" KATE sets places at a picnic table. Their children play on a swing-set nearby.

We flash forward to GARRET and KATE in the bathroom of their house, kissing passionately. They undress and get into the bathtub together. Suddenly, KATE vanishes. AUNT VERA appears just as abruptly, shining with angelic white light.

AUNT VERA

(in angelic voices)

Unto the world, a child will be
born of two sacred vessels, and he
will be a strong and healthy man,
with a clean heart and a clear
mind. His spirit will save us all.

The bottom of the bathtub falls out. GARRET tumbles into darkness.

SMASH TO BLACK.

47 INT. GARRET'S DREAM LAND

47

We see GARRET standing in the darkness. A thin sliver of light shines from high above him, illuminating his face. In the distance, we hear someone crying. GARRET rises slowly through the darkness toward the light. As he rises, the light becomes brighter until it illuminates his whole face. A CHIME sounds. Elevator doors open before him, and the scene floods with white light. When our eyes adjust, we are in a large hospital room, lined with beds, patients, doctors, and nurses. All the staff members are dressed in extreme medical outfits. The patients are all women giving birth.

CUT TO:

48 INT. GARRET'S DREAM LAND - HOSPITAL ROOM

48

GARRET walks through the room, passing birthing women on either side. Each birth grows more grotesque than the last. The floor is awash with blood and amniotic fluid. Grisly lumps of placenta fall at his feet. A nurse turns to him, offering a blood-stained pair of surgical scissors.

BIRTH HALL NURSE

Congratulations! It's a boy! Do
you want to cut the cord?

GARRET backs away. He bumps into a doctor who offers him a congratulatory cigar. Farther down the row, another nurse tries to hand him a newborn, still smeared with afterbirth and mucus.

He reaches the end of the row and suddenly finds himself at a sterile, white altar. Everything is pristine.

A tray of shining golden instruments - surgical in nature, but with a religious design - stands near a delivery table. AUNT VERA lies on the table, her feet up in golden stirrups, covered with a white ornate sheet. A doctor, wearing a long cassock embroidered with a brightly colored caduceus symbol on the back, a surgical mask, and an exaggerated reflector, attends to AUNT VERA. A nurse stands by, wearing long robes, a mask, and an exaggerated hat as well.

GARRET surveys the scene and turns around slowly to look behind him. We follow his vision. We see that the grim birthing hall has been replaced by a congregation of faceless worshipers, sitting in pews. Over the next few minutes, we go through a ceremonial representation of a birth.

The doctor says Latin phrases, to which the congregation replies in unison. The doctor holds a chalice between AUNT VERA'S legs, under the sheet. AUNT VERA cries out once. The congregation cries back, mimicking her. Her water breaks. The doctor withdraws the chalice full of golden, clear amniotic fluid and shows it to the congregation. He chants in Latin, raising the cup above his head. The congregation replies. The doctor drinks from it, sets it on the altar. Finally, a child is delivered. The church organ plays triumphantly. The baby is perfectly clean, without a drop of blood or bodily fluid on him. It's skin is waxy and gray, and it possesses no genitalia. The doctor presents it to the members of the congregation, who sing its praises.

SMASH TO: WHITE

INT. GARRET'S APARTMENT - MORNING (THURSDAY)

GARRET wakes up screaming at the top of his lungs with a audible HEART BEAT. As he clutches his chest, it pounds to the rhythm of his landlord beating on the door.

MR. GUEVARA
(shouting)
I'm calling the police!

GARRET takes another pill.

CUT TO:

49 INT. GARRET'S APARTMENT - LIVING ROOM - A HALF HOUR LATER 49

The police are in GARRET's place looking around and asking questions. GARRET does everything he can to play the part of a normal person but he seems crazy.

GARRET is visibly having issues with their presence. They are leaving dirt and germs everywhere. Dirty feet and shoes.

FLASH TO:

50 INT. GARRET'S DREAM LAND - MOMENTS LATER 50

GARRET snatches the gun out of the cops holster and shoots the cop in the head, covering his apartment with blood. In slow motion, we see GARRET retrieve the fire hose from the hallway. The cops draw their weapons as he hoses them out of his apartment.

FLASH TO:

51 INT. GARRET'S APARTMENT - LIVING ROOM - MOMENTS LATER 51

HAILEY arrives. She rushes to GARRET'S side

HAILEY

What's going on here?!

COP 1

Are you related to him?

HAILEY

Yes, I'm his sister. What did he do?

COP 1

The landlord made a noise complaint. He said he heard screaming coming from this apartment.

HAILEY

(to GARRET)

Are you ok?

GARRET

(stuttering)

I . . I I was h-having a nightmare.

HAILEY

(to the COP 1)

He had a nightmare. Is there something illegal about that?

The COP shifts in his seat and puts his feet on GARRET'S table. GARRET lunges towards the COP, waving his arms furiously.

GARRET

Gg-g-g-guh!

COP 1

Woah! Woah! Ma'am, you need to get control of him!

HAILEY

You know what, Garret has a condition. And that guy -
 (gesturing downstairs)
 - is always harassing him.

Another policeman enters.

COP 1

Look, take this card. It's the number for a counselor at the station. She's real good. She could help him.

(pauses)

My number's on the back. Call me if you need anything.

(to GARRET, as if GARRET were a child)

Ok, Jared, bye bye now. You take care of your sister, ok?

COP 2

I think we've seen enough here.

As the cops exit, GARRET shakes his finger at them.

GARRET

(under his breath)

Yeah. Yeah, you better leave.
 Condescend me . . .

GARRET runs to the door, locking it behind the officers. He then pulls out an arsenal of cleaning supplies. He begins to scour his apartment from top to bottom. HAILEY helps.

FADE TO:

52

EXT. HOSPICO DRUG SUPPLY SUPERSTORE - AFTERNOON (THURSDAY) 52

We see a giant sign with the word "HOSPICO . . . Your One-Stop Mega Medical Supply Store" against a beautiful blue sky filled with fluffy clouds. Our vision moves down to reveal a huge warehouse style superstore.

CUT TO:

53

INT. HOSPICO DRUG SUPPLY SUPERSTORE - LATER (THURSDAY)

53

We see aisles and aisles of medical and cleaning supplies on palettes. Muzak plays over an intercom as we hear an indistinguishable voice announcer speaking. We focus on GARRET who is pushing an oversized cart with HAILEY. The cart is already partially full with various disinfectant solutions, vitamins, latex gloves, etc. We see GARRET take medicine off a shelf and add it to the basket.

GARRET

Have you seen the rubbing alcohol?
They always move it.

HAILEY

What were you doing back there?
What was that with the police?
Don't try to change the subject.
This kind of thing wouldn't happen
if you still lived with me.

GARRET

Aw, you know having me there was
just cramping your style.

HAILEY

This isn't about me. You're sick
and you need my help.
(sighing)
Have you heard from Dr. Eisenberg?

GARRET

I'll call him when I get home. Hmm
. . .

We see a shadow move quickly behind a shelf.

GARRET (CONT'D)

Did you see that?

HAILEY

See what?

GARRET

Nothing. Did you see the alcohol?

HAILEY

I think it's on aisle twelve. I
talked to Dr. David yesterday. You
know, he's really angry, but I
don't think he's going to press
charges. Maybe we should talk to
him.

GARRET

What are you saying?! He's a quack! Leo is going to take care of me. Can't we just shop?

We see an old man across the store, carrying an oversized white plastic jar that says "SUPPLEMENT" on it. GARRET notices him as the old man turns the corner, and as we see the old man's back, he bursts into flames.

GARRET's eyes grow very wide. None of the other shoppers seem to notice the flames. GARRET screams, grabs a fire extinguisher from the end of the aisle, and runs toward the burning man. As GARRET rounds the corner, the old man is standing there, completely unharmed. GARRET smashes into him before he can catch his momentum.

CUT TO:

54 EXT. HOSPICO DRUG SUPPLY SUPER STORE - LATER 54

GARRET is sitting on a bench, which he has covered in paper towels to avoid contact. He watches a homeless man dig through a nearby trash. HAILEY exits Hospico with their supplies and approaches GARRET. As she reaches the bench, he turns and sees her, stands up, and they regard each other in silence for a moment.

GARRET

I don't want to talk about it.

The two of them walk towards the train in silence.

FADE TO:

55 INT. SUBWAY PLATFORM - MOMENTS LATER 55

HAILEY thinks she sees NURSE MINDY but doesn't mention it.

GARRET

I know you're worried.

HAILEY

No, no. I'm fine . . .

GARRET

I know what I'm doing. Trust me.

HAILEY

No, you don't know what you're doing. You should listen to me.

(MORE)

HAILEY (CONT'D)

You're going to leave. Just like Vera.

GARRET

For the first time in my life, I feel like a doctor really cares about me.

HAILEY

They're trying to kill you, Garret. Listen to me. They don't care about you. There's a reason why we've never heard of Dr. Leo before He's a fraud. He's just using you as a human guinea pig. Let's meet with Dr. Eisenberg and get a second opinion. You can not see this Dr. Leo again. Promise me.

GARRET shakes his head and looks away at an oncoming train.

HAILEY (CONT'D)

Promise me, please, you'll just think about it.

GARRET

Yeah, maybe. I don't know.

The train arrives.

GARRET (CONT'D)

This is me.

HAILEY

Call you later.

GARRET nods, as he puts on fresh rubber gloves and steps into the train. The HOMELESS MAN enters behind him. We hear the familiar:

HOMELESS MAN

Good evening ladies and gentlemen. I am homeless.

The doors close.

FADE TO:

GARRET walks to the corner store.

CUT TO:

57 INT CORNER STORE - EVENING (THURSDAY) 57

We see the interior of a bodega. A middle-aged clerk standing behind the counter, ringing people up. GARRET stands at the end of the line, holding a few frozen dinners, a loaf of bread, and a box of tea. There are two people ahead of him. A middle-aged woman is checking out, and she leaves. As the man in front of GARRET steps forward, he pulls a gun out and proceeds to start screaming at the clerk to hand over the cash in the register. GARRET backs behind a nearby display. The clerk draws a gun from beneath the counter, and points it at the would-be robber. Both guns go off simultaneously. Both the clerk and gunman are dead.

CLOSE UP GARRET'S FACE

He is covered in splattered blood and head debris.

RETURN TO SCENE

Clutching his groceries, GARRET bolts for the door.

CUT TO:

58 EXT. NYC STREET MINUTES LATER 58

We see GARRET running down the street in terror. His face is stone white.

GARRET
(GARRET stutters) Ga-ga-ga-ga, mmm-
mm-mm, gg-gg-gg

GARRET'S POV

The scene tilts and shifts. GARRET has gotten dizzy again.

CUT TO:

59 INT. GARRET'S APARTMENT BUILDING HALLWAY, 4TH FLOOR 59

We see GARRET, charging for his apartment door.

CUT TO:

60 INT. GARRET'S LIVING ROOM 60

From the living room, we see GARRET in the bathroom. He has turned the water on full blast, and opened the cabinet.

Steam fills the mirror. He methodically removes medical and cleaning supplies, and desperately scrubs himself.

CUT TO:

61 INT. GARRET'S KITCHEN - LATER 61

We see him scrubbing the kitchen floor.

CUT TO:

62 GARRET'S LIVING ROOM - LATER 62

GARRET sits down on the couch, dry toast in hand. GARRET begins to slowly, nervously nibble his toast.

PAN TO:

TELEVISION SET

A biopsy plays on the surgery channel.

PAN TO:

GARRET'S COUCH

Closer in on GARRET, as he continues to eat.

PAN TO:

TELEVISION SET

Closer in on the TV.

FADE TO:

GARRET'S COUCH

Closer in on GARRET, still eating.

FADE TO:

TELEVISION SET

Still closer to the TV.

FADE TO:

GARRET'S COUCH

Very close to GARRET's face.

FADE TO:

TELEVISION SET

The camera draws so close to the television, all that is visible are individual pixels.

FADE TO:

GARRET'S COUCH

GARRET's eyes and nose fill the frame. We hear him CHEWING a few times, and then CRUNCHING loudly. GARRET pauses. The camera holds steady while pulling back to reveal that GARRET has gnawed into his own fingers. GARRET freezes. His face turns goes ghostly white. He yelps in terror. He sprints to the bathroom

CUT TO:

63 INT. GARRET'S BATHROOM

63

He yanks cleaning and medical supplies from cabinets and shelves wildly, shrieking all the while. After a few moments of frenzy, he begins to lose consciousness, and slowly crumples to the floor.

SMASH TO: BLACK

64 INT. GARRET'S DREAMLAND

64

We are in darkness. We can see a faint silhouette of GARRET standing in a bucket swinging from a large rope. The only light comes from above. The rope tightens and loosens as he moves upward through the gloom.

We hear water dripping in the distance. The clink of champagne glasses and the sound of a small group of people chatting away echo in the darkness. The sound resonates and circles around to the point that it becomes a low hum like a thousand bees swarming to attack.

The sound grows louder and louder as GARRET is drawn up towards the light which grows brighter with every movement of the rope. The sounds reach a crescendo, and GARRET clamps his hands futilely over his ears. The blood rushes to GARRET's face. He swoons and leans precariously towards what looks like hundreds of feet down into the darkness from whence he came. The rope raises GARRET higher still, and the light engulfs him as the sound stops abruptly.

GARRET's expression changes to relief as two large arms embrace him and pull him to safety. The scene blurs.

FADE TO:

65

INT. GARRET'S DREAM LAND - BANQUET HALL

65

When our vision refocuses, GARRET is sitting at an elegant place setting with thirteen forks in all. GARRET looks around at his fellow dinner guests. We see people from GARRET'S day to day life - the Chinatown doctor, Dr. Barnes, KATE, the woman from the money bank, VLAD the cab driver, and many others. They all appear happy and smiling, awaiting the arrival of the host and the main course. There is Mozart playing off in the background and a gentle calm washes over GARRET. We see a glimpse of GARRET's face in a stainless chaffing dish. He is very pale, as if covered in baby powder.

The scene blurs as a dinner bell CLANGS noisily. An entourage of cooks enter through two large Gothic doors at the end of the great hall. The eight of them carry an eight foot long platter that is covered by an incredibly ornate golden oblong lid. Four attend each side, like pallbearers. As the chefs near the table, the other guests rise to applaud the arrival of supper. Following quickly behind the chefs is a throng of waiters carrying other side dishes.

When at last our host enters he is revealed to be DR. LEO, wearing a garish Hawaiian shirt. Smiling a generous smile, his attention seems to be focused on greeting everyone except GARRET.

DR. LEO

Welcome, welcome. You're looking well. Have you been eating? Good, good. You're going to love what's next. Our friend Garret, here, brought us a wonderful delicacy for tonight.

GARRET shifts around in his seat, uncomfortable with the circumstances.

DR. LEO (CONT'D)

(toasting with a goblet of red wine)

To good health . . . and to long life.

The other guests raise their glasses of deep red wine as well.

EVERYONE IN UNISON

We have feasted for a thousand
years. We will feed for a thousand
more. When finally the end is
here: ICHORE!

CLOSE UP on DR. LEO, flashing a grimace-like smile, exposing a mouth full of long, pointed, bestial teeth.

As everyone toasts, the camera PULLS OUT on the room. The chefs remove the cover from the giant serving platter. Steam billows out from underneath, revealing a trussed and roasted HAILEY in the center.

The diners seize the main course hungrily. We see a series of close-ups of their suddenly savage, razor sharp teeth, ripping and gnashing mouthfuls of flesh, as their eyes roll back in their heads with delight. In the midst of this, we see GARRET, his arms crossed, apprehensively watching his companions eat. He runs his tongue over his teeth behind closed lips.

FADE TO:

66

ICHORE COMMERCIAL SEQUENCE

66

Over pan flute music we see short pieces of footage, such as: a woman petting a puppy, a man smiling running through a field with a kite, etc. Lastly, we see young GARRET getting a bath from his AUNT VERA in a warm sun drenched room, and fade into the Ichroizone logo.

WOMAN (V.O.)

Ichorizone is not right for everyone. Consult your physician, and ask if Ichorizone is right for you. While taking Ichorizone, it is normal to have certain neurological symptoms such as dizziness, sensitivity to light, sudden changes in mood, sleep disturbances, or immersive psychosis. These symptoms usually decrease over the course of treatment. Notify your doctor if you experience sudden and complete loss of blood pressure, eosophobia, or extreme episodes of hemodipsia.

(MORE)

WOMAN (V.O.) (CONT'D)
 Patients taking Ichhorizone should
 not consume Allium sativum, or
 potentially fatal adverse effects
 may occur.

MATCH CUT TO:

67 INT. GARRET'S LIVING ROOM - MORNING (FRIDAY) 67

PULLING BACK from a drug commercial on the TV set, we see GARRET in the fetal position on the couch. A chime plays. He stirs and wakes up. GARRET looks around quickly, jerking his gaze from the apartment to his hands. He is healed and all is well. It appears as if nothing has happened. He looks exactly as he did the day before, not a hair out of place. He stands and heads for the bathroom.

CUT TO:

68 INT. GARRET'S BATHROOM - MOMENTS LATER 68

We see his reflection in the mirror. GARRET smiles as if for the first time. He turns and walks out of the bathroom, omitting his morning routine.

CUT TO:

69 INT. GARRET'S LIVING ROOM - MOMENTS LATER 69

GARRET sits back down on the couch. We see the light on his message machine blinking. He reaches over and presses play. The machine BEEPS.

DR. EISENBERG (O.S.)
 Uhhhhhhh, Mr. Mills, uhhhhh, this
 is my second call. Your sister
 contacted me again. I think we
 really need to talk. I'm concerned
 with your involvement with this
 uhhh, Dr. Leo and his practice.
 Please call my office at your
 earliest convenience. Again, the
 number is 555-2121. Thank you.

GARRET deletes the message.

He grabs the remote control and starts flipping through the channels. A little time passes.

DANIEL KNOCKS on GARRET'S door. He KNOCKS three times, pauses, and then a fourth time.

CUT TO:

70 INT. GARRET'S APARTMENT BUILDING HALLWAY - MOMENTS LATER 70

DANIEL stands in front of GARRET'S door. He has a swollen black eye.

GARRET (OS)
(jokingly)
I'm not here.

DANIEL
Dad's gone. Please, Garret. Lemme
in. Come on.

A few beats of silence. Lock. Lock. Lock. Chain.

GARRET
What do you want kiddo?

GARRET opens the door and notices DANIEL'S black eye. GARRET immediately pulls DANIEL into the apartment.

CUT TO:

71 INT. GARRET'S LIVING ROOM 71

DANIEL takes his shoes off and puts them on the smiley face band-aids, and then exits to the bathroom.

GARRET
Did he do that to you?

CUT TO:

72 INT. GARRET'S BATHROOM 72

DANIEL is washing his hands up to the elbows, and wet-combing his hair.

DANIEL
I told him you were good. I told
him that you didn't do those
things.

GARRET (O.S.)

You shouldn't defend me. He's not going to believe you anyway, and you're just going to get yourself hurt.

DANIEL

You're my best friend. What do you want me to do?

CUT TO:

73

INT. GARRET'S LIVING ROOM

73

DANIEL enters. GARRET is sitting on the couch. DANIEL sits down beside him. The TV is playing medically themed slapstick cartoons.

GARRET

I have to leave. I'm going to leave this place.

DANIEL

You can't go.

GARRET

I've been evicted. I've got thirty days. And there's no way your dad is going to let me stay even that long. My time is up soon, anyway.

DANIEL'S eyes well up with tears, as he looks away and tries to pretend that nothing is happening.

DANIEL

You lied to me. You are gonna die, aren't you. I hate you.

GARRET looks at the floor and doesn't respond. DANIEL jumps up from the couch, runs to his shoes, and puts them on.

GARRET

I'm not going to die, DANIEL. I'm going to be ok. I promise to come and see you . . .

DANIEL

You're a big fat liar. You're just like the rest of them.

DANIEL heads for the door.

GARRET

Wait . . .

DANIEL leaves. GARRET locks the door behind him. Lock. Lock. Lock. Chain.

GARRET leans against the door and sulks.

FADE TO BLACK.

FADE IN:

74

INT BLOOD BANK - MID DAY (FRIDAY)

74

GARRET is giving blood.

CLOSE UP ON NEEDLE IN GARRET'S ARM

His veins pulse to the rhythm of his audible HEARTBEAT. Blood flows through the collection tube. We PULL BACK as KATE removes the needle and puts a smiley face band-aid on GARRET'S arm. GARRET looks very pale and sickly.

KATE

Easy-peasy.

KATE hands GARRET two oatmeal cookies and a small paper cup of juice. GARRET puts the cookies in his bag and sets the juice on a nearby table.

We FOLLOW KATE as she sterilizes the scene, using disinfectant on surfaces, removing rubber gloves and packaging. From time to time, we CLOSE UP ON GARRET, looking as if he's in heaven, with a stupid grin on his face. As KATE makes notes on GARRET'S chart, she says

KATE (CONT'D)

(nervously)

Mr. Mills. Garret, I mean. I was wondering if you'd like to get a cup of coffee with me sometime. I'm sorry if this is inappropriate
. . .

GARRET

No, no, I mean, yes. That would be wonderful, but I . . . Ok, let's do it. When is good for you?

We see both of them. KATE steps closer to GARRET.

KATE

Well, I'm off at 7. How about today?

GARRET

Ok. How about the Second Stop cafe? Do you know the place?

KATE

Yes. I've heard good things about them.

KATE smiles.

KATE (CONT'D)

Then it's a date.

GARRET

G-G-G-Great!

FADE TO:

75 EXT. SUBWAY PLATFORM - LATER

75

GARRET climbs the stairs and exits onto the street. He's visibly ecstatic. He looks up at the sky and notices unusual cloud formations. They appear to be faces, smiling at him. He blinks a few times and rubs his eyes. He shrugs and continues homeward.

FADE TO:

76 INT. GARRET'S LIVING ROOM

76

GARRET enters the apartment and tosses his keys on the table. He sets down his bag. He doesn't lock the door. GARRET tries calling a few phone numbers, but only reaches voice mail machines. He even calls DR. LEO's office, but gets the voice mail for Rejuvenators NYC. He feels alone in the world. He seems sad. He flops down on the couch and turns on the TV to the surgery channel. As he watches, he picks lint off the couch.

TELEVISION SET

We see a commercial for Mentaleaz. Little cartoon pills act out scenes of day to day life.

MAN (V.O.)

You know that feeling of disappointment when things don't go your way?

(MORE)

MAN (V.O.) (CONT'D)

When tragedy strikes your life, and you can't cheer up as quickly as you should? You feel unhappy, troubled, and like you just want to be left alone. Your social life suffers, and your productivity takes a nose-dive. This time, don't let life's obstacles deflate you. Bounce back with Mentaleaz.

CUT TO:

77

EXT. SECOND STOP CAFE - PATIO - EVENING (FRIDAY)

77

A wrinkly old woman sits at a table outside the cafe, digging through her grocery bags which sit in a wire handcart. She pulls out a half-eaten pastry as the WAITER brings her a cup of espresso. The camera pans to GARRET examining a table and looking around the cafe. He is early. He cleans the table and it's environs, sets out place settings with his own napkins and silverware, and puts a plastic flower down as a centerpiece. The WAITER hesitantly approaches GARRET.

WAITER

(uneasily)

Can I help you?

GARRET

(startled)

I'm waiting on someone. But while you're at it, I want to go ahead and take care of the check.

WAITER

Do you know what you're going to be having?

GARRET

No, that doesn't matter. I just want to take care of it now. I'm going to give you my card. Is that ok?

WAITER

(hesitantly)

Sure, no problem.

The WAITER takes the card from GARRET, who is holding it with a disinfectant wipe. The WAITER smiles uneasily, and walks away.

FADE TO:

78

EXT. SECOND STOP CAFE - PATIO - THIRTY MINUTES LATER

78

We see KATE cross the street. She arrives at GARRET'S table, and GARRET rises to meet her. She extends her hand to him, and GARRET extends his bent elbow in return. KATE, catching on, smiles nervously and returns the elbow-bump. They sit down across from each other.

KATE

Hi.

GARRET

Hi.

(pause)

How was work?

KATE

Pretty good. Well, except for we had this scare. One of the regular donors turned out to be HIV positive.

GARRET instantly becomes uncomfortable and shifts in his chair. The WAITER approaches the table. He sets two menus down in front of them.

WAITER

Good evening.

(The WAITER tells the specials)

Can I get some drinks started for you guys?

KATE

I'll have some green tea.

WAITER

Ok.

(turns to GARRET)

And for you?

GARRET

Um, I'll just . . . I'll have some soda water, please.

WAITER

Just soda water?

GARRET nods.

WAITER (CONT'D)

Ok, then.

The WAITER departs inside.

GARRET
So, your patient? HIV?

KATE looks through her menu as she replies.

KATE
Yes, we had six whole pints
contaminated. Two recipients may
have been infected. We're not sure
yet. The whole thing is a mess.
We have loads of paperwork to fill
out and tests to do.
(pause)
Do you know what you're getting?

GARRET
(without having touched
the menu whatsoever)
The grilled cheese.

GARRET begins to look agitated.

KATE
That sounds good, but I think I'm
going to have the soup.

She puts down the menu.

KATE (CONT'D)
You, as a donor, have nothing to
worry about. We use a fresh
disposable needle on you every
time. There's absolutely no chance
of infection. There's nothing for
you to worry about at all.

GARRET
Yeah, that's good.

FADE TO:

79

EXT. SECOND STOP CAFE - PATIO - A FEW MINUTES LATER

79

The WAITER sets down the soup with a basket of assorted
crackers. With his thumb on GARRET'S plate, the WAITER sets
down the grilled cheese. The sandwich grazes his thumb.
GARRET notices.

KATE grabs a few packets of crackers. She tears open the
plastic and crushes the crackers with her hands into her
soup. GARRET looks visibly disturbed. Trying not to pay any
attention, he cuts his grilled cheese sandwich into even
squares with his knife and fork.

KATE

(with a mouth full of soup
and crackers)
So, how was your day?

GARRET

(focusing on cutting his
sandwich)
Great. I watched the fourth part
in a series of a tumorectomy. It
took a whole four hours to remove
the mass from the guy's colon.
When it came time to get samples
for pathology, the tumor just burst
open like a water balloon. All
this pus and blood came out of it.

KATE stops chewing, with a disgusted look on her face.
GARRET continues to dissect his sandwich, still not taking a
bite. KATE'S phone RINGS from the depths of her purse.

KATE

Oh, I'm sorry, I forgot to turn off
the ringer. Hang on a sec.

As she digs through her purse, she pulls out tubes of lip
balm, used tissues, a nail file, etc. and sets them all on
the table in front of her. GARRET'S hands are trembling as
he continues to stare at his sandwich. She finds the phone
at last.

KATE (CONT'D)

I have to take this. I'm sorry.
I'll be right back.

She puts the phone to her ear and says Hello as she walks
inside the cafe. GARRET reaches into his bag, pulls out a
rubber glove and puts it on. He pushes KATE'S things into a
pile on her end of the table. Suddenly, his attention is
caught by the same HOMELESS MAN from earlier crossing the
street towards him. GARRET jumps up, pulls a note card from
his breast pocket, places it on the table, grabs his bag, and
walks the other direction. As he scurries away, we hear him:

GARRET

Ga-ga-ga-ga-ga, mmm-mm-mm-mm, ga-ga-
ga-ga . .

We see KATE return to the table as GARRET fades into the
distance. She picks up the note card. We see "I'M SORRY. I
HAD A LOVELY TIME. IT WASN'T YOU." printed on the card.

FADE TO:

80 EXT. SUBWAY PLATFORM - LATE EVENING (FRIDAY) 80

GARRET exits, walking towards us. He has an bitter, frustrated look on his face. We see him shaking his fist at the ground.

GARRET
(under his breath)
Stupid. Stupid. Stupid. Stupid.

As he approaches his building, we see MR. GUEVARA standing outside. He walks into the building ahead of GARRET.

CUT TO:

81 INT. GARRET'S APARTMNET BUILDING - FOYER - MOMENTS LATER 81

As they enter, MR. GUEVARA quickly spins around; he has a digital camera. He's taking pictures of GARRET again. While he's clicking away, he says:

MR. GUEVARA
I've been to the cops. I've told them all about you. I've kept a journal. I've seen you come and go. You're going away for a long time.

GARRET winces from the bright flash in his eyes.

GARRET
Gga-ga-ga-ga, mm-mm-mm-mm . . .

HAILEY enters behind GARRET. He doesn't notice her.

The flash goes off again, and GARRET snaps. He roars, grabs the camera out of MR. GUEVARA's hands, and slams MR. GUEVARA into his door. MR. GUEVARA has a look of shock on his face.

GARRET (CONT'D)
(screaming at the top of his lungs)
Leave me alone!

GARRET throws the camera to the ground. It shatters into tiny pieces. GARRET suddenly realizes that HAILEY is there. For a single beat, all three parties look at each other, stunned by what GARRET has done. GARRET hastily retreats upstairs.

HAILEY
(apologetically)
I'm so sorry, Mr. Guevara.
(MORE)

HAILEY (CONT'D)

I don't know what has come over him. He's seeing a new doctor. He's on new medication. Please, please forgive him.

MR. GUEVARA

I want him out! I want you out! You're just as crazy as him! I HAVE HAD ENOUGH OF THIS!

HAILEY

Please . . .

MR. GUEVARA enters his apartment and slams the door behind himself.

CUT TO:

82 INT. GARRET'S APARTMENT BUILDING HALLWAY, 4TH FLOOR - MOMENTS
LATER

Lock lock lock. GARRET enters his apartment. Lock lock lock chain. He locks up behind him.

Lock. Lock. Lock. HAILEY uses her spare key to unlock the front door. The chain catches as she opens the door.

GARRET (O.S.)

Go away.

CUT TO:

83 INT. GARRET'S LIVING ROOM 83

GARRET is sitting on the couch.

HAILEY (O.S.)

Garret! Let me in! You're going to go to jail if you keep this up. Do you want that?

GARRET jumps up, unchains the door and opens it. HAILEY enters. GARRET shuts the door behind her without locking it.

GARRET

Where were you? I tried calling you.

HAILEY

Have you lost your mind?! This is because of those meds and that Dr. Leo!

GARRET

All you've ever done is try to keep me under your thumb. You're not Vera!

HAILEY

What are you talking about? I'm just trying to take care of you. I don't want to lose you.

GARRET

Maybe I don't need to be taken care of anymore. Maybe I'm an adult.

HAILEY

Oh yeah? Do adults act like that?
(gesturing downstairs)
What would Vera say?

GARRET

F-fu-ff-ff-fuck V-v-v-vera. Fuck this! I've had enough.

HAILEY is in tears.

GARRET (CONT'D)

(Yelling)

Just leave me alone. I'd get better if all of you would just leave me alone.

GARRET stands up and opens the door, indicating that she should leave. He strides to the bathroom and shuts the door behind him. HAILEY puts her key on the coffee table, sobs loudly and runs out of the apartment. She slams the door behind her.

CUT TO:

84

INT. GARRET'S BATHROOM

84

GARRET stares at himself in the mirror. He punches the mirror. It shatters, cutting his fist. Pieces of glass and blood fill the sink. Realizing what he's done, he starts to cry. He cleans the glass up as he weeps.

CUT TO:

85 INT. GARRET'S LIVING ROOM 85

GARRET exits the bathroom with his hand freshly bandaged and continues to clean the apartment.

FADE TO:

86 INT. GARRET'S LIVING ROOM - LATER 86

GARRET watches the surgery channel and drifts into sleep.

FADE TO:

87 INT. GARRET'S DREAM LAND - APARTMENT 87

We see GARRET'S apartment, enlarged and colorful. GARRET, pale as a ghost, sits up on the couch. A commercial plays on the TV screen, growing louder by the second. We see families and children in a fast food restaurant enjoying "Yuppie Fried Human." They grin for the camera as they reach into buckets of fried human pieces.

GARRET draws closer to the screen with a peculiar look on his face. He touches the glass and finds it isn't solid. Suddenly, he finds himself inside the restaurant in the ad.

CUT TO:

88 INT. GARRET'S DREAM LAND - YUPPIE FRIED HUMAN RESTAURANT 88

Everyone's skin has a single-tone quality to it. They all have monstrous, carnivorous teeth. In the background, humans roast on spits. Chunks of breaded human meat drop into boiling oil. GARRET approaches the counter and seems to have been taken over by the spirit of the commercial. As the music fades up GARRET places his order flashing a cheesy commercial grin, and we see his teeth have become monstrous as well.

ANNOUNCER (V.O.)

We coat all of our Yuppies with the same famous 11 herbs and spices that you have grown to love. Come in and experience Hannibal's Hunan Human BBQ all white meat 12 piece dinner only \$9.99.

(MORE)

ANNOUNCER (V.O.) (CONT'D)

Also on sale this week are Happy Time Kids meals for only \$6.99 one whole boneless toddler and your choice of two sides with all the trimmin's. Just like Mom used to make!

CUT TO:

89 INT. GARRET'S LIVING ROOM - MORNING (SATURDAY) 89

GARRET wakes suddenly gasping for air, he is covered in sweat. He dives for the bathroom.

CUT TO:

90 INT. GARRET'S BATHROOM 90

He leans over the toilet and throws up. After sterilizing the scene, he performs his morning routine.

GARRET opens the cabinet, takes out a bar of soap, and washes his hands. He combs his hair with a fresh comb from the jar filled with blue alcohol. He brushes his clothing with a lint brush and follows it with tape to remove every last speck of dust. He shaves. Returning all things to their place, GARRET opens the medicine cabinet. He reaches toward the array of pill bottles, but stops himself before touching them.

He shuts the medicine cabinet. GARRET has no reflection. Confused, he looks around the room, over his shoulder, and back to the mirror. His reflection has suddenly returned.

Shaking his head, he turns to walk out of the bathroom. As he walks away from the mirror, the reflection remains, unmoving. We see him glance back, open the bathroom door, and walk through into what should be the living room. Instead, he finds himself in a mirror image of the same bathroom he just exited. When he steps in front of the mirror, he sees his reflection waiting for him, motionless, like a still image. GARRET'S eyes widen. The reflection screams at the top of its lungs. The camera pans around through the mirror to behind the screaming GARRET, who then faints, banging his head on the sink as he falls to the ground.

SMASH TO: BLACK

FADE IN:

91 GARRET'S LIVING ROOM

91

GARRET sits up on the couch. He's groomed, clean, and ready to go. Toast and tea sit on the coffee table in front of him. GARRET takes four bites of the toast, four sips of the tea, and prepares to leave. As he walks out the front door, the camera pans back to his answering machine, which has a message on it.

CUT TO:

INT. CAB IN TRANSIT

We are back in VLAD'S cab, careening around New York City. GARRET sits white-knuckled in the back seat.

VLAD

I won't be able to pick you up.
You must forgive me. I have much
private work to do this evening.

GARRET

That's fine, Vlad.

VLAD

But don't worry, I'm sure you'll
find all the things that you wish
for.

GARRET looks faint, pressing his germ mask tightly over his nose and mouth.

VLAD (CONT'D)

Listen my young friend, let me warn
you. You should not ride in any
other cabs. Especially the old
ones. The cabs have memories. In
those memories are nightmares. Be
warned!

GARRET

Yeah. Ok, Vlad. Thanks.

CUT TO:

92 EXT. IN FRONT OF HIGH-RISE OFFICES, UPPER EAST SIDE - MID ~~DAY~~
(SATURDAY)

GARRET gets out of VLAD'S cab.

CUT TO:

93 INT. DR. LEO'S OFFICE BUILDING ELEVATOR 93

GARRET steps into the elevator and presses the button for the 44th floor. At floor 32, a woman boards the elevator. She snuffles and coughs, obviously sick. GARRET seems perturbed and uncomfortable, but he maintains composure. The woman gets off on the 40th floor. GARRET exits on the 44th floor.

CUT TO:

94 DR. LEO'S OFFICE, WAITING ROOM - MOMENTS LATER 94

GARRET enters. NURSE MINDY rises to greet him, smiling her strained smile.

NURSE MINDY

Garret! So good to see you! Come in, come in! So, how are the visions? Pretty bad, huh?

GARRET

(nods) Gg-g-g, mm-mm-mm, g-good morning.

NURSE MINDY leads GARRET over to a bean bag chair at a low table.

NURSE MINDY

Please. Have a seat. You must be starving.

GARRET

No, I'm actually ok.

NURSE MINDY

Have a seat, and your food will be right out.

NURSE MINDY disappears off camera. We follow GARRET'S vision as he looks around the waiting room. His eyes linger on a bulletin board covered with dozens of Polaroid photos. In each photo, DR. LEO has his arm around a different patient, both of them smiling for the camera.

After a few moments we hear a CHIME. NURSE MINDY returns to the room, carrying what appears to be a sealed TV dinner. Each item is wrapped in pristine plastic. Even the utensils. She presents it to him on the table. GARRET looks up and smiles. He begins to unwrap the plastic to reveal nondescript food of varying colors and consistencies. Unphased by this, GARRET unwraps the knife and fork and tastes one of the unidentifiable foodstuffs. He takes a bite. Suddenly ravenous, he digs in. Opera music swells.

He eats as though he is starving and this is the first food he's had in days.

CUT TO:

95 INT. GARRET'S LIVING ROOM - MEANWHILE 95

A gloved hand reaches down and pushes the play button on GARRET'S answering machine. We hear a BEEP.

HAILEY

Garret? Are you there? Pick up.
I'm sorry about everything I said.
I was just upset. I didn't mean
it. Seriously, pick up. I think
somebody followed me home. Please.
I really think there's something .
. . (click)

The gloved hand hits another button.

ANSWERING MACHINE

Your message has been deleted.

CUT TO:

96 DR. LEO'S OFFICE, WAITING ROOM - MOMENTS LATER 96

GARRET licks the sectioned plate clean. NURSE MINDY appears on screen, handing GARRET moist towelettes to clean his face and hands.

NURSE MINDY

Leo is ready for you now.

GARRET, grinning like an idiot, wipes his face, and heads down the hallway.

FADE TO:

97 INT. DR. LEO'S EXAMINATION ROOM - MID DAY - MOMENTS LATER 97
(SATURDAY)

GARRET enters the room. The lights automatically brighten. GARRET squints while his eyes adjust. Ambient music can be heard. DR. LEO is already there, intently reading something. GARRET relaxes. He feels at home.

GARRET

Hi, Leo.

DR. LEO turns around in his chair, looks at GARRET, and smiles at him.

DR. LEO
Welcome back, my son.

GARRET smiles.

DR. LEO (CONT'D)
How are the nightmares? Terrible, right?

GARRET
(shrugging)
To say the least. And you didn't tell me there would be hallucinations . . .

DR. LEO
Yeah. I'm sorry about that. Have they been . . .

GARRET
Yeah. I saw. A guy. On fire.

DR. LEO
I am really sorry about that. You can't make an omelette . . .
(shrug)
so . . . I'm going to take your blood to make sure everything is going to plan.

GARRET
Sure.

DR. LEO takes GARRET'S blood.

DR. LEO
And the food? How was it?

GARRET
Not terrible. Very exotic. What was that meat, anyway?

DR. LEO
Oh, it's imported. Only the finest for you, m'boy. And your sister? Is she well?

GARRET looks around the room, as if to find her. DR. LEO takes out his tray and begins to prepare the second treatment.

GARRET

She's fine. Look, I've been thinking about this. I tried to look up this drug, and I couldn't find anything . . . and Hailey . . .

.

DR. LEO

I told you from the beginning. This is experimental. You're very lucky. We are not going to have this conversation. You've committed to me . . .

GARRET

I really appreciate it. And thank you for all that you've done.

DR. LEO

(sternly)
Wonderful.

DR. LEO pauses and smiles.

DR. LEO (CONT'D)

Then we're back in agreement.

DR. LEO extends his hand, holding the pill. GARRET accepts the pill, puts it on his tongue, swallows and smiles.

DR. LEO (CONT'D)

Now these next two days are going to be one hell of a ride. You're not going to want to eat at all. The nightmares are going to get worse. The hallucinations are going to seem real. But I promise you - stick with me, and I'll get you through this.

GARRET looks visibly disturbed.

GARRET

Worse? Are you going to be there?

DR. LEO hands him a card with a phone number printed on it.

DR. LEO

This is my personal number. Call it any time, day or night and me or Mindy will be there.

GARRET

How do I tell what's real from
what's not?

Leo turns around, opens a small drawer in a wooden cabinet,
and pulls out a silver amulet on a thick chain.

DR. LEO

Here. Take this. Any time you
start questioning what's real and
what's not, grip it tightly. Close
your eyes. Count to four. If that
doesn't work, call me.

GARRET takes the amulet and puts it in his pocket.

DR. LEO (CONT'D)

Ok, m'boy. Until next time.

We hear a muffled, loud SCREAM coming from another room in
the building. Neither GARRET nor DR. LEO react.

GARRET

Ok.

DR. LEO

Mindy - see Garret out.

The door opens. NURSE MINDY, forcing a smile, has a
clipboard in hand. She hands GARRET a sterile, plastic
wrapped pen. He unwraps it, signs the papers on the
clipboard, and follows NURSE MINDY out.

CUT TO:

98 EXT. IN FRONT OF HIGH-RISE OFFICES, UPPER EAST SIDE - AFTER
LUNCH (SATURDAY)

GARRET leaves the building, stands on the corner looking for
a cab, sees children crossing the street heading for the
park. He shrugs and follows them.

CUT TO:

99 EXT. CENTRAL PARK - MOMENTS LATER

99

GARRET wanders through Central Park among people enjoying the
outdoors. Children play. Dogs frolic. Cops on horses.
GARRET seems unruffled by any of this. He feels good.

Normal. The farther he travels into the park, the better he feels.

DISSOLVE TO:

100 EXT. GARRET'S DREAM LAND - PARK

100

Happy music begins to play in the background. GARRET'S surroundings become increasingly bright, large, and beautiful. We see GARRET clutching the amulet.

The scene develops into a full-on hallucination. Giraffes wander the park. A dragon soars through the sky, snapping its jaws at a passing bird, snatching it right out of the air. Flowers grow ten feet tall. The fantastic creatures smile and beckon to him. They call his name sweetly, and compliment his keen fashion sense.

GIRAFFE 1

(to another giraffe)

Where did he get that sweater?
That is so cool.

GIRAFFE 2

I dunno, but I wish I could have
one.

Garret smiles and struts, standing tall.

FLOWERS

Garret . . . Garrrrrrretttt.
GARRET! We love you!

GARRET

(winking at the flowers)

Thanks, ladies.

Garret passes a horse hitched to a carriage.

HORSE

Hey there, Garret. Come here a
second. I want to ask you a
question.

GARRET

Sure, Mr. Horse. What is it?

HORSE

I can't seem to get a date. Do you
think my nose is too long? What
about these blinders. Do they make
me look stupid?

GARRET

No, no, you look great! Look at the spots on your coat. They're awesome. You're one good looking horse.

HORSE

Aww, thanks Garret. You're the man.

CARRIAGE DRIVER

(leaning in to Garret)
You can hear him too?

As GARRET gets closer to his neighborhood, he sees DANIEL playing with a group of other boys. GARRET'S hallucination snaps back to reality.

DANIEL and GARRET both notice each other, but neither speak. After watching for a few minutes, GARRET begins to walk away from the scene. Two of the boys with DANIEL recognize GARRET from their neighborhood and begin to hurl insults at GARRET.

BOY 1

Hey, freako, shouldn't you be cleaning something?

BOY 2

(mockingly) Ga-ga-ga-ga, mmm-mm-mm-mm, gg-gg-gg, mm-mm-mmuh!

GARRET speeds his pace away from them.

CUT TO:

101

INT. GARRET'S APARTMENT BUILDING - FOYER

101

GARRET enters the building. Through the window on the front door, we see DANIEL pursuing him. As GARRET goes upstairs, DANIEL makes it inside the building.

DANIEL

(yelling)
Garret! Wait! I'm sorry! They didn't mean it! I tried to tell them!

CUT TO:

102 INT. GARRET'S APARTMENT BUILDING HALLWAY, 4TH FLOOR - EVENING
(SATURDAY)

GARRET opens the door to his apartment, shuts it behind him, and locks up. When he turns around, he's back in the hallway again. He blinks a few times, confused.

DANIEL (O.S.)
Can I come up?

He returns his attention to the door, unlocks it, and goes through. He locks it behind him. Again, he's back in the hallway.

DANIEL (O.S.) (CONT'D)
Garret? Are you there?

GARRET begins to panic. He hurriedly unlocks the door again, and goes through. For a third time, he's back in the hallway. And then a fourth.

CUT TO:

103 INT. GARRET'S LIVING ROOM - MID DAY (SUNDAY) 103

GARRET wakes up on his couch. The TV is on, showing a preacher ranting about Hellfire and damnation. Tea and toast - still warm - sit before him on the coffee table.

The phone RINGS. On the fourth RING, GARRET picks up.

GARRET
Hello?

KATE (O.S.)
Garret, it's me. Kate.

GARRET
(nervously)
Oh. H-hi, Kate. How are you?

KATE
I'm alright, but I wanted to talk
to you about . . .

GARRET
Look, I am so sorry. It's nothing
you did.

KATE
I know, I know.

GARRET

I hope you'll allow me to make it up to you.

KATE

Yes, of course. But actually, that's not why I'm calling.

GARRET

It's not?

KATE

No. It's, um, about your blood. After the contamination incident that happened the other day, we had to re-test every donation we received in the last two weeks.

(pause)

Yours was flagged.

GARRET

Oh my God.

KATE

Hang on. Don't panic. It wasn't HIV. But we did find some abnormalities in your sample. Now, it's probably nothing. We get false positives sometimes. But we need you to come in. I thought it would be best if I called you myself.

GARRET

Oh God. When can I come in? Can I come in today?

KATE

It's Sunday. Officially, we're closed. The earliest we can see you is Wednesday.

GARRET

Ok, I'll be there.

KATE

Good.

(pause)

Garret, don't panic. I'm sure it'll be ok.

GARRET

Yeah. Sure.

GARRET gently hangs up the phone. He looks like a man sentenced to death. He sits down on the couch and stares at the preacher on TV.

PREACHER

. . . as man, in the folly of his ways - he relies on things. He relies on Medicine! He relies on Science! He relies on doctors in their white coats - as if that makes them holy! The last time I was in a hospital, I said to those doctors and nurses: Where is Jesus? 'Cause all I see around here is the Grim Reaper! There is no life in these walls! There is only life in His holy name! The only salvation, in His blood. Through His blood, you will find life everlasting. CAN I GET A HALLELUJAH!

GARRET turns off the TV and lays back down on the couch, sulking in the fetal position. We hear footsteps outside the apartment door. An envelope appears, stuck in the door frame. The footsteps quickly walk away.

After a beat, GARRET notices the envelope. He walks over to it, studying it for a moment. With a disinfectant wipe, he removes it from the door and sets it on the counter. We see "GARRET" typed on the outside of the envelope. He takes a scalpel from a jar of alcohol and, with latex-gloved hands, cuts open the envelope, extracting a piece of paper. Unfolding it, we read the note with him.

GARRET

(reading aloud quietly)
Garret, I'm so sorry. I think you were right all along. I've been controlling you too much. I've decided that it would be best if I just gave you some space for a while. Don't worry about me. I'll be ok. I think I'm just going to visit my friend Michelle in Long Island for a few days. I'll call you when I get back. - Hailey.
P.S. Don't forget to eat.
(confused)
Who the hell is Michelle?

GARRET discards the letter. He then doses himself from a pill bottle in his bag.

He begins to clean his apartment, starting with the front door. We see a montage of his activities. He scours and disinfects the walls, floor, and baseboards. He meticulously vacuums. We see him sitting on the couch, watching television. We watch his ritual of making toast and tea in the kitchen and see him eat at the coffee table as the sun goes down.

When it becomes dark, GARRET gets up from the couch and walks over to his bedroom door. He produces a set of keys from his pocket and unlocks the padlocks on the door. He takes a deep breath and opens the door. It's dark within. GARRET flicks on the light switch.

CUT TO:

104 INT. GARRET'S BEDROOM

104

We see a careful replica of GARRET'S childhood bedroom, complete with windows painted on the white brick walls, to resemble the original house. All of the furniture and photographs are arranged as they were in the past. GARRET scans the room. We look around the room with him. He walks over the bed, lays down, and begins sobbing.

FADE TO BLACK.

FADE IN:

105 INT. GARRET'S LIVING ROOM - (MONDAY)

105

GARRET wakes up on the couch with a start, gasping. He looks around the apartment. His apartment has been tampered with. The paintings that usually occupy the wall are gone. There is no bedroom door. He stands up and wanders around the room.

GARRET

H-he-h-h-hello?

He looks back to the living room. All his furniture has suddenly disappeared and the only light in the room comes from the windows. It looks as if no one lives there. He reaches into his pocket and pulls out the amulet.

GARRET (CONT'D)

Gg-g-g-g, mm-mm-mm, ggg-gg

In the distance we hear a muffled sloshing sound. The sound gradually focuses, until it seems to come from the bathroom. He hears the muffled voices of people talking unintelligibly, rustling and rattling, coming from the bathroom as well.

GARRET (CONT'D)

Hailey?

Stuttering under his breath, GARRET approaches the bathroom door. He touches the knob. It's ice cold. GARRET gasps. We hear a CHIME. An emergency safety light FLICKERS AND BUZZES on in the apartment. He pulls his sleeve over his hand, twists the knob four times, shoves the door open with his shoulder, and enters the bathroom.

CUT TO:

106 INT. GARRET'S BATHROOM - MOMENTS LATER 106

When the bathroom door opens, a smoke-like darkness fills the living room. As we see GARRET'S face fading, AUNT VERA'S face comes into clear view in front of him as we move around them.

FLASH TO:

107 INT. THE MILL'S HOUSE - BATHROOM 107

We see AUNT VERA bathing young GARRET. Opera music plays softly in the background. We slowly move around AUNT VERA'S back. As GARRET comes into view again, young GARRET has been replaced by adult GARRET. AUNT VERA continues to bathe him. Step by step she repeats the first scene. She wraps GARRET up in towels and carries him to the bedroom.

CUT TO:

108 INT. THE MILL'S HOUSE - BEDROOM - MOMENTS LATER 108

She lays him down in the bed. The scene continues as before. However, this time, adult HAILEY has appeared in family photographs that she wasn't in before, and adult GARRET has replaced young GARRET.

When we look back at the bed, GARRET'S white sheets have turned blood red. AUNT VERA steps into view, now dressed in blood red surgeon's scrubs. A giant tray next to the bed holds dozens of grotesque, gleaming surgical tools; some, we recognize from DR. LEO'S office and others seem inspired by H.R. Geiger. A silver balloon that reads "Get Well!" hangs in the air.

GARRET looks up at AUNT VERA lovingly as she proceeds to dissect him.

He seems unaware that she's carving his body asunder and removing his organs. AUNT VERA places each organ in its own compartment on a stainless steel sectional plate. The dissection is clean and contained. There is little blood and absolutely no mess.

GARRET looks down at the grisly display of his opened torso, realizes what his aunt is doing, and begins to scream.

CUT TO:

109 INT. GARRET'S APARTMENT BUILDING HALLWAY, 4TH FLOOR - MOMENTS BEFORE

While heading upstairs, MR. GUEVARA pauses at GARRET'S doorway. Muffled opera music plays from inside GARRET'S apartment. Suddenly, we hear GARRET scream at the top of his lungs. MR. GUEVARA jumps away from the door, visibly disturbed. The opera music grows louder. Wide-eyed and scared MR. GUEVARA runs back downstairs.

CUT TO:

110 INT. THE MILL'S HOUSE - BEDROOM - MOMENTS LATER 110

Blood begins to pour from GARRET'S body cavity, culminating in a massive volcanic-style eruption that fills the room with an ocean of blood. The blood rises to the level of the bed, and covers GARRET'S face as he flails for air. A moment passes. The surface of the blood grows still. A pair of hands reach for the submerged GARRET, lifting him to safety. It's DR. LEO. GARRET emerges from the blood pristine, deathly white, and perfect, smiling from ear to ear. He is reborn.

CUT TO:

EXT. GARRET'S APARTMENT BUILDING

GARRET walks to the corner to hail a cab. Before GARRET can even fully extend his arm, VLAD'S cab screeches to a halt in front of him. Two beautiful women exit the cab, speaking to each other in a Slavic tongue. GARRET steps back to avoid them. As they pass him, one of the women winks at him and runs a fingertip over his sweater, laughing.

VLAD leaps from the drivers seat and pounds his fist on the roof of the vehicle.

VLAD
 (to the women)
 How dare you touch him! Don't even
 look at him!
 (to passersby on the
 street)
 I tell you all, this man belongs to
 me! He is my friend! If you
 meddle with him, you will have to
 deal with me!

GARRET enters the cab, trembling.

CUT TO:

111 EXT. IN FRONT OF HIGH-RISE OFFICES, UPPER EAST SIDE - MORNING
 (TUESDAY)

From a slight distance, see GARRET exiting VLAD'S cab and
 entering the building.

CUT TO:

112 INT. DR. LEO'S BUILDING LOBBY - MOMENTS LATER 112

GARRET strides through the lobby past the SECURITY OFFICER'S
 desk without checking in. The SECURITY OFFICER looks up just
 in time to see GARRET boarding the elevator.

SECURITY OFFICER
 Sir? Sir! Come back here. You
 have to . . .

The elevator doors snap shut, cutting the officer's words
 short.

CUT TO:

113 INT. DR. LEO'S OFFICE BUILDING ELEVATOR - MOMENTS LATER 113

The camera looks down from the ceiling, focusing on the top
 of GARRET'S head for the duration of the ride.

FADE TO:

114 INT. DR. LEO'S OFFICE BUILDING HALLWAY, 44TH FLOOR - MOMENTS EARLIER

We face the elevator door. The door opens. We back away to get out of GARRET'S path. GARRET quickly strides past us and around the corner. We follow after him, turning the corner in time to see the door to Rejuvenators swing shut.

FADE TO:

115 INT. DR. LEO'S OFFICE, WAITING ROOM - MOMENTS LATER 115

We are focusing on NURSE MINDY'S desk, where she is writing something diligently. We hear the Rejuvenators door close. GARRET strides past. NURSE MINDY doesn't look up.

FADE TO BLACK.

116 INT. DR. LEO'S EXAMINATION ROOM - MOMENTS LATER 116

GARRET enters the room. The lights blink on to reveal DR. LEO was sitting in a chair in the dark. GARRET is visibly bruised around his head and neck. DR. LEO sees him, turns to GARRET, and goes to his side. GARRET hops up on the examination table. DR. LEO takes out an ice pack, and then offers GARRET a cup of tea. GARRET smiles and accepts it.

DR. LEO

One hell of a night, right?

GARRET shakes his head, still smiling.

GARRET

I can't believe I'm still here.

DR. LEO

Garret, I've been thinking. Maybe this isn't the right time for you. Maybe I was wrong.

GARRET'S face suddenly goes sour.

DR. LEO (CONT'D)

I think this path might be a little too hard for you. So, I'm thinking we should wait.

GARRET

Wait? After everything you said?

DR. LEO

I know. I know. But I really think you're going to have to listen to me on this one. I think I might have been wrong.

GARRET

(loudly whining)

You're serious? After everything I went through? Garret Mills died last night. I thought we were a family. I'm sick and I need your help. And you say you have the cure! What about commitment? What was all of that talk about being a do'er. I AM A DO'ER!

DR. LEO

Garret, you're not sick. You never were sick. For all intents and purposes there's nothing wrong with you. Since you were a child, people have been telling you that what you did was wrong. Your thoughts, what you eat, what you drink, everything you have done in this world, this life, has been wrong. You're a victim of a system that has been around for thousands of years. A self-medicating maze that turns every day that you live into a shade of grey. No highs, no lows. That's not living. GARRET, you were dead long before you came to me.

GARRET

But you promised! You said we were in this together! Maybe I should have listened to Hailey.

DR. LEO

Hailey is gone. She's dead, with all the other corpses out there.

GARRET

What do you mean?

DR. LEO

Son, this treatment of mine is going to kill you. Garret Mills, as you know him, has to die.

GARRET

Do your worst. I'm not afraid.
There's nothing you can do to me
that hasn't already been done.

DR. LEO

Oh, but you're wrong. Take this
pill

(extending his hand)
and all of your dreams - all of
those nightmares you've been having
- will become a reality. You will
become a killer. From this day
forward, with every death by your
hands, you will gain life.

CUT TO:

117 INT. GARRET'S DREAM LAND - SIMULTANEOUSLY

117

We see little clips of dream sequences. GARRET is
hallucinating.

DR. LEO pulls the pill away and slaps GARRET out of his
reverie with the other hand.

DR. LEO

Look at me. Can you do this? Can
you take someone's life? Can you
consume another person? This is
not a movie. This is not a
Saturday afternoon cartoon. This
is YOUR fate and I'm the angel of
death. Do you remember when you
first came into my office? You were
a child, and you were consumed by
fear. Now you have these terrible
symptoms. You're ALIVE, God damnit
and everything is bigger and
brighter. You're waking up, kid.
Waking up to join the universe. Do
me this. The only way to live is
sacrifice yourself. There was
always a price.

DR. LEO extends the pill to GARRET again.

GARRET

I always knew there was something
more.

GARRET takes the pill from DR. LEO'S hand and swallows it.
The two of them embrace. Happy music swells.

When they release DR. LEO puts his arm around GARRET and shakes his hand as MINDY comes from O.S. To take their photograph.

FLASH TO:

118 INT. GARRET'S APARTMENT BUILDING HALLWAY, 4TH FLOOR 118

We are far away as we watch the social worker, MR. GUEVARA, and a group of police men break down GARRET'S door. After hitting it four times they burst through to find a complete crime-scene disaster of smeared blood, dirty medical supplies, and garbage. As the police photographer takes a photo we...

FLASH TO:

119 EXT. ALLEY BEHIND DR. DAVID'S OFFICE - LATE NIGHT 119

It is late summer evening. Heat lightening flashes. In the darkness we see DR. DAVID locking his office and exiting into an alleyway, accompanied by the nurse from the first scene. They part ways as the doctor drops a bag of hazardous medical waste into a lock box that is clearly labeled as such. A loud clank is heard off in the distance and DR. DAVID turns to see what it was. We see GARRET, now a pristine white corpse stepping out of the shadow. As triumphant music plays we pan up to see a wall. As lightening flashes we see the silhouettes of GARRET and DR. DAVID as GARRET dives to feast on his prey.