

Arguments in Other Rooms

by  
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UNDER BLACK

The sound of passionate lovemaking is heard. Voice over begins:

FEMALE (V.O.)  
(whispering)  
Hit me...please. Hurt me... Make me  
feel...

EXT. GARDEN - DAY

A garden surrounded by fairly dense forest at dusk: the sun cuts through leaves as a nude female "EVE" enters and brushes a branch out of her path.

A SNAKE slithers through un-manicured grass.

Eve begins to walk toward the garden, only her bare back visible. The slight crunch of foliage can be heard beneath her bare feet.

MALE (V.O.)  
(whispering)  
Eve...Eve...Eve...

INT. MAIN ROOM - DAY

A female, EVE is standing in front of a window as rain pelts the glass. Only the back of her head is visible as she stares unequivocally toward *something* outside, almost in a trance-like manner. Grey skies are overhead, casting a grim and gloomy atmosphere. Her HUSBAND approaches from behind, only his voice is heard.

HUSBAND (O.C.)  
(speaking normally)  
Eve...Eve...Eve...

Eve turns around startled, as if deep thought has been broken.

EVE  
Yes, what is it?

HUSBAND  
Your mother's here.

INT./EXT. FOYER/FRONT OF HOUSE - DAY

Eve approaches a window beside the front door. Through the glass Eve's MOTHER is being wheeled up the drive by ABIGAIL, her nanny. Eve's mother is a wrinkled old woman, a one time beauty whose charismatic glow has been extinguished due to years of depression. She is confined to a wheelchair because of her physical frailty. She is wrapped in warm clothes, shielding her from the rain.

Abigail is rather plain in appearance, thick around the midsection, but not fat. Her full figure often distracts from her common, but delicate beauty. Abigail's withdrawn and timid, but this partially stems from being in the service of Eve's Mother for so long, whose own personality has deteriorated into bitterness, exuding a cold, bewitching exterior.

Eve's Mother and Abigail enter the foyer through the front door. Eve and her husband stand awkward and uncomfortable, on edge because of the Mother's arrival.

The home's decor is ambiguous, allowing the setting to refrain from being set in the distant past, while also not being exclusively modern. The gloom outside darkens the foyer and there are a few aptly placed candles lighting the room.

On the wall hangs Henry Wallace's painting *Death of Chatterton*.

HUSBAND

(to Mother)

Hello, Mother. We've been anticipating your arrival.

MOTHER

(to Husband)

Joyfully, I hope.

HUSBAND

Of course.

EVE

Hello, Mother. We're so pleased to have you here.

MOTHER

Eve, hello... (pause) I want to thank you for--

Mother tries to lift herself out of the wheelchair. She struggles and Abigail assists her.

MOTHER  
(to Abigail)  
I can do it myself!

Abigail quickly backs away from her.

HUSBAND  
Don't strain yourself, Mother.

Mother gets to her feet and collects herself, now wearing a face of pride and eyes that read "I told you I could do it."

MOTHER  
I want to thank you for opening up your home. I know it's not the most ideal situation, but I'm thankful that you haven't forgotten your mother in her time of need.

Eve's Husband embraces Mother, who unenthusiastically accepts. Eve then embraces her. Mother presses her face close to Eve's and closes her eyes, softly smiling, but she then opens her eyes, looking toward the *Death of Chatterton* painting. Her face becomes immediately discontent. They break their embrace and Mother looks toward Eve, holding her at arm's length.

MOTHER  
Oh, Eve, you know how I've always hated that ghastly painting. I'd much prefer it if you'd take it down while I'm here.

Eve's face reads annoyance masked with restraint. She looks toward her husband whose eyes tell Eve to 'bite her tongue' and ignore the critique.

To break the now awkward silence the Husband steps forward, bringing Abigail into the conversation.

HUSBAND  
And who is this young lady?

MOTHER  
This is Abigail, my caretaker.

HUSBAND  
Welcome Abigail.

Abigail steps forward.

ABIGAIL  
(timidly)  
Thank you very much.

EVE  
Hello, Abigail.

Abigail nods politely toward Eve.

MOTHER  
She'll just be staying the night.  
Her fiance is due to pick her up in  
the morning. If it's all right with  
you, that is.

HUSBAND  
Of course. We've made up an extra  
bed in the guest room. It's the  
coldest room in the house. You'll  
be able to get a bath and a good  
night's rest.

ABIGAIL  
Thank you.

EVE  
You must be exhausted Mother. Why  
don't we sit down to dinner?

MOTHER  
Oh, yes. That would be lovely.

Mother tries to sit down in the wheelchair with much difficulty. The Husband, Eve and Abigail stand watching her struggle.

MOTHER  
(angrily)  
May I have some help!

Abigail lunges forward to help, but Eve stops her.

EVE  
No, please. I'll get her.

Eve situates her Mother in the chair and wheels her toward the dining room. Abigail is embarrassed. She looks down at her shoes then looks up with just her eyes.

INT. DINING ROOM - NIGHT

Eve, her husband, Mother and Abigail sit around the dining table. Classical music comes from a record player somewhere in the room, serving as dinner music. A beautiful chandelier lit only with candles hangs above the table, ominously lighting the room. Eve moves back and forth between the kitchen and table, bringing food to everyone.

MOTHER

Don't be afraid to call on Abigail to help you, Eve. She's still in my service until tomorrow morning.

ABIGAIL

I'd be glad to help, Ma'am.

EVE

Oh, don't be silly. You've done quite enough.

Eve sits down on the right end of the table, sitting directly across from her mother, who sits at the left end.

HUSBAND

Absolutely. Besides, you shouldn't strain yourself when expecting.

Abigail blushes.

MOTHER

I apologize Abigail. I told them.

HUSBAND

And why shouldn't she have? You should never keep such good news a secret.

MOTHER

She said she didn't want to curse the pregnancy by speaking too soon.

HUSBAND

(cheerfully)  
Nonsense!

EVE

(to Abigail)  
How far along are you?

ABIGAIL

Only a month.

HUSBAND

You know Eve and I had our first child a month ago.

ABIGAIL

Yes, Madame told me.

HUSBAND

Would you like to meet him?

EVE

(displeased with the idea)  
He's sleeping. Don't disturb him.

HUSBAND

Come on, darling. Your mother hasn't even met him yet.

Eve doesn't respond. The Husband exits. An awkward silence fills the room as Abigail stares down at her plate, Eve looks off to the side and Mother slowly sips her wine.

The Husband reenters the room bringing with him a portable baby carriage. He places the carriage beside Eve and hoists the BABY into his arms.

HUSBAND

Here he is. The little man himself.

The Husband is beaming with pride holding his son. Abigail smiles for the first time and stands up from her chair. She quietly nods her head, silently asking if she can hold the baby. The Husband carefully places the baby in Abigail's arms.

Abigail smiles warmly and allows for the baby to wrap his small hand around her finger. Abigail continues to gaze lovingly at the baby.

EVE

So, Mother you were quite vague in your letters. You had us very worried. What exactly happened that made you so ill?

Mother immediately is irritated. She obnoxiously chews the remaining food in her mouth, wipes her lip with a napkin, folds it and drops it on her lap.

MOTHER

That is the elephant in the room isn't it?

Abigail looks toward Mother with just her eyes, still rocking the baby gently in her arms.

HUSBAND

We're just concerned for you,  
Mother.

The Husband leans over and places his hand on top of Mother's hand, reassuring his compassion.

MOTHER

Well, it's really not as dramatic as all that. I've been increasingly weak lately. Just unable to find the strength to do anything and one morning I was feeling especially faint. When I went to get myself out of bed my legs gave out. I hit the floor like an old sack of potatoes.

Mother laughs to hide her shame.

MOTHER

(laughing)  
Abigail came running in from the other room the noise was so loud.

INT. ABIGAIL'S BEDROOM - NIGHT

Abigail sits by candlelight writing in a journal. Sounds of distress from the next room are muffled through the wall and get Abigail's attention. She looks toward the wall with a panicked face.

INT. EVE'S MOTHER'S MASTER BEDROOM - NIGHT

Mother grips her stomach and writhes in pain, stumbling around the room and eventually collapsing on the bed. She lets out shrieks and hollers, tears stream down her face.

The room is heavily decorated with religious items: crosses, statues, paintings, etc.

INT. EVE'S MOTHER'S HALLWAY - NIGHT

Abigail rushes to Mother's closed bedroom door. She twists the doorknob, but finds that it's locked. She begins to shove herself against the door and bangs on it with an open hand.



ABIGAIL

(loud)

Madame! Madame! Let me in! Are you  
all right!?

INT. EVE'S MOTHER'S MASTER BEDROOM - NIGHT

A chair is wedged beneath the door handle. The chair shakes as a result of Abigail's attempts to enter the room. Finally the door bursts open.

Abigail finds Mother unresponsive on the bed. She looks toward the vanity and sees a knocked over vile of unidentified liquid. Some of the liquid has spilled to the floor.

ABIGAIL

(under her breath)

Oh, madame.

Abigail rushes over to assist Mother.

A painting of a religious figure beside Mother's bed looks on the event, unresponsive. The shadow of Abigail trying to resuscitate Mother flickers over the painting's stagnant eyes and Abigail's swift movements cause the flames from the room's candles to dance.

INT. DINING ROOM - NIGHT

Mother finishes recanting her story to Eve. Eve's Husband listens intently and Abigail holds the baby.

MOTHER

So, I went to Doctor Jacobs and he  
told me it was low blood pressure.  
Can you believe that? Low blood  
pressure. Now I'm wheeled about in  
that damned chair like a cripple.

Abigail looks toward Mother with piercing, yet innocent eyes, knowing Mother's story to be false. Mother returns the look, but her face is pinched and stern, reminding Abigail to remain quiet about the true details of her ailment.

HUSBAND

Well, it's only for a time, I'm  
sure.

MOTHER

I pray that it is. I pray that God, in his infinite wisdom, sees it fit to give me the smallest shred of peace in my old age.

EVE

And it was Dr. Jacobs' idea to have you come here?

MOTHER

Yes. With Abigail leaving, he thought it best that I come and stay here. You know he's such a cautious physician. Too cautious if you ask me. What's he always say? "Preventive medicine often eliminates the need for any other medicines."

Mother turns her attention toward Eve's Husband.

MOTHER

You know, he almost became a man of the cloth, but God had different plans for him. God's will was for him to mend His creatures, to keep them on the earth God so charitably created for them a little while longer.

Eve's Husband hides his distaste for Eve's Mother's words with a phony smile, darting his eyes away.

HUSBAND

Yes. He sounds like a fine fellow.

The classical music stops. The sounds of the record player's needle "popping" is heard.

EVE

(to Husband)

Go flip the record, will you?

Eve's Husband gets up to do so.

MOTHER

A record, is that what that awful noise was?

EVE

Pardon me?

MOTHER

Well, I was wondering when that piece would end. It was so shrill and unnerving. Who was that? Couldn't have been a composer I've shown you. I raised you to have much better taste than that, Eve darling.

EVE

(coldly)

It was one of my own compositions, Mother.

Awkward beat.

MOTHER

(phony laughing)

Oh! Well, I can't like them all can I, dear?

Eve visibly holds back an outburst.

The classical music resumes and Eve's Husband rejoins the table.

HUSBAND

So, Abigail, tell us more about yourself. How did you come to be in Mother's service?

ABIGAIL

(meekly)

Well, as you know the Madame attends weekly mass at St. Peter's. I had spent some time there.

MOTHER

Abigail was a wayward child. She came from a broken home.

Abigail looks uncomfortable.

MOTHER

Her father would--

EVE

(interrupting)

Why don't you let Abigail speak?

Eve's Mother gives Eve spiteful eyes.

EVE  
Go on, Abigail.

ABIGAIL  
(hesitantly)  
Um, well, I had noticed the Madame at church every week like I said. I had been staying there for a few months, (optimistically) thinking about entering the Sisterhood, (pause) but I wanted to have a baby too badly. (Pause) Dr. Jacobs was actually the one who introduced us.

MOTHER  
You know the Doctor and I have been friends for years.

ABIGAIL  
He'd come in and speak to all the girls about hygiene (pause) and he looked after me when I became ill.

HUSBAND  
Ill?

ABIGAIL  
Oh, I'm well now. Just a terrible fever. (pause) But he told me that the Madame was looking for someone to help around the house and I volunteered.

MOTHER  
Oh, yes, but it's much more than that. Abigail has gone above and beyond her responsibilities as a housekeeper and become a full-time nurse. (pause) (focused toward Eve) She's really become like a daughter to me these last few months.

Pause.

EVE  
Is that why you've been treating her so wickedly?

A moment of silence begins while Mother registers Eve's words and fills with anger.

MOTHER

(furious, but composed)  
That's a very vulgar thing to say  
to me, Eve. Very vulgar.

EVE

I think you are the one being  
vulgar, Mother.

MOTHER

Excuse me?

Abigail hands the baby back to Eve's Husband.

EVE

From the moment you arrived you've  
been undercutting my efforts to  
make you feel welcome. First it was  
the painting in the foyer, then it  
was my music; you've been treating  
Abigail like a servant more than a  
daughter. You haven't even asked to  
hold the baby!

MOTHER

(viciously)  
Well, you know how I feel about  
children! This is too ugly a place  
to be creating more lives! I told  
you that when you got married. At  
least God provided you the good  
fortune of having a boy.

Eve is taken aback by Mother's statements. She tries to  
speak, but no words come out. Her eyes fill with shallow  
tears.

Abigail suddenly doubles over in pain, grabbing her stomach  
with both hands.

HUSBAND

(to Abigail)  
What's wrong, Abigail!?

Abigail writhes in pain.

MOTHER

(to Eve)  
Look what you've done!

Eve and her husband cradle Abigail and exit the dining room.  
Mother sits behind and watches them go.

INT. BATHROOM - NIGHT

Abigail lies nude in the tub, soaking. Her eyes are closed and she listens to the sounds of Eve arguing with her husband through the wall. The fighting is muffled, but it's evident that they're having a heated discussion about Eve's mother. One of Eve's shouts causes Abigail to twitch in fright, though her eyes remain closed.

INT. EVE'S BEDROOM - NIGHT

Both Eve and her husband are in their undergarments. Eve is propped in a chair, her body almost lifeless with chagrin. She delicately, playfully licks her fingers, obviously thinking of other things as her husband continues his rant about her mother. He paces before Eve, passionately speaking to her before realizing she isn't listening.

HUSBAND

I'm not happy about your mother being here either, but it's the child's responsibility to look after the parent when they become unable of looking after themselves. It's the deal we make when we're born and the price we pay for them looking after us as children. I only hope our son will take care of me in my time of need the way I'm taking care of him now.

There is a pause.

EVE

I hadn't made any deal and the price my mother paid was one of her own acquisition. I refuse to assume the debt of nine months in her womb.

HUSBAND

These are the unspoken rules of the game. We all have to play by them.

EVE

(aloof)  
I suppose...

HUSBAND

You've gone quiet all of a sudden.

EVE  
I'm not feeling particularly  
loquacious at the moment.

Eve softly smiles and glances toward her Husband with seductive eyes.

HUSBAND  
(coyly)  
I don't love you one bit.

Eve rises from her chair and approaches her Husband. She gets close, only an inch between their lips.

EVE  
I don't believe you.

They kiss.

INT. BATHROOM - NIGHT

Abigail is in the bathtub. The sounds of Eve and her Husband's lovemaking are now coming through the wall, but Abigail's distressed eyes remain. She is having a nightmare. Her contorted and pained face show the fear she is experiencing in her mind.

EXT. OUTDOOR PARK - DAY - DREAM

Abigail walks her newborn baby in a carriage through the park. She admires the beautiful flowers which line the walkway. She then looks onward and sees a vision of the VIRGIN MARY in the distance. Abigail picks up the infant from the carriage and walks toward the vision. The Virgin Mary's outstretched arms motion for Abigail to come closer.

Abigail's eyes read humility and wonder. She stands before the Virgin Mary whose motions now indicate she wants to take the baby from Abigail's arms.

Abigail's face changes to one of unease and confusion. She resists giving her baby to the Virgin Mary. Still the Virgin Mary persists. Her face reads one of compassion and sorrow.

Abigail shakes her head 'no' and begins pulling away from the Virgin Mary. Multiple arms with unseen bodies begin reaching toward Abigail, trying to rip the baby from her arms. Abigail struggles and begins to shriek, pleading with the Virgin Mary not to take her baby.

ABIGAIL  
(screaming)  
Please! Don't take my baby away!  
Please God!

The arms finally strip Abigail of the infant. The arms then pass the child along their fingers to the Virgin Mary, who vanishes with baby in tow, leaving Abigail shrieking.

INT. BATHROOM - NIGHT - DREAM

Abigail wakes startled from her dream, her body still in the tub. Her jarring movements cause the water to splash against the porcelain. Abigail then realizes she was dreaming and calms herself, getting a grip on the situation. She closes her eyes and breaths deeply. When she opens her eyes she looks down at the water, which is still turbulent. Coming from what appears to be her privates, a stream of red blood works its way to the top of the water.

Abigail's face is paralyzed in fear. Another stream of blood rises to the surface of the water.

Blood then fills the entire tub and pours over the edges in droves. Abigail begins to scream hysterically. Blood covers the entire floor.

The bathroom door flings open revealing Eve's Husband sparsely clothed, a face of terror and concern.

Abigail sobs. The tub's water partly red from her blood, revealing the excessive blood was only in her mind. Abigail looks toward the Husband distraught and ashamed.

INT. MAIN ROOM - NIGHT

Abigail is being examined by DR. JACOBS, an older Englishman with a weatherbeaten complexion. A prominent silver cross hangs from his neck. He fidgets uncomfortably between her legs while Abigail makes soft noises of slight pain and discomfort.

ABIGAIL  
(in pain)  
Dr. Jacobs...

DR. JACOBS  
Right, I'm nearly finished.

Dr. Jacobs examines for a moment more and then removes his hands from Abigail.



Blood is visible on the fingers of his medical gloves. He stands and removes the gloves, walking over to a bowl of clean water, dipping his hands and shaking them dry.

Abigail sits frightened and quiet, fearing the worst.

DR. JACOBS

I'm sorry to be the one to have to tell you this, but you've...lost the child.

Abigail sobs into her hands. Dr. Jacobs sits beside her.

DR. JACOBS

You can expect some abnormal bleeding for the next few days.

ABIGAIL

(crying)

What happened to my baby?

Dr. Jacobs sorrowfully pauses.

DR. JACOBS

Firstly, I'll tell you what occurred medically in terms you can understand. Simply, something went wrong in the development of the fetus and it...(pauses to find words) *self-destructed* before it could do anymore harm to itself or to you.

There is a pause.

Abigail continues to cry. Dr. Jacobs stares intently at her.

DR. JACOBS

There's more, Abigail.

Abigail looks up from her hands, traces of tears along her cheeks.

DR. JACOBS

Upon examining you I found a slight... *mutation*.

ABIGAIL

Mutation?

DR. JACOBS

A physical abnormality at the mouth of your cervix.

ABIGAIL  
What does that mean, doctor?

Dr. Jacobs pauses in angst.

DR. JACOBS  
It means it's very unlikely you'll  
ever be able to mother a child,  
Abigail. I'm sorry.

Abigail's face reflects the heartbreak she feels.

ABIGAIL  
(distraught)  
Why did this happen? Was it  
something I did? Could I have  
prevented it?

DR. JACOBS  
Now, this is very serious, Abigail.  
Would you like to know what I truly  
believe?

Abigail nods.

DR. JACOBS  
You've lost this baby and now the  
question arises, *why?* Why was there  
an abnormality in the development  
of the child? Why is your body  
different from most others? (pause)  
Ordinarily this isn't something  
your physician would impress upon  
you, but you've been in the care of  
the Madame for some time now...or  
rather she's been in the care of  
you. She is a... (pause) *devout*  
woman. She has sought my council on  
religious matters almost as often  
as she has medical ones, and  
knowing her as well as I do, I feel  
compelled to tell you this.

Long pause.

DR. JACOBS  
(matter-of-factly)  
I believe you have lost this child  
as a result of your deliberate  
violation against our God.

Abigail's face is pained and surprised by Dr. Jacobs words.

DR. JACOBS

Madame's incalculable efforts to keep you guided by the word of the Lord seem to have been done in vain. Your *promiscuity* has led to the swift and righteous chastisement of God.

ABIGAIL

But Doctor I was in love when I made this child.

DR. JACOBS

(sneering)

This child was conceived out of wedlock, in a moment of lust, and now it has been taken back by the Lord as punishment for your misdeed.

Abigail sinks into her hands and sobs uncontrollably.

DR. JACOBS

(sinisterly, loudly  
whispering)

Do you not think God sees you? I assure you he does.

ABIGAIL

Is God so vengeful?

DR. JACOBS

(coldly)

As vengeful as he needs to be.

There is a knock on the door. Dr. Jacobs stands up, walks over to the table and closes his case containing various medical supplies.

DR. JACOBS

(loudly, to the door)

You may come in!

The door opens and Eve's Mother sits in her wheelchair in the doorway. Eve and her Husband stand behind her. Dr. Jacobs puts on his suit jacket and joins everyone in the doorway.

HUSBAND

What's happened, doctor?

DR. JACOBS

I'm sorry to say she's lost the child.

HUSBAND

That's terrible.

DR. JACOBS

I'm afraid she'll be unable to have children. It appears the damage she's done is irrevocable.

EVE

(quietly, to herself)

Damage?

MOTHER

(pitifully)

She's wanted to be a mother since she was a little girl.

DR. JACOBS

Then it is all the more disheartening news.

HUSBAND

What can we do for her?

DR. JACOBS

Her body needs rest now.

Eve and her Husband go to console Abigail.

DR. JACOBS

(to Mother)

I wouldn't suggest moving her for a while.

MOTHER

She's due to leave tomorrow morning.

DR. JACOBS

I suppose you'll have to arrange for her to stay a bit longer.

MOTHER

How much longer?

DR. JACOBS

Oh, a fortnight should do, just to be cautious. I prescribe plenty of rest and two teaspoons of holy water each day, one upon awakening and one before bed.

Pause.

MOTHER

I prayed night and day for Abigail.

DR. JACOBS

And your prayers shall not go unanswered. Rest assured this is all part of God's plan.

MOTHER

Thank you, Dr. Jacobs.

Both Mother and Dr. Jacobs look toward Abigail in silence.

Eve stares back at them warily.

DR. JACOBS

(to Mother)

You've done well with her Madame, but our actions have a way of catching up with us. I suppose some souls just don't want to be saved.

INT. FOYER - NIGHT

Dr. Jacobs walks toward the door and reaches for the handle. Eve's Husband stops him and speaks to him in a discreet manner.

HUSBAND

Doctor Jacobs, just a moment.

DR. JACOBS

Yes?

HUSBAND

I wanted to ask you about Mother.

DR. JACOBS

What about her?

HUSBAND

How long will she be confined to that wheelchair?

DR. JACOBS

(chuckling)

Oh, the Madame does have a flair for the theatrics, doesn't she? The poison is long out of her system. I told her to stay off her feet for a week, just to err on the side of caution.

HUSBAND

The poison?

DR. JACOBS

(slightly surprised)

Why yes. She ingested a nasty little concoction. Her own brand of wolfsbane, no doubt... or perhaps it was *wifesbane* (sneers). Nevertheless, she's fine now. The small amount she swallowed wasn't likely to do her much harm. These attempts are usually cries for help. She's confided in me some of her troubles, but nothing replaces the support of family and that's why I'm so impressed you've offered to take the Madame in.

HUSBAND

(aloof)

Thank you, Doctor.

DR. JACOBS

Keep your faith strong in the Lord and all will be corrected.

Dr. Jacobs salutes a "goodbye" and exits the door.

Eve's Husband remains, his eyes fixed in stagnant thought.

INT. MAIN ROOM - DAY

Eve is positioned by the window, her baby in a small crib beside her. Eve's finger dangles in the crib, slightly moving, transfixing the baby, who's quietly cooing.

Eve's Mother sits in the chair opposite Eve. Their eyes meet for a moment.

Eve's Husband stands against the fireplace, biting his thumb in anticipation.

A door opens and a YOUNG MAN emerges into the room. He is sheepish and sidesteps awkwardly, looking at each person in the room before impishly excusing himself, nodding 'goodbye' to Eve with an ashamed smirk.

Eve and the Young Man's eyes lock for a moment.

Abigail's cries are heard from the other room. Eve's Husband rushes in.

MOTHER  
(to Eve)  
Better now than later.

Eve gives her mother a slight look of disgust.

INT. EVE'S BEDROOM - NIGHT

Eve combs her hair in front of the mirror. Her husband sits in a chair reading. There is a lingering silence as Eve stares at her reflection, her blinking sparse, indicating deep thought.

EVE  
A terrible thing that's happened to Abigail.

HUSBAND  
Absolutely awful. I was just thinking about it myself. It all seems to come down at once.

The Husband closes his book.

EVE  
She seemed so...*devastated*.

HUSBAND  
Wouldn't you be?

EVE  
Did you hear what Mother said? Abigail's wanted to be a mother all her life.

Eve's Husband gets up and walks to her, placing his hand on the back of her chair.

HUSBAND  
Yes. It's very sad. I couldn't imagine losing our child, though the situation is quite different.

EVE  
How so?

HUSBAND  
Well, our child is already here. He's alive in the other room. We've held him and kissed him. We've heard him laugh.

(MORE)

HUSBAND (cont'd)

At the very least Abigail didn't get to know her baby very well.

EVE

I don't think that makes it any easier.

HUSBAND

No, perhaps not.

There is an awkward pause.

HUSBAND

Dr. Jacobs said we should keep her here as a precaution, but I think it might be cruel having her around the baby in light of the circumstances.

EVE

Yes, but what are we supposed to do? She's got nowhere to go now. That young man left her here without the slightest remorse.

HUSBAND

Abigail told me he wanted a family. When she told him what Dr. Jacobs had said, he told her he needed a woman capable of helping pass on his family name.

There is a long, awkward pause. Eve looks dissatisfied with her Husband's explanation of the Young Man's reasoning for leaving Abigail.

EVE

I wonder what that must have been like for her.

HUSBAND

What *what* must have been like?

EVE

To want to be a mother even in childhood.

HUSBAND

I've heard that's quite common for women. Didn't you ever fantasize about being a mommy when you were a little girl?

Eve pauses and thinks.



EVE  
 (quietly)  
 No...

Another pause.

EVE  
 At school, I remember a girl became pregnant. Her parents withdrew her from class and it was as if she vanished. It was such a scandal. She was no longer a child, a girl I had played with. She was now a mother, responsible for another human life, and it was clear to me that *her* life had been stripped from her.

Eve's Husband listens intently, mildly uneasy by her words.

EVE  
 I lived a very different life before I met you...To be truthful, I never thought about being a mother until I became one.

Pause.

EVE  
 (bashfully laughing)  
 It was all so exciting, of course...

The Husband's eyes are fixed intensely on Eve.

EVE  
 I just envy Abigail for knowing so early what she wanted.

HUSBAND  
 Well, it is now Abigail who envies you.

EVE  
 I'm sure envy is the last thing on her mind. I'm sure she doesn't know what to think.

HUSBAND  
 Yes, and with all the nonsense Dr. Jacobs and your mother were saying to one another, *quietly enough for all of us to hear.*

(MORE)

HUSBAND (cont'd)

That was no time to talk of God. As if Abigail wasn't frightened enough. Dr. Jacobs made it seem the child's very soul was on trial.

EVE

I suppose you could argue that she wasn't much of a child when she chose to have sex and get pregnant.

HUSBAND

What are you talking about? Having sex can be the most childish thing of all.

INT. GUEST ROOM - NIGHT

Abigail rests quietly, her eyes half open. The indistinguishable sounds of Eve and her Husband talking in the next room come through the wall.

Abigail fully opens her eyes.

INT. EVE'S BEDROOM - NIGHT

EVE

Perhaps it's the best thing for Abigail. She's so young to be a mother. Too young, really. Maybe she's not supposed have children.

HUSBAND

Now you're beginning to sound like your mother.

EVE

That's very low of you to say.

HUSBAND

I'm just pointing out that it's your mother who uses words like "*supposed.*" Abigail isn't *supposed* to do anything. She either does things or she doesn't. There's no grand orchestration like in one of your ballets. She's unable to have children purely because of a freak accident of nature.

EVE

You don't think it's possible that there's something more sinister at work?

HUSBAND

Possible? Yes. But I don't go around conducting my life with what's possible, do I? I conduct it with what's probable. Why hold yourself to the impossible standard of a grander meaning? What's Abigail done that's warranted such torment?

EVE

I don't know.

HUSBAND

(sarcastically)

Ah, if only you could answer all life's questions with such a response.

INT. HALLWAY - NIGHT

Eve's Mother inches her way through the hallway, getting closer and closer to Eve's bedroom door. She carries with her a candle holder, the burning candles lighting her path. Her ear is turned in the direction of the door and she eavesdrops on the barely understandable conversation coming from within the room.

INT. EVE'S BEDROOM - NIGHT

EVE

(annoyed)

There's really no use in discussing it. The whole thing is skewed. No one's capable of being objective about God. Personal faiths and passions get involved.

HUSBAND

Faith, now there's the problem.

EVE

(condescendingly)

Did anyone ever tell you you'd make a wonderful preacher?

(MORE)

EVE (cont'd)  
I believe I left your soapbox on  
the mantelpiece.

HUSBAND  
(earnestly)  
Go ahead and make fun. Faith is how  
foolish people justify senseless  
murder.

Eve approaches her Husband and throws herself into his arms.

EVE  
Let's make love.

HUSBAND  
Is that your answer to everything?

EVE  
You can stop anytime you like.

They kiss.

INT. HALLWAY - NIGHT

Eve's Mother continues to listen at the door.

Sounds of passion are heard.

INT. EVE'S BEDROOM - NIGHT

Eve's Husband lays Eve down on the bed. He kisses her lips,  
moving downward on her body. Her eyes are closed and her face  
is one of absolute pleasure.

EXT. GARDEN - DAY

The nude "Eve" smiles and laughs toward a nude "ADAM," who  
lounges freely in the grass.

Warm sun fills the garden.

A snake slithers at the base of an old tree with robust,  
unearthed roots.

INT. EVE'S BEDROOM - NIGHT

Eve's Husband makes love to Eve. She lies on her back with  
him on top of her, his face buried in her shoulder. Eve's  
eyes are closed and she's reacting strongly to each of her  
husband's thrusts.

Her voice-over begins.

EVE (V.O.)  
(whispering)  
Hurt me... *Hurt me...* Make me  
feel... Give me what I deserve.

INT. HALLWAY - NIGHT

Eve's Mother stands at Eve's bedroom door. The sound of Eve's baby starting to cry is heard. Eve's Mother looks toward the sound.

Hot candle wax drips from the candle when Eve's Mother turns quickly. Some lands on her finger and burns it. She quietly reacts to the pain. More wax falls to the wooden floor.

INT. EVE'S BEDROOM - NIGHT

The sound of the baby crying causes Eve's Husband to break away and look toward the sound. Eve takes his face in both her hands and pulls him back on top of her, ignoring the baby's cry. Overcome by arousal and passion, they resume making love as before.

INT. GUEST ROOM - NIGHT

Abigail sits resting. The baby's cries causes her to wake from her half-sleep.

She gets up from her chair, slowly, being careful not to overly strain herself. She carefully walks to the door, slightly opens it, and peeks into the hallway.

The hallway appears empty.

INT. HALLWAY - NIGHT

Eve's Mother tip-toes away, blowing out her candles.

INT. HALLWAY - NIGHT

Abigail, carrying candles, walks towards the baby's room. She remains wide-eyed and cautiously looks around each corner.

As she nears Eve's bedroom, the sounds of passionate love making are heard as well as the continuing sound of the baby crying.

Abigail reaches the baby's bedroom door. She pauses outside of it for a moment, puts her hand on the doorknob, quietly turns it, and enters.

INT. EVE'S BEDROOM - NIGHT

Eve is shown completely disconnected from the world, her face in such a deep state of passion, yet her eyes periodically tighten to suggest anguish and internal pain.

INT. BABY'S BEDROOM - NIGHT

Abigail places the candles on the night stand and approaches the baby's crib. She reaches into the crib and hoists the baby into her arms.

ABIGAIL  
 (softly, motherly)  
 It's okay. It's okay. Calm down,  
 I'm here.

She bounces the baby gently and after a moment or two the baby begins to quiet down.

Abigail kisses the baby's forehead.

She sees a rocking chair and walks toward it, carefully sitting down. She begins to rock the baby, staring at him lovingly, her eyes brimming with love and bittersweet tears.

After a while Eve enters the room, closing her exposed body with a nightie.

Abigail is startled by Eve's entrance and directs her attention from the baby to Eve.

EVE  
 (surprised to see her)  
 Oh, Abigail.

ABIGAIL  
 I'm sorry, Ma'am. I heard him  
 crying and I...

EVE  
 (interrupting,  
 embarrassed)  
 It's quite all right. I usually  
 hear him right away. I must have  
 been sleeping very soundly.

ABIGAIL

Yes, Ma'am.

Abigail directs her attention back on the baby, still gently rocking him.

Eve's Husband then joins them, disheveled.

HUSBAND

Abigail, (pause) you shouldn't be up and about.

EVE

She heard the baby crying.

HUSBAND

Well, thank you, Abigail. But you should get back to bed. You need your rest.

Abigail stands up and hesitantly hands the baby to Eve, who walks over to the crib and puts the baby back to sleep.

Abigail passes Eve's Husband in the doorway. She bashfully looks up at him.

ABIGAIL

Good night, sir.

Eve's Husband doesn't look at Abigail, for he senses that she knows that he and Eve were making love.

HUSBAND

Good night, Abigail.

Eve and her Husband exchange looks.

INT. HALLWAY - NIGHT

Eve's Husband walks back toward his bedroom. He's holding a candle without a holder. As he walks he visibly notices something on the ground, which grabs his attention. He gets low and brings the candle's flame to the ground. He sees two dried drops of wax at the base of his bedroom door. His face is one of interest and suspicion.

EXT. BACK PORCH - DAY

Eve sits on a wooden chair, somewhat reclined, watching a hummingbird feverishly peck at some flowers.

She then looks beyond the hummingbird and takes notice of a cocoon hanging from an apple-tree branch in the distance. The sound of the hummingbird's wings continue throughout and is joined by the buzzing of bees.

Eve's face becomes earnest as she tightens her focus on the cocoon. The sounds around her intensify. The cocoon begins to move slightly. The top of the cocoon opens the tiniest bit and shivers. A butterfly begins to emerge, but suddenly the cocoon falls from the branch and lands in the dirt. A CAT runs quickly to the cocoon, takes it in its mouth and runs off.

Eve's eyes are distressed as she watches this take place. Her attention is broken when her Mother enters the porch through the back door, standing and leaning against the door frame.

MOTHER

Eve?

EVE

Yes, Mother?

MOTHER

What are you doing out here?

EVE

Just looking for the sun.

MOTHER

Its been hard to come by these last few days.

EVE

Yes, it has. (short pause) Are you feeling any better today?

MOTHER

I am. Much better actually. I feel strong. Perhaps I'm finished with that blasted chair for good.

EVE

Let's just take it slow. I don't want you to get too excited and then hurt yourself more.

MOTHER

No, you never were the excitable type, but then again neither was I.

EVE

Would you care to sit?



MOTHER

Yes, I don't think I should be on my feet much longer.

Mother sits beside Eve on another wooden chair. She makes a few noises of discomfort as her body bends to sitting position.

EVE

Mother, this sounds like much more than low blood pressure.

Pause.

MOTHER

That's because it is much more.

EVE

Mother, you can tell me. I want to help you, whatever it is.

MOTHER

You can't help and I can't tell you.

EVE

I'm your daughter.

MOTHER

That's all the more reason I can't tell you. You know me well enough to judge me.

EVE

But I won't.

MOTHER

You already have. (pause) And people should have secrets. Secrets are what remind you you're still a human being with the ability to feel shame.

EVE

Why would you want to feel shame?

MOTHER

How else would you know the difference between right and wrong? That feeling in the pit of your stomach-- that's shame, showing you the path to righteousness.

EVE  
Do you truly believe that?

MOTHER  
With everything I have.

Awkward pause.

EVE  
You know, Mother, I wanted to  
apologize about what I said last  
night--

MOTHER  
(interrupting, changing  
the subject)  
Have you seen Abigail?

Pause. Eve's Mother slowly gets to her feet, walks to the porch's edge and leans up against the wooden fence separating the porch from the yard.

EVE  
(slightly hesitant)  
No, I haven't. She's probably  
resting. Terrible thing that's  
happened.

MOTHER  
Is it?

EVE  
Of course. She's lost her baby.

MOTHER  
I suppose.

EVE  
What do you mean, *you suppose?*

Pause.

MOTHER  
That baby was never hers to begin  
with. It belonged to God. And  
perhaps He didn't find Abigail  
worthy of a child.

EVE  
I think that's quite presumptuous  
to put words in God's mouth like  
that.

MOTHER

He speaks to us, Eve, in subtle ways. You just have to know how to listen.

There is a long pause. Eve's Mother looks out into the yard, at the apple tree where the cocoon once hanged.

MOTHER

You've got an apple tree.

EVE

Yes, but they're bitter.

The cat sits beside the house, eating the butterfly out of the cocoon.

INT. GUEST ROOM - DAY

Abigail is on her knees at the foot of the bed. Her hands are clasped together, her head lowered humbly in prayer.

ABIGAIL (V.O.)

God...I come to you now...*confused*.  
Had I not been a faithful enough  
servant to Madame...or to you? Why  
have I lost everything all at once?  
It feels as though you took from me  
my entire life. Why fill me with  
the desire to mother and then deny  
me that ability?

EXT. OUTSIDE ABIGAIL'S CHILDHOOD HOME - DAY

A YOUNG ABIGAIL plays with a BABYDOLL, cradling it, holding it gently. She puts it beneath her clothes and pretends she's pregnant, laughing endearingly as she does so.

ABIGAIL (V.O.)

(whispering)

Are you listening? ...Are you  
there?

INT. GUEST ROOM/HALLWAY/BABY'S ROOM/MAIN ROOM/KITCHEN/LIBRARY  
- NIGHT

Abigail looks up from her prayer, fights back tears, composes herself and stands up from her knees.

Eve's Husband enters, sticking his head in the room and softly knocking on the door frame.

HUSBAND  
Knock, knock.

ABIGAIL  
Come in.

Eve's Husband fully enters.

HUSBAND  
I just wanted to check on you, see how you were feeling.

ABIGAIL  
On the mend.

HUSBAND  
I'm happy to hear it. Is there anything I can get for you?

ABIGAIL  
No, no. I'm all right.

HUSBAND  
Good. (awkward pause) Listen, Abigail--

The sound of the Baby heavily screaming and crying begins from somewhere in the house.

Eve's Husband's face becomes worried. He quickly enters the hallway, followed by Abigail. He walks a few feet in front of her. He gets to the Baby's room, opens the door and finds it empty.

He hurries down to the other end of the hall and descends the stairs. He finds the living room empty. He proceeds to the kitchen, and again finds it empty.

Finally, Eve's Husband, still followed by Abigail, bursts into the Library. Eve faces the window, slouched in a chair, ignoring the baby, who's inside his carriage screaming.

Eve's Husband rushes into the room and picks up the baby, pressing him to his chest and consoling him with gentle pats on the back. Abigail remains in the doorway.

HUSBAND  
(to Eve, harshly)  
What are you doing?

Eve drops a hardcover copy of Theodore Dreiser's "SISTER CARRIE" to the floor with a thud.

EVE  
I'm sorry, I was--

HUSBAND  
(interrupting)  
Letting our child cry!

EVE  
He wouldn't stop.

HUSBAND  
You didn't even try. You were sitting there daydreaming! What was so intriguing that you couldn't stop and tend to our baby?

EVE  
I don't...I don't know...

HUSBAND  
Well, I wish you would have told me you were so easily preoccupied before we became responsible for another living creature.

EVE  
I'm sorry, I--

Eve's Husband exits the room with the baby.

Abigail stays behind for a moment and makes eye contact with Eve, who is shaken and teary-eyed.

INT. MAIN ROOM - DAY

Eve sits over scattered paperwork. She scribbles feverishly. These papers are Eve's latest composition.

Through the doorway Abigail wheels Mother into the room.

MOTHER  
Eve, what a lovely day it is outside. It seems the rain clouds have finally broken up.

EVE  
(preoccupied)  
That's nice, Mother.

MOTHER

Abigail and I picked flowers from the garden. She's feeling much better today. We both are, aren't we, Abigail?

ABIGAIL

Yes, Madame.

Eve doesn't respond and continues scribbling on her composition.

The sound of the baby crying begins.

Eve looks up from her composition frustrated at the distraction.

ABIGAIL

I can take care of it, Ma'am.

EVE

Would you?

ABIGAIL

Yes, of course.

Abigail rushes off to the baby, exiting the room. Eve resumes her scribbling.

MOTHER

What's that you're doing there?

EVE

I'm working, Mother.

MOTHER

Working? I'm not sure you can call it *work* unless it's for an income.

Eve stops scribbling and looks toward her Mother.

EVE

It's true that I don't make any money from my music, but one must create the piece before they can sell it.

MOTHER

That's what you told me when you had the ridiculous notion of being a painter. What's next, Eve, a sculptor?

(MORE)

MOTHER (cont'd)

Personally, I think you should give up these silly aspirations of yours. You're a mother now. Your first responsibility is to the child.

EVE

How your first responsibility was to me?

MOTHER

(sternly)

Exactly... I gave up what little life I had when you were born. (pause) And besides, who's ever heard of a female composer? Art is a man's world, Eve. Women can often act as the inspiration, but who is it you remember? Mozart. Beethoven. Do you plan on competing with them?

EVE

No, but I...

MOTHER

(interrupting)

Mozart's Requiem Mass is to be played at my funeral. Oh, a bit contrived, I know, but that is the only sound I want to hear when I'm welcomed into the arms of God.

There is a pause.

EVE

Mother...have you ever thought about if you didn't go to Heaven when you died?

MOTHER

What do you mean? Whether or not I've contemplated if I'd go to Hell?

EVE

No. But if Heaven and Hell didn't exist at all?

MOTHER

Absolutely not. I can tell you with great certainty that there is a God and he watches all of us.

EVE

You've never even *thought* about it?

MOTHER

No. Those very thoughts are the Devil working his trickery on you. To doubt is to defame and denounce God. The moment you question him, the Devil has already won.

INT. EVE'S BEDROOM - NIGHT

Eve and her Husband are asleep in bed. Eve begins to move in her sleep, making soft moaning sounds. They increasingly become louder and more violent, her movements fast and erratic.

Eve's Husband wakes from Eve's noises and begins to shake her awake.

HUSBAND

Eve! Eve! Wake up!

Eve wakes and looks terrified.

HUSBAND

You were having a bad dream.

Eve snuggles into her Husband's arms and begins to pout.

HUSBAND

(tenderly)

What's the matter?

EVE

(emotional)

Oh, I had an awful nightmare.

HUSBAND

What was it?

There is a pause.

EVE

I can't tell you.

HUSBAND

Of course you can. It was only a dream.

EVE

It's too awful.



HUSBAND

You can't be held accountable for  
your imagination. No matter how  
atrocious it can be sometimes.

Eve's Husband smirks coyly.

He lifts Eve's face and gazes into her eyes, still smirking.

EVE

(calming herself, trying  
to remember)

I...I was covered in some red  
liquid. It wasn't blood, though.  
And you were screaming at me. I  
couldn't make out any of your  
words. It was as if it were a  
reflection of you in a mirror.  
Every detail accounted for, but no  
sound. I pounded your chest with my  
fists so hard that I almost  
fainted. The baby was crying.  
(pauses to remember) And then you  
were gone and all of a sudden the  
curtains were on fire. Black smoke  
filled the house. And then...

Pause.

HUSBAND

And then...what?

CUT TO:

INSERT:

A skeleton burning.

CUT BACK TO:

INT. EVE'S BEDROOM - NIGHT

Eve and Husband cradled in each other's arms in bed, Eve  
hesitating to speak.

EVE

You woke me up...

Eve's Husband looks straight forward and makes a comic noise  
of disbelief.

HUSBAND  
That is rather ominous, isn't it?

EVE  
(slightly sobbing)  
Yes, it is.

HUSBAND  
(comforting Eve)  
It's over with now. (pause) I think  
the pressure of your mother being  
here is weighing on you greater  
than we first thought.

EVE  
Perhaps.

HUSBAND  
But we're doing the right thing by  
having her here. And Abigail too.

Eve's eyes become irksome at the mention of Abigail.

HUSBAND  
I think she's made a fine addition  
to the household. And having an  
extra hand with the baby has  
allowed you to concentrate on your  
music.

EVE  
(aloof)  
Yes.

HUSBAND  
Are you all right?

Pause.

Eve looks toward her husband lovingly.

EVE  
I'm just thinking how sweet you are  
to me.

HUSBAND  
That's because I love you.

EVE  
I know and that's what's strange.

Eve's husband doesn't respond, but focuses his gaze on Eve,  
waiting for her to continue.

EVE

Can I confess something to you?

HUSBAND

Always.

Long pause.

EVE

I have this fear, but it's also a dream. (pause) That one day you'll realize I'm not worth the love you have for me.

Eve's Husband's face becomes serious. He physically positions Eve so they're looking deeply into each other's eyes.

HUSBAND

You must never say that. Do you understand me, Eve? You must never say that again. Don't even think it. I cannot bear it. I love you and that's all. You have to know that.

Eve fights back shallow tears and nods her head "yes." Eve's Husband grabs her face in his hands and pulls her to his lips. They kiss passionately.

INT. BABY'S BEDROOM - DAY

Abigail is sitting beside the baby, rocking him in his cradle. She gazes at him affectionately.

Eve's Husband walks past the baby's bedroom door, glances inside, notices Abigail and enters.

HUSBAND

There you are, Abigail.

ABIGAIL

Were you looking for me, sir?

HUSBAND

Yes, as a matter of fact, I was.

Eve's Husband takes a chair from the corner of the room and places it closer to Abigail, sitting down.

ABIGAIL

Madame laid down for her afternoon nap, so I came in here to see the baby.

HUSBAND

I see...

There is a pause. Eve's Husband looks at Abigail as she's transfixed by the baby, smiling. He softly smiles as well, pleased by Abigail's tenderness with his child.

HUSBAND

(hesitating)

Abigail...are you...liking it here?

ABIGAIL

Oh, yes, sir. You and Eve have been so kind to let me stay.

HUSBAND

Yes, but are you enjoying yourself?

ABIGAIL

Sir?

HUSBAND

Well, I understand that things have been a bit tense around here. Eve and her mother have never seen it fit to put up much of a show for my benefit and I've been worried that in light of your recent...tragedy...you might be feeling especially vulnerable.

ABIGAIL

That's very nice of you to be concerned, sir, but I'm quite used to the Madame's way. Though if I can speak candidly with you...I'm worried about her.

HUSBAND

(unsuspecting)

And why's that?

ABIGAIL

(quietly, hesitantly)

She's been very depressed since her accident. Unusually distant. Not herself. I fear she might do something drastic.

Pause.

HUSBAND

Abigail, I have something to confess to you. (pause) I know about her suicide attempt. (pause) Dr. Jacobs told me. I haven't told Eve and I don't plan to. It could only make things worse for the two of them.

ABIGAIL

I understand.

HUSBAND

That's what I wanted to speak to you about. Dr. Jacobs called it a *cry for help*, but I'm not sure. If you hadn't of been there she'd be dead now.

Pause.

HUSBAND

What I don't understand is a woman as religious as Mother must know that taking her own life means being sent straight to Hell. Why commit such an act if that be the price?

Awkward pause. Eve's Husband walks over to the cradle, bends down and kisses his baby.

HUSBAND

(to the baby)  
My darling.

The Husband turns to leave.

ABIGAIL

Sir?

He turns in the doorway and looks at Abigail.

ABIGAIL

Do you believe that?

HUSBAND

(short pause)  
No... See you at dinner, Abigail.

INT. GUEST ROOM - DAY

Eve's Mother sits by the windowsill in her bedroom, admiring the flower-box through the glass. Her eyes are glassy and a ROSARY is wrapped around her closed fist.

MOTHER (V.O.)

Holy Father...I fear what I must do. I do not mind paying for my sins. (pause) For *her* sins...

CUT TO:

INSERT - EXT. GARDEN - DAY

"Eve's" hand plucks an apple from a tree branch. The branch snaps back once the apple breaks loose and the twig sways for a moment.

CUT BACK TO:

INT. GUEST ROOM - DAY

MOTHER (V.O.)

But I'd be lying if I didn't tell you I was afraid.

Eve's Mother looks toward a CRUCIFIX mounted on the wall.

The Christ figurine's wounds can be seen.

MOTHER (V.O.)

I hope my suffering can atone for what you've had to endure. (pause) Your silence comforts me. It makes me know you are there. (pause) And moreover, I know what's in store for me...

INT. MAIN ROOM/LIBRARY - NIGHT

Eve's Husband throws a LOG into the FIREPLACE, causing the flames to grow wildly for a moment.

He stands up and walks toward the Library door. He enters the Library, which is filled with thick, old, hardcover books. He walks along the many books, holding a candle to the spines, reading the titles. He picks one book and removes it from the shelf. The title reads *Arthurian Romances*.

He flips through the book and finds an artist's rendering of Guinevere. He examines it, rubbing his finger over the raised ink on the page.

He flips through the book some more, scanning the words with his eyes. His moving eyes stop suddenly.

HUSBAND (V.O.)

(reading to himself)

"The Black Knight spoke the following: 'Fear not my son, I am the ghost of thy murdered father, returned from Pluto's hollow region. I came from the burning kingdom where continually flames an everlasting furnace. From the fearful pit come I to thee for revenge.'"

He flips the page revealing an artist's rendering of The Black Knight.

INT. EVE'S BEDROOM - NIGHT

Eve's Husband sits in his chair reading his Arthurian Legends book. Eve enters the room.

HUSBAND

Where have you been all evening?

EVE

I took a walk in the garden.

Eve's feet are filthy, covered in soot, grime and dirt.

EVE

Where's Abigail and Mother?

HUSBAND

Your Mother's in her room and Abigail is putting the baby down.

Awkward pause.

EVE

I don't know if I want Abigail getting too close to the baby. This soon after losing her own child, it can't be good for her. I mean, she'll have to leave us eventually.

HUSBAND

Yes, I've thought the same thing.  
But she's so good with the little  
fellow.

Pause.

EVE

What are you reading?

HUSBAND

An old schoolbook. Arthurian  
Legend.

EVE

Ah, Knights, Kings and damsels in  
distress?

HUSBAND

Something like that.

Eve enters the bathroom. Eve's Husband gets up and follows  
her.

She runs hot water into the tub, sits on the edge and places  
her feet in the water.

HUSBAND

(hesitantly)  
I've been thinking, darling.

EVE

And what about?

HUSBAND

I think you should confront your  
mother. (pause) If she's going to  
be living with us I feel it'd do  
you good to unburden yourself to  
her. (pause) I'm sorry to say  
you've been melancholy since she's  
arrived. I can't remember the last  
time I heard you laugh. And these  
nightmares. They're becoming more  
and more frequent.

EVE

But you're always the one who tells  
me to ignore her. That she's set in  
her ways and there's no use getting  
upset.



HUSBAND

Yes, I know, but I've changed my mind. After all she isn't quite as *evil* as we've made her out to be, is she?

EVE

I think evil is too delicate a term for her.

HUSBAND

That's exactly my point. I realized something while reading this book. Almost every story is boiled down to good and evil. The good character triumphs over the evil one. The White Knight and The Black Knight. That's the portrait of the world they've painted and...(pause) and it's not quite as simple as that, I'm afraid.

There is a pause.

Eve looks slightly confused and annoyed by her husband's words.

HUSBAND

There's absolutely no reason why you can't make peace with her, because in the end she's just a person. People aren't good or bad, that's too convenient to be true. She's just ignorant and ignorance can always be cured.

EVE

Can it?

HUSBAND

I think we have to believe it can.

Pause.

EVE

(rhetorically)

What would I say to her?

Eve's Husband looks at her sympathetically.

EVE

It's odd. The person I've known the longest I know the least.

INT. GUEST ROOM - NIGHT

Abigail and Eve's Mother sit across from one another at a table. They are playing cards.

ABIGAIL

I fold.

Abigail puts her cards on the table and slides them forward.

ABIGAIL

Would you like to play again,  
Madame?

MOTHER

What time is it?

Abigail looks toward a CLOCK on the wall.

ABIGAIL

Fifteen minutes past ten.

MOTHER

I'd say we should be off to bed.

ABIGAIL

Yes, Madame.

INT. HALLWAY - NIGHT

An ADOLESCENT EVE creeps up to the guest bedroom.

INT. GUEST ROOM - NIGHT

(Adult) Eve peaks her head in the door.

EVE

(from the door)  
Am I disturbing you?

MOTHER

No, Eve. Come in.

EVE

(to Abigail)  
Abigail, would you mind giving us a  
moment?

ABIGAIL

Yes, Ma'am.

Abigail gets up, pushes in her chair and exits promptly. She presses herself up against the outside of the door, eavesdropping.

EVE  
Mother...I want to speak to you.

MOTHER  
(nonchalantly)  
What is it, Eve?

There is a pause. Eve puffs herself up, working up courage.

EVE  
If you're going to be living with us, I think we should discuss a few things.

MOTHER  
All right. Let's discuss them.

Pause.

EVE  
I'm tired of this *wedge* between us.

MOTHER  
(defensive)  
If there's a wedge between us it's only because you've put it there.

EVE  
Mother please. Can we just speak without hurting one another?

Eve's Mother looks at her with impatient eyes.

MOTHER  
What exactly are you here to say?

EVE  
(unsure)  
I don't know. (pause) I suppose I'd like to ask you some things.

MOTHER  
(snappy)  
Like what?

Pause.

EVE

I'm a mother now and I can't escape the feeling that you've played the biggest role in the one I've turned out to be. (pause) I feel detached from everything. My husband. My child. You.

MOTHER

I just mothered you how I thought was best. (pause) I suppose it's fair to say I wasn't the most qualified person for the position.

EVE

It's not supposed to be a position or a duty. It's supposed to come as naturally as breathing. (pause) They say being a mother is the most natural thing in the world, but it isn't. It's work. (pause) Children are supposed to be miracles.

MOTHER

And you think I'm at fault for your shortcomings? You're looking for someone to blame?

EVE

No. (pause) I just want to know why you've always held me in such contempt.

MOTHER

I haven't held you in contempt. You've done things I haven't approved of and I've expressed my dissatisfaction. That's all. You just don't like hearing anyone's opinions if they're not your own.

EVE

I know I have disappointed you, Mother, but they were necessary disobediences.

MOTHER

It's never necessary to disobey your mother.

Pause.

EVE  
 Respect can be lost as easily as it  
 can be earned.

MOTHER  
 And have I lost your respect?

Pause.

EVE  
 I don't know if I ever respected  
 you. Only feared you.

MOTHER  
 Fear and respect. Can't they be one  
 in the same?

EVE  
 No, they can't. (long pause) I no  
 longer want to let this fester  
 beneath the surface. (pause) I see  
 traces of you in myself. I come  
 from you and yet you reject me.

Long pause.

MOTHER  
 That's precisely why I reject you.

INT. BATHROOM - NIGHT

Eve's Husband stands before a mirror. His face is wet from washing. The muffled sound of the discussion between Eve and her Mother comes through the wall.

MOTHER (O.S.)  
 (through the wall)  
 That's why this wedge exists  
 between us.

Eve's Husband's face is distressed as he listens. His eyes become soft, melancholy.

EXT. YARD - DAY

Eve's Husband as an ADOLESCENT BOY stands outside, facing a house. Through the window of the house are his MOTHER and FATHER. They are shouting indistinguishable laments. The Father barrels after her over the table. The Boy stands and watches, his eyes a similar softness as his adult counterpart.

INT. BATHROOM - NIGHT

Eve's Husband continues to listen through the wall.

INT. GUEST ROOM - NIGHT

Eve and her Mother continue to argue.

EVE

Why?

MOTHER

*Because you come from me.*

Eve's face is pained.

Abigail, from beside the door makes a face of pain as well. She holds back all sound and frowns in silent agony.

EVE

Why would you say that?

MOTHER

*Because it's the truth. (pause) Do you want to hear the truth? Is that what you've come here for?*

Long pause.

MOTHER

*I was never meant to be a mother. (pause) I was forced into it.*

EVE

By whom?

MOTHER

*Everyone. I didn't have a choice in the matter. I got married and I produced children, like a chicken produces an egg. Not because they wanted to, but because they're expected to. (pause) It's not as if things are any better now. Look at Abigail. Her fiance left her without thinking twice. To him she was just a means of establishing his legacy, a vessel for a stronger, brighter man to step out of.*

There is a long pause. Eve looks toward her Mother, heartbroken.

MOTHER

I tried to raise you according to what I believed was right. By instilling in you the word of the Lord. (quietly, almost to herself) But what he tells us is so clear.

EVE

What does He tell us?

MOTHER

That we're stained. (pause) It's quite clear what God thinks of me. So how could I look you in the face and feel true warmth, when I knew I'd caused more damage than good?

EVE

(holding back tears,  
distraught)

What are you saying? How did you cause damage?

MOTHER

Eve is the one who plucked the apple from the tree of knowledge and ate it. She was made from the dirt of man and convinced him to eat joyfully to his own demise. She is the mother of original sin. (pause) Don't you see? We're responsible for the badness of the world. And I'm all the more responsible for being your mother.

There is a pause.

EVE

(quietly, rhetorically)  
That's why you named me Eve.

MOTHER

It's your Scarlet Letter. Your stain. To remind you of what you are.

Long pause. Eve's Mother composes herself.

MOTHER

(coldly)

There is only one way to close the fracture between us. And that is to fill it with truth. (pause) The truth is: I never wanted you... and I hate you.... I hate what you represent. And I hate myself for bringing you into the world.

Abigail, beside the door, clinches her stomach, silent tears pour down her face. She covers her mouth with her hand and leaves down the hallway.

Eve begins to cry profusely.

EVE

(crying, shouting)

You're an evil woman! How could you say these things to your own blood!?

MOTHER

(composed, cold)

Because the blood which runs through our veins is venomous. And there is no cure...except one.

Eve's Mother turns toward the open window. She steps onto the sill and leaps out the window, falling to her death. Part of her nightgown is stuck behind on the sill, blowing delicately in the breeze.

Eve drops to her knees and screams terribly. She is inconsolable, crying and shrieking wildly. Eve's husband runs into the room, stops, sees the open window and the flowing nightgown, drops to his knees and tries to console Eve.

Abigail reenters the room and is shocked by Eve's Mother's suicide. She gasps and cries softly.

INT. CHURCH - DAY

Inside a beautiful church, Eve's Mother's funeral is being held. Her body is displayed at the altar.

A CHAPLAIN delivers a eulogy:



## CHAPLAIN

(background)

*We are put here by God's will and we are taken from here by God's will. We come from earth and so we shall return to the earth. Though this woman's soul now struggles to find its place in the afterlife, she will fall at the feet of God and do what all of us shall one day do, confess our sins and misgivings to God himself. His forgiveness will wash over you like bath water if you speak with genuine repentance and a clean heart. We are not to say when it is time to return to the kingdom of Heaven, but only for God to call us home. He is the Sheppard who guides us through the valley of darkness and he is the Sheppard who makes sure we don't fall over the steep ledges of temptation...*

Eve's face is wide-eyed, completely vacant of emotion. Her eyes are swollen from crying and glassy. She stares straight forward, unblinking and numb.

Abigail watches the funeral proceedings, but is preoccupied. She looks down at the hard, wooden kneeling bench beneath her feet and then up at the massive STATUE of Jesus Christ on the cross hanging above the altar.

ABIGAIL (V.O.)

(to the statue,  
whispering)

*If you're there...do something.  
Give me a sign. Do something.  
Anything. Let me know you can hear me.*

The statue's lifeless eyes remain immobile.

Abigail lowers her head.

Eve's Husband stares forward, then looks up at the statue.

HUSBAND (V.O.)

(to the statue)

*A fine day's work you've made of it. (pause) Was this what I wished for her?*

(MORE)

HUSBAND (V.O.) (cont'd)  
 I'm ashamed to admit it was at  
 times, but were you so eager to  
 oblige me? (long pause) When was it  
 I pushed you out of my heart? The  
 day I lost my faith? (pause) It was  
 in *this* church...

INT. CHURCH - DAY

An ADOLESCENT BOY (Eve's Husband as a child) sits in the pew waiting his turn for Confession. He sits staring toward the frightening Jesus statue hanging above the alter. He innocently makes eye contact with the statue, but is unable to keep it for very long.

A NUN gets his attention by roughly tapping him on the shoulder.

The Boy gets to his feet and shuffles toward the open confessional door. He enters and closes the door behind him.

A metal screen separates him and a PRIEST, who sits on the other side of the confessional. The Priest is an older gentleman with a rich, authoritative voice.

PRIEST  
 How long since your last  
 confession?

BOY  
 (timid)  
 Almost three years, Father.

PRIEST  
 Three years. Oh my. You must have  
 much to tell.

BOY  
 I don't think so, Father.

PRIEST  
 And your last confession, that was  
 your first after you made the  
 sacrament of Holy Communion?

BOY  
 Yes, father.

PRIEST  
 Tell me, son, did the wine sting  
 your throat?

BOY

Not much.

PRIEST

I see. (slightly laughs, pauses)  
So, what have you to tell me?

Awkward pause.

PRIEST

You needn't be embarrassed. I'm  
here to free you from the burden of  
guilt. There's certain  
*indiscretions* that all boys your  
age confess.

Pause.

BOY

I have a question, Father.

PRIEST

What is it, my son?

BOY

I heard you say during mass that  
God is everywhere.

PRIEST

And he is.

BOY

How? How can he see and hear  
everything I do?

PRIEST

Are you asking this question  
because you're doing things you  
don't want him to see and hear?

Awkward pause.

PRIEST

God works in mystical ways, ways  
which are sometimes difficult to  
understand. Sometimes his ways can  
be painful to us, but you must have  
faith that God loves you.

BOY

Why?

PRIEST  
(repeating, confused)  
Why?

BOY  
Why is it good to have faith?

PRIEST  
(befuddled)  
Because faith is what guides us  
through darkness, it's the light.

BOY  
When I speak to God he does not  
answer.

PRIEST  
Does one need to answer in order to  
listen?

BOY  
I just have all these thoughts and  
feelings and there never seems to  
be any answers.

PRIEST  
What kind of thoughts...*feelings*  
are you having?

BOY  
You say God is a jealous god.

PRIEST  
(slightly annoyed)  
He covets your obedience and love,  
yes.

BOY  
(increasingly bold)  
Why does God get jealous? Is he  
capable of committing the same sin  
as me?

PRIEST  
Well, He--

BOY  
(interrupting)  
If God loves me why would he send  
me to Hell? Why does Hell exist at  
all?

PRIEST  
 (overwhelmed)  
 Enough! (pauses, composes himself)  
 If you want answers to these  
 questions, turn yourself over to  
 God. Have faith in him. These  
 questions are insulting...

Long pause.

PRIEST  
 Do you touch yourself?

The Boy blushes. A slight air of vindictiveness is evident in the Priest's demeanor.

PRIEST  
 (intimidatingly)  
 You know 'it's better to cast your  
 seed in the belly of a whore than  
 to spill it on the ground.' Jesus  
 said, "If your right eye causes you  
 to sin, gouge it out and throw it  
 away. It is better for you to lose  
 one part of your body than your  
 whole body to be thrown into Hell."

The Priest leans close to the metal screen, his eyes peering clearly through the holes, focused tightly on the Boy.

PRIEST  
 (frighteningly intense)  
 Hell is a very real place. And it's  
 reserved for those who defy God by  
 not having faith in him. The  
 answers you seek lie in the mystery  
 and awesome power of Jesus Christ.  
 If you look for them anywhere else,  
 you shall pay the price paid by  
 those destined to swim in a lake of  
 fire for all eternity.

The Boy, now with tears in his eyes, busts out of the confessional and runs out of the Church.

The Priest bursts out of his side of the confessional, peering after the boy as he runs.

EXT. CHURCHYARD/ GRAVEYARD - DAY

The Boy runs as fast as he can through a graveyard, which adjoins the churchyard.

As he runs an arm comes out from behind a tombstone and yanks the Boy to a stop.

The arm belongs to a GRAVE DIGGER. He sits in plain clothes, his back up against a tombstone, his shovel beside him. He speaks with a distinctive, raspy and earthy voice.

A funeral is taking place fifty yards away.

GRAVE DIGGER

Where are you going in such a hurry?

The Boy stops and wipes the tears from his eyes.

GRAVE DIGGER

What's the matter, kid?

BOY

The Father...he--

There's a pause. The Boy tries to finish his sentence, but is unable to find the words.

The Grave Digger notices the boy's frustration.

GRAVE DIGGER

Don't worry about him. Don't let the outfit fool you. He's just a man like you and me. (pause) If I've learned anything thing by hanging around this place, it's always be suspicious of priests. They're hiding something beneath those robes.

BOY

I just don't know what I'm supposed to think.

GRAVE DIGGER

You're a boy. You have the distinct luxury of not having to think.

BOY

When I ask questions they tell me to have faith, but that's not good enough. (pause) Why does God allow the Devil to exist? What happens after we die?

GRAVE DIGGER

The big ones, huh?

BOY

My father beats me if I don't pray.  
But when I pray it's like I'm  
talking to no one.

Pause. The Grave Digger looks at the boy sympathetically.

GRAVE DIGGER

I was raised in this church,  
strapped by nuns more often than  
I'd like to remember. I'd pray so  
often my knees bled, but never once  
did I get an answer. (pause) I  
ended up spending so much time  
searching for God that I neglected  
the people around me. The only kind  
thing I've ever done for anyone on  
this earth is dig them a proper  
hole to be buried in. (pause) I  
don't know the answers to your  
questions, but I can tell you one  
thing, it doesn't matter if we go  
to Heaven if we didn't enjoy  
ourselves here.

The Grave Digger points his fingers to the earth.

BOY

What do you think happens?

Long pause. The Grave Digger looks around, hesitating,  
thinking over his answer.

GRAVE DIGGER

Nothing happens after we die.  
People go in the ground. I know,  
because I put them there...

The Boy looks toward the Grave Digger, turns his eyes toward  
the funeral, and then back at the Grave Digger. His tears are  
dried, leaving behind trails on his cheeks.

INT. CHURCH - DAY

Eve's Husband stares straight forward. He glances at Eve's  
Mother's corpse.

HUSBAND (V.O.)

I look at a corpse I once called  
Mother.

(MORE)

HUSBAND (V.O.) (cont'd)  
 (pause) My son will never know her.  
 (pause) She died falsely...

Eve's Mother's corpse rests beside the Chaplain giving his Eulogy.

HUSBAND (V.O.)  
 Why? (pause) How? What made her  
 believe she wasn't worthy of life?

EXT. DESERT LANDSCAPE - DUSK

The Sun sets over a desolate landscape. There is no sign of life on the rural and motionless land.

HUSBAND (V.O.)  
 The true history of the world.  
 (pause) Before intellect, before  
 reason, the strongest prevailed...

INT/EXT. CAVE - DAY

A nude, pregnant FEMALE lays on her back in a cave. Her surroundings are barren. She is in physical discomfort. She gestures and moans.

A MOUNTAIN LION lurks around the cave's entrance. The lion works its way toward the pregnant Female. She notices the lion and begins to scream loudly, moving hastily toward the back of the cave.

The lion growls ferociously, gets into attack position.

A nude MALE enters the cave suddenly and hits the lion over the head with a large object. He violently bashes the animal on the head repeatedly, killing it.

The Male walks around the lion's carcass and embraces the Female. The Male is muscular and substantially taller than the Female. Her face is one of panic. She clings to the Male.

HUSBAND (V.O.)  
 No good. No evil. Just selfishness.

INT. ANCIENT LIVING SPACE - NIGHT

A BEARDED MAN dressed in old, torn robes sits over a poorly fashioned table. A candle, whose own melted wax keeps it from tipping over, provides a small halo of light around the flame. The Bearded Man scribbles on paper.



HUSBAND (V.O.)  
 We saw opportunities. Took them.  
 Took charge. Made things the way  
 they are.

The Bearded Man scribbles in Hebrew.

Subtitle reads: *THE WOMAN WHOM THOU GAVEST TO BE WITH ME, SHE  
 GAVE ME OF THE TREE, AND I DID EAT.*

EXT. OUTDOORS - DAY

A STRONG MAN drags a YOUNG WOMAN by her hair toward a BURNING POST, surrounded by jagged twigs. She cries out and shrieks in pain. There are various BYSTANDERS watching this happen. Some wear faces of fright, some of disgust, others spit at the Young Woman.

BYSTANDER  
 Witch!

BYSTANDER 2  
 Burn her!

BYSTANDER 3  
 She's acquainted with The Evil One!

The Strong Man attaches the Young Woman's frail body to the burning post.

A Soldier walks toward her with a torch. He lights the bottom of the twigs surrounding the burning post. The flames spread quickly. The Young Woman begins screaming horrendously at the top of her lungs and she burns alive.

HUSBAND (V.O.)  
 Morality tales disguised as fact.  
 Fact disguised as blasphemy.  
 (pause) Through the ages...

The flames overtake the Young Woman.

EXT. MODERN OUTDOORS - NIGHT

Adolescent Eve stands watching a fire in her front yard.

Eve's YOUNGER MOTHER stands beside her.

YOUNGER MOTHER  
 Eve, put that out and come inside.

Adolescent Eve picks up a BUCKET of water and pours it on the fire, extinguishing it.

INT. EVE'S CHILDHOOD BEDROOM - NIGHT

Adolescent Eve crawls into bed and gets under the covers. Her Mother tucks her in.

YOUNG EVE  
Why did you name me Eve?

There is a pause. Eve's Mother looks at her from her the corner of her eye.

YOUNGER MOTHER  
Because Eve is the mother of all things. (pause) She gave birth to the first sons of Earth, Cain and Abel.

YOUNG EVE  
Did they love each other?

YOUNGER MOTHER  
No. Cain killed Abel.

YOUNG EVE  
Why?

YOUNGER MOTHER  
Because Cain was jealous of his brother for having God's affection.

YOUNG EVE  
Why did God like Abel more?

YOUNGER MOTHER  
Because Cain was bad and Abel was good.

YOUNG EVE  
Was Eve sad?

YOUNGER MOTHER  
Oh, very sad. She was ashamed of her son Cain. In fact she was ashamed of herself.

YOUNG EVE  
Why?

YOUNGER MOTHER

Well...(pause) as the bible tells us, when God created the Heavens and the Earth, he created a garden. The Garden of Eden. And to fill that garden he made Adam from the soil. When God realized Adam was lonely, he took from Adam one of his ribs and made Eve, and said, because she came from man, she would be known as a wo-man. In this garden, Adam and Eve could do anything, except eat from one tree in the center of the garden, The Tree of Knowledge.

YOUNG EVE

Why?

YOUNGER MOTHER

Because the Tree of Knowledge contained God's own wisdom. He wanted Adam and Eve to remain pure, innocent, unknowing of the evils in the world. But one day a snake spoke to Eve and told her of the great power that would be granted to her if she ate from the tree. Being naive, Eve listened to the snake and ate from the tree. She even convinced Adam to eat from it as well.

YOUNG EVE

What happened?

YOUNGER MOTHER

When Adam and Eve ate from the tree, they realized they were naked and they felt very ashamed.

EXT. GARDEN - DAY

Nude Adam and Eve cover their nude bodies with their hands, turning their faces away from the sky in shame.

INT. EVE'S CHILDHOOD BEDROOM - NIGHT

YOUNGER MOTHER

When God found out about Adam and Eve's disobedience, he became angry and punished them by having every baby from then on be born with original sin.

YOUNG EVE

Do I have original sin?

YOUNGER MOTHER

Yes. And you must pray for God's forgiveness.

YOUNG EVE

But I didn't do anything wrong.

YOUNGER MOTHER

It's not about what you did. God was so disappointed in Eve that he made it so each woman would pass through the Valley of Death when having a baby. We'd have to shoulder the burden of her mistake forever.

There is a pause. Eve's eyes are wide and filled with fear.

A door is heard opening and closing in the other room. Heavy footsteps are heard as well. Eve's Mother looks toward the sound.

YOUNGER MOTHER

Now go to sleep.

Eve's Mother gets up from the bed and walks to the door. She begins to close the door behind her.

YOUNG EVE

Good night, Mother.

Eve's Mother stops closing the door, looks at Eve for a moment, and then closes the door fully.

A moment passes. Eve closes her eyes.

Intense, loud, but indistinguishable fighting between Eve's Mother and Father is heard. Eve opens her eyes and listens.

INT. CHURCH - DAY

(Adult) Eve is being escorted out of the funeral service for her mother by her Husband. He holds onto her hand as they exit the church. Abigail follows closely behind.

Dr. Jacobs stops Eve's Husband, grabbing his shoulder firmly from behind.

HUSBAND

Oh, Doctor Jacobs. Thank you for coming.

DR. JACOBS

I'd like to personally extend my sympathies.

HUSBAND

Yes, that's very kind of you.

DR. JACOBS

And I must say it's good of you to attend the mass.

HUSBAND

(slightly taken aback)  
How do you mean?

DR. JACOBS

(falsely kind)  
Well, I was surprised to see you here. You don't feel it necessary to attend Sunday service. Perhaps only when there's a death is God's house not a complete waste of time.

HUSBAND

(to Abigail without breaking eye contact with Jacobs, angry but composed)  
Abigail, see that Eve is comfortable and ready to leave. I'll be with you in a moment.

Abigail takes Eve and walks away with her.

Doctor Jacobs leans closer to Eve's Husband.

DR. JACOBS

(quietly, intimidatingly)

The Madame told me of your heathenism, your mockery of our faith. You've already done a sufficient job of converting your wife to your blasphemous way of thinking and I'm not sure Abigail should be in your company without the Madame's supervision.

HUSBAND

Is that so?

DR. JACOBS

It's indubitably so. (pause) As God as my witness, I will not let you corrupt that young woman. Good day to you.

Dr. Jacobs walks off. Eve's Husband watches as he walks away, other funeral guests passing by him down the steps of the church.

INT. GUEST ROOM - DAY

Abigail removes a CRUCIFIX from the wall. It leaves behind a cross-shaped dust outline. She opens the dresser drawer, puts the crucifix inside and closes it.

INT. EVE'S BEDROOM - NIGHT - DREAM

Eve is being made love to by the Young Man, Abigail's ex-fiance, who at first is believed to be Eve's own Husband. Eve enjoys the experience. The Young Man's hand creeps up Eve's body, past her bare breast and wraps itself around her neck. He chokes her.

The Young Man's bare hand suddenly changes to a hand covered in the glove of a Black Knight. The armored hand continues to choke Eve. The other hand, also in glove, runs its sharp fingers down Eve's side, leaving red lines behind on her flesh.

INT. EVE'S BEDROOM - NIGHT

Eve awakes from her nightmare, startled. Her Husband is asleep beside her. She hesitates for a moment and then crawls over her Husband, straddling him. He awakes, groggy and confused.

HUSBAND

Eve, what are you doing?

Eve doesn't respond, she just grunts, combining sounds of anguish and sounds of sexual desire.

She bends down and kisses her Husband ferociously before he can speak again.

They begin to make love. There is no delicacy or tenderness. Eve works her body madly.

Eve whimpers. Eve's Husband's face is one of concern and fright.

Eve takes his hand and places it around her neck. He quickly takes it away. She repeats putting his hand around her neck.

EVE

(desperate whisper)

*Please...*

Eve's Husband willingly begins to choke her, though his face is one of deep concern and fright.

She makes a face of ecstasy while tears stream down her face.

Red lines are visible down her side.

INT. KITCHEN - DAY

Eve stands over a cutting board, chopping vegetables. Eve's Husband enters, dressed for the day. He stands beside her, gripping a table.

HUSBAND

That was a foolish thing we did  
last night.

Eve doesn't respond. She continues to chop the vegetables and look straight ahead toward the kitchen window.

HUSBAND

I know you must be having some very  
conflicting feelings right now, but  
you mustn't run away from them. Do  
you understand me, Eve?

Eve peers forward out the kitchen window, wide-eyed.

Through the window Abigail is seen lifting Eve's baby into the air and then bringing it to her face to kiss. Abigail looks implicitly happy.

HUSBAND (O.C.)

Eve, do you understand me?

The sound of the blade slicing into Eve's hand is heard. She lets out a cry of pain. Her husband rushes to her side.

HUSBAND

Jesus, Eve! Are you all right?

The blade and cutting board are bloody. The cut is deep and dark, red blood pours from it.

HUSBAND

Look what you've done to yourself!  
Come, come.

Eve's Husband ushers her away.

INT. MAIN ROOM - EVENING

Dr. Jacobs finishes bandaging Eve's hand. Eve's Husband stands beside her watching.

DR. JACOBS

You're very lucky you didn't cut into any of the major tendons. Keep the wound wrapped and it should heal on its own just fine.

HUSBAND

(reserved)  
Thank you, Doctor.

EVE

Yes, thank you, Doctor Jacobs.  
(pause) Not just for this, but also for being such a faithful friend to my Mother.

DR. JACOBS

(to Eve)  
It was my pleasure, Madame. Your mother was a very unique woman. Her faith was stronger than anyone I'd ever known. Her will *unmatched*, especially these days.



HUSBAND

So, will that be all, Doctor  
Jacobs?

DR. JACOBS

No, not quite. I'd say Abigail is  
due for a check up. Do you know  
where I can find her?

EVE

She's in the guest bedroom. We're  
still sorting through some of  
Mother's belongings.

DR. JACOBS

Of course.

Dr. Jacobs walks toward the hallway.

HUSBAND

(calling after Dr. Jacobs)  
It's down the hall on the--

DR. JACOBS

(interrupting)  
I know the way, thank you very  
much.

INT. GUEST ROOM - EVENING

Abigail sits in her room and looks at the sunset through the  
window. There is a knock on the bedroom door.

ABIGAIL

(to the door)  
Come in.

The door opens and Dr. Jacobs enters.

ABIGAIL

Doctor Jacobs.

DR. JACOBS

Abigail. I was here tending to  
Eve's little mishap and I thought  
it'd be an appropriate time to  
check on you.

ABIGAIL

Please come in.

Dr. Jacobs enters further into the room.

DR. JACOBS  
I'm terribly sorry for your loss. I  
know you and the Madame had gotten  
quite close.

ABIGAIL  
Yes, quite. (pause) Thank you.

DR. JACOBS  
Why not have a seat on the bed.

Abigail does as she is told. Dr. Jacobs sits beside her.

DR. JACOBS  
How have you been feeling?

ABIGAIL  
Well.

DR. JACOBS  
And the bleeding?

ABIGAIL  
It was heavy the first few days,  
but now it's stopped.

DR. JACOBS  
Good. Good. Any other pains that  
have been bothering you?

ABIGAIL  
I felt some pressure, but it's gone  
away.

DR. JACOBS  
Where were you feeling this  
pressure?

Abigail hovers both her hands above her pelvic region.

DR. JACOBS  
I see. Shall I examine you?

There is an awkward pause. Abigail begins to unbutton her  
clothing.

DR. JACOBS  
Abigail, stop.

ABIGAIL  
Is there something wrong, Doctor?

DR. JACOBS  
As a matter of fact there is.

ABIGAIL  
(panicked)  
What is it?

DR. JACOBS  
It has nothing to do with you  
physically. You seem to be  
recovering quite well.

Abigail waits in anticipation.

DR. JACOBS  
The real reason I came in here  
today is...

There is a pause.

ABIGAIL  
Yes?

DR. JACOBS  
I'm worried about you in this house  
alone with these two.

ABIGAIL  
(taken aback)  
Why's that?

DR. JACOBS  
I'm afraid their influence on you  
could be (pauses to find right  
word) *counterproductive* to what the  
Madame and I were trying to do.

This visibly doesn't sit well with Abigail.

ABIGAIL  
(unnerved)  
What exactly were you and the  
Madame trying to do?

DR. JACOBS  
Well, she had expressed to me on  
more than one occasion that she  
feared for your future, that it  
might be a turbulent one.

ABIGAIL  
Well, I--

DR. JACOBS

(interrupting)

Abigail please. (pause) The Madame felt like she had failed with her own daughter and when you came into her life she aimed to have you stay true to the principles found in scripture, to help you build a life devoted to God. I offered my help in any way I could.

ABIGAIL

You two had discussed this?

DR. JACOBS

Oh, yes. It weighed heavily on the Madame's mind. She wore out a rosary praying for you.

Dr. Jacobs slightly chuckles.

ABIGAIL

Why are you telling me this?

DR. JACOBS

Because now that she's gone, you're at the mercy of *him*.

Dr. Jacobs motions toward the hallway.

DR. JACOBS

He is a snake whispering in your ear.

ABIGAIL

No, that's not true. He's been--

DR. JACOBS

(interrupting)

He tore his wife away from the faith that the Madame instilled in her and now he plans to do the same to you. His skepticism is infectious and will corrupt your thoughts.

Long pause.

ABIGAIL

(sternly)

It is you Doctor Jacobs that has corrupted my thoughts.

DR. JACOBS

Pardon me?

ABIGAIL

(sternly)

You were the one that told me losing my baby was punishment and you were the one who taught me of God's vengeance.

DR. JACOBS

Abigail, I--

ABIGAIL

(interrupting)

No. No more. I've been thinking a lot about what you said to me that night and if what you said was true, it only means that if God does exist, I do not care to know him.

DR. JACOBS

(upset)

Abigail, never renounce God!

ABIGAIL

God has abandoned me (pause) and so I have abandoned Him. (long pause) I saw what a life devoted to God does. I watched it first hand. The Madame was ill. I watched as she believed something with all her heart that wasn't true.

DR. JACOBS

Who's to say it's not true?

ABIGAIL

No one, but what I can say is I have been blessed. Looking after that baby in the other room has helped me forget my own child. I never thought I'd say I wanted to forget, but I do.

DR. JACOBS

But that's not your child. It's Eve's baby and one day you'll have to leave. What will do you then?

Long pause.

ABIGAIL

I don't know.

DR. JACOBS

Well, do not expect God's mercy.  
He's not there only when it's  
convenient to believe in him.

ABIGAIL

Please leave.

Dr. Jacobs looks surprised by Abigail's brashness.

ABIGAIL

Go. I no longer wish your presence  
or your care.

Dr. Jacobs hesitates for a moment.

ABIGAIL

Go.

Dr. Jacobs gets up and storms out.

INT. HALLWAY - NIGHT

Dr. Jacobs rushes out of the guest room and finds Eve's  
Husband beside the door. He's startled to see him.

DR. JACOBS

(flustered)

You work quickly, don't you?

HUSBAND

(sneering, pleased)

Doctor Jacobs, would you like me to  
show you the door? Or perhaps you  
already know the way.

Dr. Jacobs exits down the hall.

INT. HALLWAY/GUEST ROOM

Eve's husband enters the guest room, finds Abigail looking  
out the window.

HUSBAND

Are you all right?

ABIGAIL

Yes.

Awkward pause.

HUSBAND  
Good night, Abigail.

Eve's Husband turns to leave.

ABIGAIL  
Sir?

HUSBAND  
Yes?

ABIGAIL  
Even though the Madame has passed,  
I'd like to stay on here and help  
Eve with the baby.

The husband softly smiles.

HUSBAND  
You can stay as long as you like.

Abigail lets out a small smile. Their eyes meet and Eve's Husband gives Abigail the tiniest head nod of understanding.

The sound of the baby crying comes from another room. Eve's Husband looks over his shoulder. He's about to go and help Eve with the baby.

ABIGAIL  
Let me, sir. I'd like to.

INT. EVE'S BEDROOM - NIGHT

Abigail enters Eve's bedroom. Eve stands over the baby cradle. The baby cries. Abigail walks over to the cradle and stands beside Eve.

EVE  
I can't pick him up.

Eve shows Abigail her wounded hand.

Abigail picks up the baby and rocks him in her arms. Soon the baby stops crying.

EVE  
He's so good for you. When I hold  
him he cries.

ABIGAIL  
I'm sure that's not true.

EVE  
But it is. I've tried everything.

ABIGAIL  
You've just got to rock him.

Abigail places the now sleeping baby back in the cradle.

ABIGAIL  
Will that be all, Madame?

EVE  
Please, call me Eve.

ABIGAIL  
Will that be all, Eve?

EVE  
Actually, could you do something  
for me?

ABIGAIL  
Of course.

EVE  
I need help getting out of these  
clothes and into my nightgown.

Eve struggles to unbutton her blouse.

Abigail hesitates.

EVE  
Unless you're uncomfortable.

ABIGAIL  
No, no.

Abigail begins undressing Eve. When she is fully nude, a cesarian scar is visible on her stomach.

Eve catches Abigail looking at it.

EVE  
Ugly I know.

ABIGAIL  
Oh, no. I was just--



EVE  
It's frightful what having a baby  
can do to your body.

Awkward pause.

EVE  
That must sound so callus to you.  
Right now you're probably thinking  
how selfish I am for saying that.

ABIGAIL  
No, Ma'am.

EVE  
Here you're unable to bear children  
and I'm complaining about my  
figure. (pause) But that's  
something they don't tell you. The  
body you have as a young woman  
vanishes, never to return.

Abigail helps Eve into a nightgown.

EVE  
Thank you.

ABIGAIL  
Of course, Ma'am. Is there anything  
else I can do?

Pause.

EVE  
Do you miss him?

ABIGAIL  
Who, ma'am?

EVE  
Your fiance.

ABIGAIL  
(sorrowfully)  
Yes. But not as much as I miss *him*.

Abigail subconsciously rubs her stomach.

EVE  
Did you know if it was a boy?

ABIGAIL

No. It was too early, but I like to believe it was. (pause) As far as my husband goes...he needed to be able to carry on his name. That's important for a man.

EVE

You couldn't possibly be justifying his actions.

ABIGAIL

No. But I understand the way of things. A wife isn't as much a companion as they are means of keeping the husband's legacy.

Eve turns toward the fireplace.

EVE

(quietly, to herself)  
How a chicken produces an egg.

ABIGAIL

What's that, Ma'am.

Eve turns toward Abigail again.

EVE

My mother said something similar to me before she died. About a man's *legacy*.

ABIGAIL

You must miss her.

EVE

Strangely enough I do. I never missed her when she was alive, but now that she's dead...I find myself wanting her close.

Awkward pause.

ABIGAIL

Ma'am...It's none of my business, but I heard what your mother said to you on the night she died.

Eve looks toward Abigail, slightly crazed.

ABIGAIL

I'm so sorry.

Pause.

EVE  
These walls are paper thin.

ABIGAIL  
Yes ma'am.

EVE  
You know, I don't hate her. I've been thinking about what she said to me and I feel as if I should hate her, but I can't.

ABIGAIL  
(innocently)  
Well, she was your mother.

Eve lets out a weak, condescending laugh.

EVE  
Sometimes I envy you, Abigail.

ABIGAIL  
Why's that?

EVE  
Because you're responsible for no one. (pause) Having a child, you lose part of yourself in the process.

ABIGAIL  
Oh, Ma'am, I feel it's the very opposite. I think it's less of a loss and more of an extension of yourself. The blood in you now runs through the veins of someone completely different. A human being with a heart and mind, hopes and dreams, came from you.

EVE  
Perhaps that's the problem, recycled blood.

ABIGAIL  
Pardon me?

EVE  
Are you familiar with the bible, Abigail?

Abigail hesitates.

ABIGAIL

I am.

EVE

I haven't read it since I was a little girl, but there were parts my mother told me every day until I knew them by heart. (pause) It says we all come from Adam and Eve, that all of mankind can be traced back to the first people to walk among The Garden of Eden.

Pause.

EVE

If that were true it would mean humans were the product of an incestuous orgy. Mixing the same flesh, the same blood. Again and again and again. (pause) Perhaps that's why we're so backward and despicable. Why the prospect of bringing a life into this world is so horrifying.

ABIGAIL

Oh, I don't think it's horrifying at all. I think it's beautiful.

EVE

(viciously)  
How would you know?

Tension filled pause.

ABIGAIL

(hurt, angered but composed)  
Will that be all, Ma'am?

EVE

Yes.

ABIGAIL

Good night then. (pause)  
(hesitating) With your permission, Ma'am, I'd like to sleep in the baby's room tonight. If he wakes up I'll take care of it, so you can get some sleep.

EVE

No. That won't be necessary. I'm keeping him in here tonight.

ABIGAIL

Yes, Ma'am.

Abigail sorrowfully smiles and exits.

The baby sleeps in is cradle. Eve sits down in her chair beside the fireplace and eerily stares toward the baby.

INT. EVE'S BEDROOM/HALLWAY/BABY'S ROOM - NIGHT - DREAM

Eve sleeps in her bed. The sound of the baby crying begins. It wakes Eve from her sleep. She reaches her hand to her Husband's side of the bed and finds his space empty.

She sits up in bed, groggy and confused. The baby's cries continue.

Eve gets up to her feet, her nightgown open. She walks to the hallway.

EVE

Abigail?

Eve walks down the darkly lit hall toward the baby's room. The baby's cries continue.

Eve gets to the baby's room and enters. The rocking chair is rocking, but is empty. Eve nervously inches toward the crib. She peeks over the crib's bars. Inside the crib is a coiled snake. It hisses at her.

Eve jumps back terrified and vomits blood.

INT. EVE'S BEDROOM - NIGHT

Eve awakes in bed from her nightmare. Blood covers her mouth. She reaches for her Husband, but he's not there. Eve is horrified.

A moment later Eve's Husband enters the room quietly.

EVE

Where were you?

Eve's Husband is startled.

HUSBAND

I couldn't sleep. I decided to do  
some reading. What's happened?

He takes a BOX OF MATCHES and strikes one, lighting a few  
candles in the room. The light reveals Eve's bloody face.

HUSBAND

(worried, frightened)  
Dear God, you're bleeding.

He rushes over to her. He takes her wounded hand and sees  
that the cut is bleeding through the bandage.

HUSBAND

You must have touched your face  
while you were sleeping.

Eve begins to cry.

EVE

(distraught)  
No! No! The snake!

HUSBAND

What snake? What are you talking  
about.

EVE

I dreamed there was a snake in the  
baby's crib. I saw it. It spoke to  
me. I threw this blood up I was so  
frightened.

HUSBAND

(concerned, confused)  
No. The blood is coming from your  
hand. Look. See.

He holds Eve's hand in front of her face.

HUSBAND

You must have felt the blood on  
your face and your subconscious  
created the dream around it.

EVE

No!

HUSBAND

Yes. That's what happens. Your dreams can conform to reality, they don't dictate reality. (pause) You know when you fall in a dream?

Eve nods "yes."

HUSBAND

And you wake up just as you're about to fall out of bed?

Eve nods "yes" again.

HUSBAND

Well, your body feels that you're about to fall, so it uses your mind to wake you up and you *dream* that you're falling through the sky. Do you understand? Your hand was bleeding, you touched your mouth and then you dreamed that you threw up blood. That's all.

Eve clings to her Husband. Her rocks her to comfort her. While her head is buried in his chest, his eyes read extreme concern.

A loud gust of wind is heard.

EVE

What was that?

HUSBAND

The wind.

EVE

No. That noise.

HUSBAND

What noise?

Eve gets up from the bed and darts to the bedroom window. The wind violently blows the trees and shrubbery.

Down on the ground Eve sees The Black Knight mounted on a horse. He looks up at her and charges into the darkness.

EVE

(to herself)  
He's here.

Eve's Husband gets up and quickly walks to the window. He looks down and sees nothing.

HUSBAND

Who Eve? No one's out there.

EVE

(crying)

Yes, He is.

HUSBAND

Listen to me. It's late. You've just woken from a terrible nightmare. You're feeling frightened and vulnerable. Your mind can play tricks on you. There's nothing out there. Go to bed and I'll stay up. I'll sit beside you.

EVE

(emotional)

Oh, would you?!

HUSBAND

Yes. I promise. I'll watch you all night.

Eve's Husband puts her back into bed. He sits down in the chair beside the bed and exhales, his face obscured by shadow.

INT. EVE'S BEDROOM - DAY

Eve's Husband sleeps in the chair. The bed is empty. Dried blood stains make the light colored sheets look like a murder scene.

Eve's Husband wakes up. He looks exhausted, half mad himself, dark circles around his eyes. He looks toward the empty bed and panics.

HUSBAND

(loudly)

Eve! Eve!

Eve emerges out of the bathroom, her hair wet. She's wrapped in a bath towel.

EVE

Yes?



HUSBAND

(relieved)

I didn't know where you were.

EVE

I was in the shower. I had forgotten about the blood. I nearly gave myself a heart attack when I looked in the mirror.

Eve's Husband hesitantly begins to laugh.

EVE

That was so sweet of you to stay up last night while I fell asleep.

HUSBAND

Yes. You were pretty shaken up. You seem much better this morning.

EVE

I feel so as well.

HUSBAND

Well, I'd like you to take it easy today. I'll have Abigail check in on you.

EVE

That really won't be necessary.

HUSBAND

I insist. You're grieving. There's no reason why you shouldn't take the time you need to feel better. All right?

Eve looks down ashamed. She then looks up and tries to smile cheerfully, but it is obviously false.

EVE

(quietly)

All right. (pause) Do you think that's what this is, grief?

HUSBAND

I don't know. It very well could be.

EVE

I didn't think I'd miss my mother as much as I do.

## HUSBAND

You must first love someone in order to hate them. Perhaps some of that love you thought you had forgotten about has resurfaced. And as you know, there's no illness more unpredictable than love.

## INT. GUEST ROOM - DAY

Eve casually walks into the guest room. Some of her Mother's belongings are sprawled about, some stacked in piles. Eve notices the vacant spot where the crucifix once hanged. She rubs the spot with her finger.

Innocently, Eve sorts through some of her Mother's things. She discovers an old BIBLE. She opens it and reads.

EVE (V.O.)

(reading)

"So she took some of its fruit and ate it; and she also gave some to her husband..."

Eve's eyes dart to a different part of the page.

EVE (V.O.)

(reading)

"I heard you in the garden; but I was afraid, because I was naked, so I hid myself..."

Eve's eyes dart to a different part of the page.

EVE (V.O.)

(reading)

"Then the Lord God said to the serpent..."

CUT TO:

INSERT:

## EXT. GARDEN - DAY

A snake slithering around the base of a tree.

CUT TO:

INSERT:

INT. BABY'S BEDROOM - NIGHT

A snake hissing in the crib.

CUT BACK TO:

INT. GUEST ROOM - DAY

Eve continues to read passages from the bible.

EVE (V.O.)  
(reading)  
"On your belly you shall crawl and  
dirt you shall eat..."

Eve's eyes dart to a different part of the page.

EVE (V.O.)  
(reading)  
"To the woman he said: 'I will  
intensify the pangs of your  
childbearing: in pain shall you  
bring forth life..."

Eve's eyes dart to a different part of the page.

EVE (V.O.)  
(reading)  
"To the man he said: 'Because you  
listened to your wife and are from  
the tree of which I had forbidden  
you to eat, cursed be the ground  
because of you!"

Eve slams the bible shut in haste. She is disturbed by the words she's read.

She looks toward the window. Something outside grabs her attention and she walks closer, holding the bible in her hand. The window is slightly cracked open. She rests the bible on the sill.

Through the window, in the distance, Eve sees Abigail and her Husband playing and laughing with the baby in the garden.

Eve watches coldly, almost sinisterly, her face a muted, emotionless mask.

A small gust of wind enters through the crack in the window and blows open the bible. Eve looks down and reads the passage which is now before her.

EVE (V.O.)  
 (reading)  
 "Look, O Lord, and consider: whom  
 have you ever treated thus? Must  
 women eat their offspring, their  
 well-formed child?"

INT. BABY'S BEDROOM - DAY

Abigail and Eve's Husband enter the baby's room. They are in high spirits. Abigail puts the baby into his crib. Eve's Husband watches as Abigail makes sure the baby is comfortable and showers him with affection.

Abigail turns, but Eve's Husband is directly in her path. There is an awkward, romantically charged moment when their bodies meet. They both let out noises of faint laughter and move slightly further apart.

HUSBAND  
 You would have made a great mother,  
 Abigail.

Abigail is moved by this. She looks at Eve's Husband with genuine humility.

ABIGAIL  
 Do you think so?

HUSBAND  
 Oh, yes. You've been this family's  
 saving grace whether you realize it  
 or not. (pause) This has been a  
 very trying time for Eve. I've  
 tried to be there for her.

ABIGAIL  
 And so you have.

HUSBAND  
 Yes, well, adult life includes  
 prioritizing and I regret to admit  
 I haven't been as attentive to my  
 son as I should have. (long pause)  
 Parents can be your best ally or  
 your greatest enemy. Most people  
 don't realize the responsibility  
 involved.

(MORE)

HUSBAND (cont'd)  
(pause) How can you teach your  
child to be strong when you  
yourself aren't?

Eve's Husband looks at Abigail and smiles.

HUSBAND  
There seems to be a fundamental  
dilemma there.

ABIGAIL  
I don't know the answer to your  
question, but I know *for me*, being  
a mother is easy. When you love  
something more than you love  
yourself the sacrifices don't seem  
like sacrifices at all.

There is a long pause.

HUSBAND  
Your warmth is something I wish Eve  
shared.

INT. HALLWAY - DAY

Eve's eye peers wide-eyed through the slightly opened door to  
her bedroom.

HUSBAND (O.C.)  
(voice)  
*Even before the baby came, there  
was always a coldness about her.*

INT. BABY'S BEDROOM - DAY

Abigail and Eve's Husband continue to talk.

HUSBAND  
Lately she's seemed almost  
*distracted*, as though when I speak  
to her she's a million miles away.

ABIGAIL  
She's gone through a lot lately.

HUSBAND  
We all have.

There is a moment of silence.

HUSBAND

I'm worried about her.  
She's...she's not sleeping, not  
acting herself...saying strange and  
troubling things.

ABIGAIL

Like what?

Eve's Husband gets up and walks to the window.

HUSBAND

She said she saw a man on horseback  
outside our house last night,  
dressed in black armor.

Abigail looks concerned.

HUSBAND

I blame myself. I planted the ideas  
in her head.

ABIGAIL

How did you do that?

HUSBAND

I read to her from an old  
schoolbook of mine, a book about  
Arthurian Legend. I tried to use it  
to breach the subject of her  
speaking to her Mother.

Eve's Husband stares out the window.

HUSBAND

I thought if I was able to  
illustrate how separate real life  
was from fairy tales-- I don't  
know...

Pause.

HUSBAND

Eve's Mother instilled in her a  
clear line between good and evil  
and no such line exists. All of us  
are part Cain and part Abel.  
(pause) There's opportunity for  
evil in this world, just as there's  
opportunity for good...evil's just  
so much easier.

(MORE)

HUSBAND (cont'd)  
 (pause) Eve's Mother died believing  
 she was no good. I can't think of  
 anything more terrifying...

Abigail looks at Eve's Husband.

Eve's Husband turns from the window, looks back at Abigail  
 and then looks toward the window again.

INT. HALLWAY/GUEST ROOM - NIGHT

Eve walks from the hallway into the guest room. She returns  
 to the drawer where her Mother's bible rests. She opens the  
 drawer and finds it empty. Her eyes are immediately panicked.  
 She searches through the various junk around the drawer.

MOTHER (O.C.)  
 (eerily behind Eve)  
 Are you looking for this?

Eve frightfully spins around. Her Mother stands before her  
 holding the bible. Eve's Mother looks ghostly, pale, black  
 circles around her eyes. She's wearing white linen clothes,  
 almost sheet-like, wrapped around her body.

EVE  
 (confused, panicked)  
 Mother? But how...you're--

MOTHER  
 Dead? Yes.

EVE  
 This is impossible.

MOTHER  
 Aren't you pleased to see me?

EVE  
 Yes, of course, but-- Mother, there  
 were so many things I wanted to say  
 to you. I figured them out, but you  
 were already gone.

MOTHER  
 I know them all now. You don't have  
 to speak them. In fact, I've come  
 to tell you things.

EVE  
 What have you come to tell me?

Eve's Mother approaches Eve. She places her hand on Eve's face. Her sleeve slips down her arm and reveals her flesh to be terribly burned.

EVE

Mother, your arm.

Eve's Mother backs off and covers herself.

EVE

Please, Mother. Let me take care of you. Let me do what I should have done.

MOTHER

It's too late for that. Whatever you did while I was alive is meaningless now.

EVE

It's not meaningless to me.

MOTHER

It soon will be.

Eve looks startled by her Mother's words.

MOTHER

Eve, your fate is laid out before you. You're not a prisoner in the sense that you think. This house, these people. They are interchangeable, fleeting and short-lived. But you are a prisoner of your fate. You must accept this and *succumb* to what must be done.

EVE

I'm trying, but I'm so confused.

MOTHER

It seems you're not trying hard enough and your confusion is your feeble attempt to lie to yourself about your present circumstances. You already know what you want, you're just too afraid to admit it.

EVE

I am afraid. I've become afraid of myself.



MOTHER

That's all very noble, but completely useless. Right now, somewhere in the future, you're already paying for crimes you've yet to commit. Do you understand? You're fighting the inevitable. You're living against your grain. You've become something you're not.

EVE

What's that?

MOTHER

A mother. It was never in your heart. I know this, because it was never in mine.

EVE

What am I supposed to do?

MOTHER

You must correct this injustice.

EVE

But how!?

Eve's Mother holds up the bible.

MOTHER

It's all in here. (pause) Things now are broken. There are certain people preventing you from living the life you're meant to.

EVE

Who are they?

MOTHER

I think you know. (pause) You must put an end to the injustice and I believe this particular scenario calls for some *extreme measures* in order to reach that end.

EVE

What are you suggesting?

Eve's Mother stares at her.

Eve looks back in silence.

INT. MAIN ROOM - NIGHT

The Main Room sits empty.

INT. KITCHEN - NIGHT

The Kitchen is motionless.

INT. HALLWAY - NIGHT

The Hallway leading to Eve's Bedroom is still. Candles burn on the tables lining the way. The sound of love making is heard.

INT. BABY'S BEDROOM - NIGHT

Abigail sleeps on the sofa beside the baby's crib. The sound of love making continues through the wall.

Abigail's sleeping eyes twitch and tighten.

INT. CHILD'S BEDROOM/HALLWAY - DAY

Young Abigail sleeps in her bed. Her sleeping eyes twitch and tighten then open. The sound of love making is heard through the wall.

Confused and groggy, Young Abigail grabs her babydoll and walks out of her room into the hallway.

She walks slowly down the hall toward her Parent's room. The sounds of violent love making become louder.

Young Abigail gets to the doorway of her Parent's room and pushes open the door. On the bed is her FATHER atop her MOTHER. Abigail's Father is manhandling Young Abigail's Mother as she fiercely fights to break away. The Father raises his hand and slaps the Mother across the face.

Young Abigail screams and runs as fast as she can away from the room, down the hall and through the back door.

EXT. BACKYARD - DAY

Young Abigail sits clinching her babydoll and crying.

INT. BABY'S BEDROOM - NIGHT

Abigail sits breast-feeding the baby, tears streaming down her face as the sounds of love making between Eve and her Husband continue in the next room.

INT. EVE'S BEDROOM - NIGHT

Eve and her Husband lie beside each other, nude and panting. Candles light the room. Eve slowly leans over and stretches her arm across her Husband's chest.

EVE

I feel very close to you right now.  
Very close. I feel as though  
nothing can harm me.

HUSBAND

Nothing can harm us when we're  
together.

EVE

Why do you love me so much?

HUSBAND

I don't know, but I do. (jokingly)  
It's very unfortunate.

EVE

I don't deserve your charm.

HUSBAND

(serious)

Hey. Remember what I told you. We  
don't talk like that. We all have  
crosses to bear. I love you despite  
yours.

EVE

There aren't moments when you  
absolutely loath me?

HUSBAND

Of course not.

EVE

Even when I'm... *cold*.

Eve gets out of bed. She stands nude, drenched in moonlight, which pours in from the window.

HUSBAND

What are you talking about?

EVE

I heard you with Abigail. You said I was cold.

HUSBAND

Well, I--

EVE

(matter-of-factly)

Don't try to change it around. I heard you. You think I'm cold.

HUSBAND

Yes. At times I think you're a little cold.

EVE

With the baby?

HUSBAND

(hesitating)

What do you want me to say?

EVE

Whatever you want to say. As long as it's the truth.

HUSBAND

Listen, I know the woman I married. I've never held anything against you.

EVE

But you wish I was more like *her*?

HUSBAND

Abigail? She's practically a child.

EVE

You speak about her as if she's a wounded animal you take pity on.

HUSBAND

She is wounded.

EVE

Have you made love to her?

HUSBAND  
(surprised, laughing to  
hide disbelief and anger)  
What?! How could you ask me that?

EVE  
I've seen the way you look at her.  
It's disgusting.

Eve's Husband gets up from bed and stands beside Eve,  
embracing her.

HUSBAND  
(softly)  
Listen to me, yes, I admit I  
admired how Abigail handled the  
baby, but it's only because I feel  
so bad for the poor girl. I love  
you, Eve. Only you.

EVE  
Only me?

HUSBAND  
Yes.

EVE  
I don't understand.

HUSBAND  
What don't you understand?

EVE  
Do you think you'll love me  
forever?

HUSBAND  
Yes, of course.

EVE  
That's what I don't understand. You  
have no idea what the future has in  
store for us and yet you pretend to  
know that you'll love me forever.

HUSBAND  
I believe I will.

EVE

But aren't you the one always saying belief and faith are what's wrong with the world, that we should embrace skepticism and doubt?

HUSBAND

Yes, but not when it comes to love.

EVE

What makes love any different?

HUSBAND

On our wedding day I vowed to love you until the day I died. And I meant it.

EVE

Well, if that's the case you'll love me for say, another 50 years. That's hardly forever.

HUSBAND

It's an expression.

EVE

Ah! So you admit you said it simply as a nicety to me.

HUSBAND

(aggravated)

You're twisting my words around. I said "forever" because you asked me.

EVE

So, you won't love me forever?

HUSBAND

Enough of this game. I don't want to play anymore.

Eve's Husband dresses himself. Eve walks to the bed and lies down, pressing her back against the headboard. Eve's husband stands at the foot of the bed, his shirt half way buttoned.

EVE

Are you ashamed?

HUSBAND

Of what?

EVE

You know too much for your own good. It was only after Eve ate from the tree of knowledge that they became aware of their nakedness and were ashamed.

HUSBAND

Who am I speaking with? You or your mother? I'm not sure I can tell the difference anymore.

EVE

If your intent is to hurt me, it's no use. I've accepted the part of me that comes from her. It's the part speaking to you now.

HUSBAND

Your mother was a sick woman. She believed things about herself that weren't true.

EVE

They weren't true, because you say they're not?

HUSBAND

No--

EVE

I love how sure you are. So certain of everything.

HUSBAND

I'm certain of nothing. That's the point.

EVE

Your arrogance sickens me.

HUSBAND

Stop it... I know what you're doing. You're just trying to start a fight to distract yourself from your pain.

EVE

You haven't the slightest clue how I feel.

INT. BABY'S BEDROOM - NIGHT

Abigail stands beside the baby's crib. She's staring toward the wall where the sound of Eve and her Husband's argument is coming from.

Wet trails of tears are visible down her cheeks.

HUSBAND (O.C.)  
(through the wall)  
*I want to say something...*

INT. EVE'S BEDROOM - NIGHT

HUSBAND  
You can't believe what your mother told you. It's absolutely absurd. You're not *evil*, you're ill. That's all.

EVE  
If I'm ill, why do you stay with me?

HUSBAND  
Because I love you. That's what marriage is. It's compromise. It's sacrifice. You let part of yourself go for the other person.

EVE  
If that's the case then I have succeeded by your definition.

HUSBAND  
What do you mean by that?

EVE  
I mean I have sacrificed myself for you and the baby. I have let part of myself go. I have buried it alive and it wasn't ready to die yet. I have swallowed who I am and become some vague, distorted version of myself and that is the woman you've known. That is the mother of that baby in the other room. (pause) We are strangers you and I. I am as distant from you as some faceless woman half the world away.



HUSBAND

But just five minutes ago you told me how close we were.

EVE

And we were then, for you see I have a strange and disfigured tenderness for you, which I can not explain. But I know now that I do not love you, that I used you and the baby to escape from a life I was too ashamed to admit I enjoyed.

HUSBAND

And what life was that?

EVE

A free life. Free from the suffocation of motherhood. A life where I didn't have to be afraid.

HUSBAND

I'm sure you don't mean any of this. You're not in your right mind. I know you inside and out.

EVE

You know the character in which I've played.

HUSBAND

(coldly)

Well, you are a very skilled actress then.

EVE

It does no good trying to hurt me with your words. They mean as little to me as when the baby cries, it's just something I must do, but does not affect me one way or the other.

HUSBAND

If that's the way you feel, then I'm finished trying to hurt you.

EVE

But you're not. We will lie down together in bed tonight and you will think up clever little slams you can deliver in the morning, but just know...when your leg touches mine in the middle of the night I will imagine it is someone else's.

Eve's Husband sits on the end of the bed, his back toward Eve.

HUSBAND

Why are you trying to hurt me?

EVE

Because I have to tell you the truth. (long pause) I have something else to confess.

Eve's Husband looks at her with focused eyes.

EVE

I dreamed about another man the other night. In fact, I fantasize about other men often.

HUSBAND

What other men?

EVE

Men from my past. Men I see on the street. Sometimes men I just invent when I can't bear the thought of you.

HUSBAND

Am I so vile?

EVE

When you touch me it's distant and indifferent. Your passion went out as soon as you called me 'wife,' but I'm the same person, nothing changed and my body is begging to be stimulated.

Eve's husband stands again at the foot of the bed.

HUSBAND

It appears to me this is just a lot of sophisticated talk to rationalize the longings of a whore.

EVE

You say I am a whore, but I say I am a sexual woman.

HUSBAND

What's the difference?

EVE

A whore is a woman who's soul is not intact, who has a hole in the middle of their heart and tries to fill that hole with sex. A sexual woman is a woman in control of her desires and uses her body to channel them. That is a concept I do not expect you to understand.

There is a moment of silence. Eve's Husband paces for a moment, walking away from the bed, entering the darkness of the room and then reentering the light.

HUSBAND

Well, I have something to confess as well. (pause) I knew your mother was suicidal. Dr. Jacobs let it slip when I asked about her condition. She took poison before she came here. It was only because of Abigail that your mother survived.

EVE

(angry)  
And you didn't tell me?

HUSBAND

No. I thought it would hurt you, but it would seem that I was wrong. You're impossible to hurt because you're too wounded already.

Eve pounces on her Husband, begins to kiss his mouth ferociously, clings to him, pulling herself up. He stands stoic, pushing Eve onto the bed. She falls backwards and looks up at him with sinister, lustful eye.

HUSBAND

(coldly)

I'm not going to let you do this,  
Eve. You have plenty of men inside  
your head. Why don't you let one of  
them fuck you.

Eve's Husband exits.

EVE

(screaming after him)

Where are you going? Come back!

Eve begins to breath heavily and pace.

INT. HALLWAY/BABY'S BEDROOM/GUEST ROOM - NIGHT

Eve's Husband closes the bedroom door behind him. He pauses  
for a moment, closes his eyes and composes himself.

He then walks down the hall toward the baby's room. He  
enters. The room is dark. The baby is in his crib.

Eve's Husband stands over the crib and peers at his son. He  
smiles at the baby. The sound of Eve yelling is heard through  
the wall.

EVE (O.C.)

(through the wall)

*You bastard! You pig! Come back!*

Eve's Husband turns and exits the baby's room, continuing  
down the hall to the guest room.

He reaches the door of the guest room. He raises his fist to  
knock when the door swings open. Abigail stands in the  
doorway.

HUSBAND

Abigail.

ABIGAIL

Is everything all right?

HUSBAND

Eve is very upset. I'm leaving for  
the night. I'll be back tomorrow.

ABIGAIL

Where are you going to go?

HUSBAND

There's an inn down the road. I just don't want to be in this house tonight. Will you be all right if I go?

ABIGAIL

Oh, yes, sir.

HUSBAND

(warmly)

Fine... You should put the baby in here with you tonight.

ABIGAIL

I will.

HUSBAND

I'll see you tomorrow.

Eve's Husband turns to leave.

ABIGAIL

Sir.

Eve's Husband turns back.

ABIGAIL

I couldn't help but overhear some of the awful things she was saying to you. I apologize.

Eve's Husband looks at Abigail for a moment and then suddenly kisses her. He pulls away after a moment.

HUSBAND

I don't know why I did that.

ABIGAIL

Perhaps because you wanted to.

He inhales noisily, his eyes focused off to the side of Abigail's face. He looks toward her.

HUSBAND

Perhaps.

Eve's Husband turns and leaves.

INT. EVE'S BEDROOM - NIGHT

Eve stands nude, panting, crazed. She walks over to the fireplace. It's burning. She rests on the bookshelf above the fireplace and buries her face in her arms. After a moment she looks up and sees some of her compositions stacked on the book shelf. She takes them, examines them and then tosses them into the fire.

INT. GUEST ROOM/HALLWAY - NIGHT

Abigail sits in her room, her eyes looking out the open door and down the hallway. Toward Eve's room. She gets up and slowly moves to the door. She looks down the hall.

She then cautiously moves out the door and walks down the hall.

INT. EVE'S BEDROOM - NIGHT

Eve sits down in the chair beside the fire. She moves sporadically, sharply. She sticks her fingers in her mouth and then seductively moves them down her body. Her hand reaches her privates and she convulses in pleasure.

EVE (V.O.)

God, please punish me! Give me what  
I deserve!

INT. HALLWAY - NIGHT

Abigail walks down the hall toward Eve's bedroom. Eve's sexual grunts can be heard.

INT. EVE'S BEDROOM - NIGHT

Eve opens her eyes and sees a candle burning on the small table beside her. She reaches for the candle, hesitates for a moment and then pours the hot wax on her privates. The sizzle of her pubic hair and flesh is heard. Eve opens her mouth and gestures in both pain and pleasure. She then moves the candle up her body and pours wax over her stomach and chest.

Abigail enters the room and is shocked by what she sees. Eve is startled by Abigail's entrance.

ABIGAIL

I'm sorry!

Abigail turns and quickly leaves down the hall.

Eve, in a rush, springs to her feet, haphazardly looks for her robe, finds it, puts it on and takes off after Abigail.

A piece of burning composition falls out of the fire place and ignites a low hanging piece of drapery.

INT. HALLWAY - NIGHT

Eve storms through the hallway.

EVE  
(calling after Abigail)  
Abigail!

The baby's crying fills the hall.

INT. MAIN ROOM - NIGHT

Abigail rushes down the stairs and enters the main room. She looks panicked. She sees a slender door toward the back of the room. She rushes to it, opens it and descends the stairs.

INT. BASEMENT - NIGHT

Abigail enters the basement and frightfully looks around.

The basement door opens and Eve appears at the top of the stairs.

ABIGAIL  
(pleading)  
I'm so sorry, Ma'am. I didn't mean  
to walk in on you like that. I'm  
sorry.

Eve descends the stairs.

Abigail begins to cry as Eve comes closer to her.

EVE  
(calmly)  
What's the matter, Abigail?

ABIGAIL  
(crying)  
I'm frightened.

EVE

There's no need to be frightened.

ABIGAIL

I really didn't mean to (pause to find the right word) *disturb* you.

EVE

It's all right, Abigail. I'm not ashamed. I was only doing what my body desired.

Awkward pause.

EVE

What does *your* body desire, Abigail?

INT. HOTEL LOBBY - NIGHT

Eve's Husband signs some paperwork. He is obviously distracted by Eve's words. His face is stern, yet his eyes show that he is emotionally hurt. A HOTEL EMPLOYEE fetches KEYS from a hook.

HOTEL EMPLOYEE

There you are, sir. Room six.

HUSBAND

Thank you.

INT. BASEMENT - NIGHT

Eve is confronting Abigail in the basement.

ABIGAIL

What's that, Ma'am?

EVE

What does your body desire?

ABIGAIL

(nervously)

I don't know.

EVE

Of course you know. Everyone knows, it's just a matter of if you act on your desires or not.

(MORE)



EVE (cont'd)

(pause) Your body has a very distinct way of telling you things that your mind considers grotesque. That's why we spend so much of our time trying to suppress what our body tells us to do, our instincts.

Eve reaches out to Abigail, turns her around so Abigail's back is pressed against Eve's front. They face an old, cracked MIRROR, with dust collected on its frame. Their reflections are fragmented and they both stare directly toward them.

EVE

Look at you, Abigail. You're beautiful. (short pause) But you're terrified. You lack the will to do what nature has intended for you. (pause) Your eyes are moist and weak. They tell me of your sympathy. Your skin is flawless...

Eve delicately runs her fingers down Abigail's cheek.

EVE

...but beneath that complexion is cowardice. Look at yourself, truly. You're pathetic. (pause) You may very well have what it takes to be a mother, but you haven't the slightest chance of being a real woman.

ABIGAIL

(meekly)

I don't believe that's true.

EVE

You're in no position to believe anything other than what I tell you.

Eve breaks away from Abigail.

ABIGAIL

What would you like me to do?

EVE

Nothing. It's too late for that now. You've become part of this family and now you'll have to suffer the consequences. (pause) Family is one of the few inescapable things.

(MORE)

EVE (cont'd)  
 You never get to choose who they  
 are and yet you're tied to them.

ABIGAIL  
 I know what you think.

EVE  
 Do you now?

ABIGAIL  
 You don't have to do what your  
 mother did to you. You have the  
 opportunity to be different.

EVE  
 Please don't patronize me with your  
 sentimentality. We have little  
 choice in who we become. Especially  
 if you have a vagina between your  
 legs. Women aren't individuals.  
 We're extensions.

Eve runs her fingertips over her stomach, knocking open her  
 nightie further and exposing herself to Abigail.

Abigail looks at the dried wax covering Eve.

EVE  
 (accusingly)  
 Are you looking at my scar again?

ABIGAIL  
 No--

EVE  
 (angered)  
 Yes you were! It's repulsive and  
 you can't look away.

Eve rubs her caesarean section scar with her fingers. It is  
 distorted and jagged (Eve's mind's eye).

EVE  
 (shrieking)  
 Look what it's done to me!

There is a pause. Abigail looks terrified, frozen in fear.  
 Eve breaths deeply and collects herself.

EVE  
 (coldly)  
 You don't know how lucky you are.  
 (MORE)

EVE (cont'd)

You've been spared child birth,  
 women's punishment for condemning  
 man. You've been spared motherhood,  
 the dirtiest work of all. (pause) A  
 baby is supposed to be a miracle!  
 The most natural thing on earth  
 (pause), but I've never felt more  
 unnatural, as though I have given  
 birth to an *abomination*. Do you  
 see? By bringing life into the  
 world I have killed myself. (long  
 pause) They say childbirth is like  
 a flower blooming or a caterpillar  
 turning into a butterfly...I've  
 actually found that description  
 quite close. Like a caterpillar, a  
 slimy insect crawls into a cocoon  
 and incubates.

CUT TO:

INSERT:

A silhouette of a FETUS' head inside a slimy, cocoon-like  
 shell hangs upside down from the ceiling. Moisture is evident  
 in the shell.

CUT BACK TO:

INT. BASEMENT - NIGHT

EVE

It slithers and grows. The only  
 difference is, when the cocoon  
 opens, a butterfly emerges and when  
 I parted my legs he came out.

Pause.

EVE

(distraught)

It was supposed to be something  
 beautiful!

ABIGAIL

But it is something beautiful. You  
 live a wonderful life, one I can  
 never have.

EVE  
 (coldly, vindictively)  
 But that hasn't stopped you from  
 trying, has it?

Abigail looks frightened.

EVE  
 You've taken my husband and my baby  
 away from me. I've seen it happen.  
 The way they both look at you,  
 secretly wishing that I were you  
 and you were me. (pause) Do you  
 want to know the truth? I have  
 secrets of my own. (pause)  
 Sometimes at night I fantasize  
 about hurting them. I dream up ways  
 of getting out of this life, which  
 I have so meticulously constructed  
 for myself. (pause) I imagine them  
 dead. I imagine sitting around my  
 husband's gravestone with his  
 mother and his sisters and  
 pretending to sniffle into a  
 handkerchief.

Abigail looks disturbed.

EVE  
 (sinisterly)  
 I've thought about ways to execute  
 my plan; a fire...

INT. EVE'S BEDROOM - NIGHT

The drapery erupts in massive flames. The entire room begins  
 to burn.

INT. BASEMENT/MAIN ROOM - NIGHT

EVE  
 ...Or poison in the baby's milk.  
 (long pause) All fantasies, which I  
 pretend to feel guilty about. I  
 know it sounds morbid and  
 insane...but you can not know how  
 it feels to watch yourself behave  
 in a way that's not natural.  
 (beginning to cry) Why wasn't it  
 natural? Why am I different from  
 every other woman?

(MORE)

EVE (cont'd)  
 (composing herself) That's when I realized I'm not. I realized that I was only feeling this way because it was the thoughts ushered down to me from my husband, my mother, even God. (pause) We're defective creatures asked to mother the mistakes of man. We were cut from evil and then asked to be good.

ABIGAIL  
 How can you say these things about your own child?

EVE  
 But it's not my child. It spawned from *his* filth and grew inside of me, (pause) misshaping me, disfiguring my body, but I never once felt an ounce of affection towards it.

There is a long pause.

EVE  
 (quietly to herself)  
 'Must I eat my offspring, my well formed child?'

ABIGAIL  
 What do you plan to do?

EXT. FRONT OF HOTEL - NIGHT

Eve's Husband, still unnerved, puts a pipe in his mouth. He strikes a WOODEN MATCH, but instead of burning the tobacco, he studies the flame for a moment, his eyes concerned and intense.

INT. BASEMENT - NIGHT

Eve continues to confront Abigail.

EVE  
 I'm going to erase this mistake. I'm going to undo it and begin again. I'm going to escape from my inescapable family.

ABIGAIL  
 Please don't harm the baby.

EVE

What baby? That creature in a  
crib!? (pause) It's done nothing  
but extinguish the last bit of self  
I had left.

ABIGAIL

(coldly)  
You really are quite inhuman.

EVE

No. I'm the very opposite. I just  
know the truth about myself.

There is a tension filled pause. Eve ascends the stairs.

ABIGAIL

May I say something?

Eve stops at the top of the stairs, turns and looks down  
toward Abigail.

EVE

By all means.

ABIGAIL

I've been told what to think and do  
for the better part of my life  
(pause) and I can only blame  
myself. (pause) I suppose I never  
had anything worthwhile enough to  
speak up about. (pause) I was wrong  
before to say that you don't give  
up yourself when having a child.  
Perhaps that was naive of me, but  
I've learned very quickly about  
responsibility by looking after  
your child.

EVE

That was not your job to do.

ABIGAIL

But I was thinking of the child.

EVE

Were you, or were thinking of  
yourself?

ABIGAIL

(flustered)  
I-- I don't--

EVE

(interrupting)

You lost your baby so you decided to acquaint yourself with mine. You used him. You might have fooled everyone else with you charming naivety, maybe you even fooled yourself, but I know you too well, Abigail. We're linked you and I, by our sex. You're just as selfish and lost as I am. The only difference is I've found the courage to admit to it and I've come to terms with the reality of the situation.  
(pause) My son must die in order for me to live.

ABIGAIL

No! You're wrong! And I won't let you make this mistake!

Abigail rushes the stairs. Eve quickly exits to the Main Room and shuts the door behind her with a slam, locking it behind her and trapping Abigail inside. The sound of Abigail banging on the door with her fists and shouting is heard. The door violently shakes in its frame.

INT. HOTEL ROOM - NIGHT

Eve's Husband enters his hotel room. He looks around at the very plain room and takes a seat on the bed. After a moment he opens the bedside table and finds a BIBLE.

He picks up the bible and opens it.

Genesis 3, chapter 2, verse 24 is visible: *That is why a man leaves his father and mother and clings to his wife, and the two of them become one body.*

Eve's Husband closes the bible, gets up from the bed in great haste and exits the hotel room.

INT. BASEMENT - NIGHT

Abigail paces back and forth frantically. She climbs the stairs, bends down at the doorknob and looks through the key hole. The stairway flickers with light from the fire.

INT. HALLWAY - NIGHT

The fire has spread from Eve's room to the hallway and the baby's room. The sound of the baby crying is heard.

Eve slowly makes her way through the fiery hallway. At the end of the hallway is The Black Knight. A snake slithers at his feet.

EXT. FRONT OF HOUSE - NIGHT

Eve's Husband rushes up to the front of the house. He can see smoke coming from the front windows.

INT. FRONTROOM - NIGHT

Eve's Husband frantically calls out.

HUSBAND  
Eve! Abigail!

INT. BASEMENT - NIGHT

Abigail looks through the key hole of the doorknob and sees Eve's Husband. She begins banging on the door with her fist and calling for help.

ABIGAIL  
Help! I'm in here! Help!

INT. MAIN ROOM/HALLWAY - NIGHT

Eve's Husband hears Abigail's cries for help. He goes to the door, twists the knob and sees that it's locked. He searches for the key, finds it on a nearby table, unlocks the door, and frees Abigail.

HUSBAND  
What's happened?!

ABIGAIL  
Eve's going to hurt the baby!

Eve's Husband runs up the stairs and enters the hallway. The flames have overtaken the upstairs and have blocked off the baby's room and Eve's bedroom. Ceiling beams have also fallen are blocking Eve's Husband from reaching Eve.



Eve's Husband gets as close to the flames as he can, but he stumbles back.

HUSBAND  
(frantic)  
Eve! Eve!

Eve's Husband, terribly distraught, physically heaves his body in anguish and anger.

HUSBAND  
Eve!

He reaches his hand into the flames and tries to grab one of the beams. The fire is too hot and burns him terrible. He pulls back in excruciating pain. Tears fill his eyes as he looks past the flames, toward Eve who now stands in the baby's door way. She looks toward him stone-faced, tears leaking out of her eyes and down her face.

Eve's Husband and Eve lock eyes. Eve then calmly turns her head and enters the baby's room.

INT. BABY'S BEDROOM - NIGHT

Walking slowly, Eve moves creepily toward the crib. The walls are on fire. She looks inside the crib and sees her son crying. She picks up the baby, wrapped in a blanket and proceeds to the window. She opens the window carefully with one hand. Looks down at her baby, tears pouring from her eyes. She hesitates for a moment and then throws the child out the window.

INT. GUEST ROOM/HALLWAY - NIGHT

Abigail rushes into the guest room. The baby is shown in his cradle. Abigail quickly grabs the baby and runs out into the hallway where Eve's Husband still stands before the impenetrable flames.

ABIGAIL  
(to Husband)  
Come on!

Eve's Husband looks at Abigail and his baby. He looks back toward the flames. Abigail then rips Eve's Husband away from the flames by his shirt. His burned arm hangs lifeless and decrepit. He steps back toward the flames once more, staring down toward the baby's room. He then turns and exits with Abigail and the baby.

INT. BABY'S BEDROOM - NIGHT

Believing she's killed her baby, Eve walks to the rocking chair, calmly sits down and rocks, allowing herself to be consumed by the burning house.

EXT. FRONT OF HOUSE - NIGHT

Abigail, Eve's Husband and the baby escape the house through the front door and run to safety.

An empty blanket falls delicately through the night sky.

THE END