

"DEAD? GEE, I DIDN'T EVEN KNOW I WAS SICK!"

The Carol Wayne Story

Treatment

FADE IN

EXT. - FRAMINGHAM, MASSACHUSETTS - ESTABLISHING - DAY FEB,  
1984 (ALL DATES DISPLAY ACROSS SCREEN AS EACH SCENE BEGINS)

Two 17 year-old boys, KEVIN AND MIKE, get out of a rusty old blue 1977 Plymouth Valiant which is parked outside of a drug store. KEVIN is skinny with black hair, MIKE is on the chunky side with blonde hair. The store has the sign above it which reads "Apothecary". The boys go into the store.

INT. - INSIDE THE DRUG STORE - ESTABLISHING - SAME

The boys immediately proceed to a magazine rack filled with adult magazines. They kneel down so as not to be seen browsing the titles by the drug store clerk.

MIKE OMICCIOLI

(Looks left then right to see if anyone is watching) Which one is it, Kev?

KEVIN

The one on the left.

ANGLE - KEVIN'S HAND

KEVIN's hand points to a "PLAYBOY" magazine on the rack, an issue dated February, 1984. It has a picture of a Playboy bunny in a french maid style outfit on the cover. Scanning the title, we also read the following: "HEEEEEERE'S CAROL! JOHNNY CARSON'S "MATINEE LADY" SHOWS ALL!"

BACK TO SCENE

MIKE OMICCIOLI

Hot damn! (Impatient) Well? You gonna buy it, or what?

KEVIN

I can't. I don't have three bucks!  
(Pleading) Gimme some money, Mikey.  
I'll pay you back.

CONTINUED

MIKE OMICCIOLI  
 (Annoyed) I don't got any money! I  
 just had to put gas in my car!

KEVIN  
 You're always puttin' gas in that  
 boat.

MIKE OMICCIOLI  
 (Swiping KEVIN on the head) No duh.

Mike nudges at Kevin to swipe the magazine. Close up on Kevin as he takes the magazine and hides it under his jacket. The two boys exit out of the door.

INT. - PLAYBOY PHOTO SHOOT - INTERCUTTING - DAY SEPT, 1983

Multiple shots of photographer shooting Carol Wayne. We never see her face, but there is a montage of close-ups on her other physical attributes. This continues over the next several scenes.

EXT. - KEVIN'S HOUSE - FEB, 1984

Kevin and Mike are seen rushing from Mike's car into Kevin's house.

INT. - PLAYBOY PHOTO SHOOT - INTERCUTTING - DAY SEPT, 1983

INT - KEVIN'S HOUSE - FEB, 1984

Kevin and Mike are seen running upstairs with the magazine still concealed under Kevin's jacket.

MOTHER (V.O.)  
 Kevin? Is that you?

KEVIN  
 (Nervous) Yeah, Mom. Mike's with me. We're gonna head upstairs to my room. Homework, n'stuff.

MOTHER (V.O.)  
 Fine. Clean up your room, while your up there. And I better not find anymore "PLAYBOY" magazines!

CONTINUED

KEVIN  
 (Knowing he's busted) Not mine,  
 Mom! Must be Scotty's!

MIKE OMICCIOLI  
 (Whispering) Isn't your brother  
 gay?

KEVIN  
 Shh! Mom doesn't know that. Let's  
 go.

The two continue their climb up the stairs.

INT. - PLAYBOY PHOTO SHOOT - INTERCUTTING - DAY SEPT, 1983

INT. - KEVIN'S HOUSE UPSTAIRS - FEB, 1984

The two boys rush into Kevin's bedroom.

INT. - PLAYBOY PHOTO SHOOT - INTERCUTTING - DAY SEPT, 1983

INT. - KEVIN'S BEDROOM - FEB, 1984

The boys take off their jackets and sit at opposite points of  
 Kevin's bed as Kevin pulls out the magazine.

KEVIN  
 What? Do think I'm gonna hit on  
 you, or something?

MIKE OMICCIOLI  
 (Shrugs shoulders) I dunno. Mebbe.

KEVIN  
 (Opens up the magazine) You can't  
 see her from over there.

MIKE OMICCIOLI  
 I can see just fine from (Sees  
 CAROL's spread in the magazine)  
 Holy shit!! (Leaps over to KEVIN's  
 spot) Man! This chick's got some  
 fuckin' tits!

INT. - PLAYBOY PHOTO SHOOT - INTERCUTTING - DAY SEPT, 1983

CONTINUED

INT. - KEVIN'S BEDROOM - FEB, 1984

KEVIN  
 (Smiles, then looks closer into the magazine) Wait a minute. What the hell?

MIKE OMICCIOLI  
 What?

INT. - PLAYBOY PHOTO SHOOT - INTERCUTTING - DAY SEPT, 1983

INT. - KEVIN'S BEDROOM - FEB, 1984

KEVIN  
 Is this her?

MIKE OMICCIOLI  
 Whaddaya mean? Course it's her. Look at those tits, man! I could spend a week between them.

KEVIN  
 Doesn't look like her. She looks...old. I mean, look at her face.

MIKE OMICCIOLI  
 You're joking, right? Her face? Who gives a shit about her face, man! Look at the size of those happy fun pillows!

INSERT - BOOK

Title page of the article "1001 Nights with Johnny Carson". Focus is on pictures of Carol with an extremely drawn out face.

BACK TO SCENE

MIKE OMICCIOLI  
 "1001 Nights with Johnny Carson"  
 Yup. It's Carol Wayne, all right.

MICHAEL leaps off the bed and holds his own breasts)

MIKE OMICCIOLI  
 Man, she could breast-feed the  
 whole fuckin' Osmond family. I  
 swear.

KEVIN  
 (Staring into magazine) What the  
 hell happened?

EXT. - MANZANILLO - NIGHT JAN, 1985

CAROL WAYNE is pacing around the top of a cliff. She wears dark sunglasses and the wardrobe she will be found dead in. Her hair is blowing wildly in the wind. She is obviously angry about something.

CUT TO:

Waves down below.

CUT TO:

Shot of CAROL from behind.

CUT TO:

CLOSE SHOT of a hand reaching behind CAROL. She turns and screams. BLACKOUT.

INT. - LOS ANGELES VIDEO STORE - DAY OCT, 1987

KEVIN is browsing video titles. He is now an adult and wearing a Universal Studios Security jacket.

CLOSE SHOT

Videobox title "HEARTBREAKERS".

Kevin picks up the video and looks at the front of the box. He reads the cast.

KEVIN  
 Peter Coyote. Nick Mancuso. Carol  
 (surprised) Carol Wayne? All right!

Kevin takes the tape with him as he heads for the check-out counter.

INT. - KEVIN'S L.A. APARTMENT - LATER THAT SAME DAY

KEVIN enters his apartment and immediately runs over to his top-loading VCR. He takes the videotape out of it's case and throws the case onto the couch. He puts the VHS tape in the VCR. He then takes hold of the remote control that is wired to the VCR. He fast forwards through the tape to the point where he can see CAROL start to take off her clothes. The telephone rings. He lets the tape run and heads over to a couch to sit down and pick up the telephone.

KEVIN

Hello? (Pause) Oh. Hi, Mom. (Pause)  
 Yeah, I got the money you sent me  
 for the rent. Thanks a lot. (Pause)  
 No. I haven't thought anymore about  
 moving home. I like my job at  
 Universal. It's graveyard shift,  
 but it pays pretty well and I get  
 to see a lot of stars. Why just  
 last week I saw

CUT TO:

Image of CAROL completely naked on the TV screen.

BACK TO SCENE

Kevin seeing CAROL on the TV. It is obvious from his facial expression that he is having the same reaction as he did to her in the "PLAYBOY" spread.

KEVIN

Mom. Can I call you back tomorrow?  
 I got some stuff to do here.  
 (Pause) Thanks. Love to Dad. Bye.

He hangs up the phone.

KEVIN

Carol. What happened? You used to  
 be so beautiful.

DISSOLVE TO:

INT. - CARSON TONIGHT SHOW SET - MID-SEVENTIES

CAROL is seen in an "Art Fern" sketch from the old "TONIGHT SHOW WITH JOHNNY CARSON". JOHNNY CARSON is playing Art Fern, a lecherous TV sales pitchman.

The sketch involves Fern and his "Tea Time Movie" where a pitchman comes on and sells things during the movie's commercials. CAROL stands next to CARSON wearing a very tight sweater.

CARSON (AS ART FERN)  
 We'll return to our film "BAMBI GOES ALL THE WAY FOR A BUCK", with Ronald Coleman, Eric Coleman, Jerry Coleman, Coleman Stove, and Yutz the Wonder Buffalo! But first we want to tell you to come in to Art Fern's Bistro Deluxe today, friends, and sample some of our fresh pastries absolutely free!

CAROL  
 Try my muffins.

CARSON  
 Everybody's tried your muffins, dear. But seriously, friends...

DISSOLVE TO:

BACK TO SCENE

Kevin picks up the video box cover and looks at it.

KEVIN  
 When the hell was this made, anyway? (Reads) 1984. (Reads more) "Featuring the final performance by the late Carol Wayne". (Reacts) "The late"?

EXT. - MANZANILLO - SANTIAGO BAY - DAY JAN, 1985

Three days have passed since CAROL WAYNE's murder. A FISHERMAN is out on his wooden fishing boat.

CLOSE SHOT

He casts a net about three hundred yards out into the bay.

EXT. - SANTIAGO BAY SHORELINE - DAY JAN, 1985

A fully clothed lifeless body is floating face down near the shoreline.

EXT. - MANZANILLO - SANTIAGO BAY - DAY JAN, 1985

The FISHERMAN brings his boat closer to the body.

ANGLE - THE BODY

The FISHERMAN gets out of the boat and steps into the shallow four-foot deep water. He approaches the body and flips it over. CLOSE SHOT on the bloated, decomposing face of CAROL WAYNE.

FISHERMAN  
Madre de Dios!

INT. - NOWHERE - BLACKNESS ALL AROUND - PRESENT

CAROL WAYNE steps forward from the darkness. She is young, vibrant, healthy. She is wearing the same sweater she was wearing in the earlier CARSON sketch scene.

CAROL WAYNE  
Dead? I'm dead? (Pause) Gee. And I  
didn't even know I was sick! Huh!  
Well, whaddaya know?

EXT. - LOS ANGELES LIBRARY - DAY OCT, 1987

Kevin enters the library.

INT. - LOS ANGELES LIBRARY - SAME

KEVIN sits down at a microfiche machine, and starts scrolling through newspaper articles. He finds the obituary for CAROL WAYNE and starts reading it.

KEVIN  
Drowned. She drowned? (Reads) "The  
police report shows that Carol  
Wayne's cause of death was  
apparently slipping and falling off  
some rocks and into the bay.  
However, according to other unnamed  
sources, there were no bruises or  
abrasions which would normally be  
attributed to someone who has  
fallen.

INT. - BEST CHEST OF THE WEST SET - AUGUST, 1983

A stripper contest being videotaped. Comedian DICK SHAWN is the MC, while CAROL WAYNE sits next to comedians AVERY SHREIBER and her friend PAT MCCORMICK. SHAWN holds a microphone in his hand as he introduces CAROL, who seems a bit intoxicated.

DICK SHAWN

We just wanted you to meet the judges for this evening's contest. Just wanted you to meet the boys and the girls. We've met the boys, now here's Carol Wayne, from the Carson show, Ladies and Gentlemen!

CAROL WAYNE

(Standing) Hi! (Takes microphone from SHAWN) You want me to come up there with you? No. I couldn't. (To the audience) Hi! Wow! Nice! Hi! Wow! Nice!

PAT MCCORMICK stands behind her and points to her breasts.

PAT MCCORMICK

This lady will never drown!

CONTINUED

Huge roar of laughter from the crowd. CAROL and MCCORMICK sit back down at their table.

DICK SHAWN

Carol Kane, Ladies and Gentlemen!

EXT. - SANTIAGO BAY SHORELINE - DAY JAN, 1985

Body of CAROL WAYNE is on a stretcher being carried by two men and placed into a Mexican ambulance. TWO MEXICAN POLICE OFFICERS are conversing in Spanish.

POLICE OFFICER # 1

Dígame, Miguel. Cómo una persona crecida se ahoga en cuatro pies de agua, arropados completamente?

(Translation: Tell me, Miguel. How does a grown person drown in four feet of water, fully clothed?)

POLICE OFFICER # 2  
 Sí! Y, si ella se cayó del  
 acantilado, por qué no había  
 ninguna marcas en ella?

(Translation: Yes! And, if she fell off the cliff, why weren't there any markings on her?)

The TWO OFFICERS watch as the ambulance drives off.

INT. - HUDSON, MASSACHUSETTS SMALL BLUE HOUSE - DAY MARCH,  
 1990

KEVIN slams open the screen door to the house with his foot. He carries a box under his arm and a cell-phone in his hand. His WIFE throws out another box right behind him. Papers start flying out everywhere.

WIFE  
 And you can take the rest of your  
 shit with you, as well, asshole!

KEVIN  
 Bitch! (Into phone) No, not you,  
 Mom. I'll tell you, I'm so sorry I  
 moved back home. I may have been  
 broke out in L.A., but those two  
 years were the best years of my  
 life. Much better than (To the  
 WIFE, who is still standing in the  
 doorway) THE LAST TWO YEARS OF MY  
 MARRIAGE!!

The WIFE goes back in and slams the door. KEVIN brings his box and loads it into the open trunk of his "pukie green" 1977 Oldsmobile Cutlass Supreme. He then goes and gets the second box. He collects up the loose papers and then starts heading back to the Cutlass to load the box into his trunk.

KEVIN  
 (Into phone again) No. No I don't  
 need any money, Mom! I'm fine.  
 Listen, I've got to get to meet my  
 new landlord in an hour to sign the  
 lease. Can I call you back? (Pause)  
 Good. Thanks, Mom. I love you.

He hits the disconnect button on the cell. As he makes his way over to the car, though, he starts to read some of the papers. They are the notes he had taken at the library four years ago.

KEVIN

"There was no evidence that a homicide had been committed, but the authorities did find the circumstances surrounding Carol Wayne's death extremely suspicious."

DISSOLVE TO:

INT. - MANZANILLO POLICE HQ AUTOPSY ROOM - DAY JAN, 1985

Autopsy of CAROL WAYNE. A MEDICAL EXAMINER approaches the TWO OFFICERS investigating the case.

MEDICAL EXAMINER

Deseo que tenía algo más concluyente decirle muchachos.

(Translation: I wish I had something more conclusive to tell you boys.)

Puede usted por lo menos decirnos si ella tenía drogas en su sistema?

(Translation: Can you at least tell us if she had any drugs in her system?)

MEDICAL EXAMINER

No. Ningunas drogas o alcohol. No puedo encontrar una cosa maldita que indicaría que ella tenía cualquier cosa en su sistema. Lo que le sucedió para arriba allí en la playa, ella era limpia y sobria cuando sucedió.

(Translation: No. No drugs or alcohol. I can't find one damn thing that would indicate she had anything in her system. Whatever happened to her up there at the beach, she was clean and sober when it happened.)

POLICE OFFICER # 2

La subsistencia que comprobaba, usted, doc? Ahora estamos hablando con el novio, pero no tenemos nada que podemos sostenerlo encendido. Cualquier cosa que usted piensa que podría ayudarnos, necesita saber inmediatamente. Autorización?

MEDICAL EXAMINER  
Seguro. Lo que puedo hacer. Lo que.

(Translation: Sure. Whatever I can do. Whatever.)

DISSOLVE TO:

BACK TO SCENE

Kevin continues reading.

KEVIN  
"While it was reported that Carol had gone to Manzanillo for vacation, it was assumed that she had really gone there to "dry herself out" after years of drug and alcohol abuse. It was speculated that drugs may have contributed to her possibly falling off the rocks into the water. But, tests showed she had no drugs or alcohol in her system for at least a week."

WIFE (V.O.)  
Get out of my fuckin' yard, you loser!

KEVIN  
(As he throws the box into his trunk) I'm going! I'm going! Fuckin' bitch! (Slams trunk shut. Gets out his keys) Like I'd even wanna stay with a fuckin' whore like you.

KEVIN gets into his car and peels out of the driveway.

EXT. - MANZANILLO HOTEL - NIGHT JAN, 1985

LONG SHOT

A taxicab is pulling up to a hotel. The hotel has a sign on it that reads "LAS HADAS". It is three days before CAROL's death.

MEDIUM SHOT

CAROL and EDWARD DURSTON exit out of either side of the cab. Their DRIVER exits into the hotel.

CAROL and EDWARD are both dressed in white and look like they've had a very rough trip down.

CAROL WAYNE  
Where are we, Eddie?

EDWARD DURSTON  
Shh! (Laughing, acting a little drunk) Welcome to beautiful downtown Manzanillo, babe. The "Hotel Las Fatass". "Las Hadas".

CAROL WAYNE  
But we can't afford a place like this! Are you crazy? I was supposed to be back at rehab two hours ago. We can't stay here! I promised Richard Pryor I'd stay in there until I got...(hesitates) Well, until I got "better". Y'know?

EDWARD DURSTON  
Don't worry about it, babe. I got it covered.

DURSTON climbs up on the hood of the cab until he is positioned behind CAROL's neck. He squats down on hood.

EDWARD DURSTON  
Listen. Let's just relax, go inside, check-in. We'll have ourselves a few drinks at the restaurant, and then I'll take you into my own personal "massage parlor" back in the room. Whaddaya say? (Starts rubbing CAROL's shoulders. Whispers, almost singing into her ear) I got few bags.

CAROL WAYNE  
I dunno. You have 'em. I wanna get straight. I promised.

EDWARD DURSTON  
Hey. I promise: If you don't wanna stay, I'll take you back first thing in the morning. So, how 'bout it?

CAROL WAYNE  
(Thinks about it) All right. It's too late to head back now, anyway. But, how were you able to afford this?

EDWARD DURSTON

Magic, babe. (Holds out to her a dime bag of cocaine, then puts it into his pocket) Pure (Takes CAROL in his arms and starts dancing with her) magic. La-di-da-di-da-di-da-di-da La-di-da, La-di-dah! Let's go.

The two stumble their way into the hotel, laughing.

INT. - KEVIN'S HOME WORCESTER, MASSACHUSETTS - DAY, MARCH 1997

KEVIN is moving into a new house with his new wife, KAREN, who is obviously very pregnant. They are unpacking a number of rubber crates, when KAREN finds a whole bucket of "PLAYBOY" magazines in one. She holds up one and shows it to KEVIN.

KAREN

I thought you said you were going to lose these things?

KEVIN

(Feigning ignorance) Now how do you suppose those got in there?

KAREN

What's the matter with you? Do you want our baby to come across these some day?

KEVIN

Well, that depends?

KAREN

On what?

KEVIN

On whether we're having a boy or a girl. Now, if it's a boy, then it's certainly okay if he...

KAREN throws one of the "PLAYBOY" magazines at KEVIN's head. It happens to be the issue with CAROL WAYNE. KEVIN catches it into his hands and then looks at the cover.

CLOSE UP - Magazine Cover

BACK TO SCENE

MOTHER (V.O.)

Kevin! Karen! You still have three more boxes to bring in! Your father and I are 68 years old and we're not getting any younger, y'know.

KAREN

We'd better help them. You coming?

KEVIN

I'll be out in a minute. Say, did you find any sheets of paper with this one?

KAREN

No. But if I do, I'll be sure to throw them out with the rest of this crap.

MOTHER (V.O.)

Are you coming out? Your father's trying to unload the good china and

There is a loud crashing sound from outside.

MOTHER (V.O.)

Nevermind.

FATHER (V.O.)

Sorry! My fault!

KEVIN

You can get rid of most of the magazines, but not this one. Okay? I sorta wanna hold onto this one.

KAREN

Whatever. (To the outside) Be there in a minute! We'd better move before he tries to help unload the glasses, too.

There is a loud crashing sound from outside.

FATHER (V.O.)

Sorry! My fault!

KEVIN starts pulling out his paperwork again and reads.

KEVIN

"At the time of her death, Carol was supposedly checking into a rehab clinic as a promise made to comedian Richard Pryor. Instead, she made the fateful trip to Manzanillo. The day they were supposed to leave, they missed their flight because they couldn't pay their hotel bill."

EXT. - MANZANILLO HOTEL

EDWARD DURSTON (V.O.)

"Declined"? Whaddaya mean  
"declined"?

INT. - HOTEL LOBBY OF "LAS HADAS" - NIGHT, JAN 10TH, 1985

EDWARD DURSTON, unshaven, is seen arguing with the HOTEL CLERK as CAROL steps off the elevator with her luggage in tow and wearing dark sunglasses. She is wearing the wardrobe she will be found dead in.

EDWARD DURSTON

Here. Try this one. I just paid 'em last week. This should be good.

CAROL WAYNE

Don't tell me it got declined again?

EDWARD DURSTON

(Agitated) I-I got it covered.

CAROL WAYNE

Yeah. Bull shit, you do. That's the third time this has happened since we got here. What did you do with all our money?

EDWARD DURSTON

Gimme a break, wouldja? (Looks at his watch) Would you please move it along, there buddy? We've already missed our seven o'clock flight out of

The CLERK walks away. He speaks in Spanish to a HOTEL MANAGER who approaches with DURSTON's card in hand

HOTEL MANAGER

Escusa, Senor Durston, but I'm afraid that there is a problem.

EDWARD DURSTON

There's no problem. We checked out. Missed our flight. Now, we simply want to check in again. We had already paid for the night. We were leaving early.

HOTEL MANAGER

Si, you checked out. But we cannot check you back in for another night on your cards. Plus, even if we could, senor, the hotel is booked for the night. All the hotels are.

CAROL WAYNE

Nice going, Ed.

EDWARD DURSTON

Shut up, would you please? I'm trying to get this straightened out. Okay. We paid, but you're booked. Could you call around and see if there's any place else you could put us up for the night?

The HOTEL MANAGER checks a list of hotels.

HOTEL MANAGER

Si. I will check for you.

CAROL WAYNE

(Angry) I don't want to stay anywhere else, Ed! I wanna...

EDWARD DURSTON

Would you work with me, please, here? You wanna sleep in the fuckin' street, babe? Now shut up, take the bags out to the cab, and let me work this out.

CAROL storms out of the hotel lobby and into the street, where she is heard screaming. DURSTON wipes his forehead as the HOTEL MANAGER returns. He writes something on a piece of paper and then hands it to DURSTON.

HOTEL MANAGER

Senor, there is a hotel by the bay. "Playa de Santiago". Go there.

(MORE)

HOTEL MANAGER (cont'd)  
 Give them this. We'll make  
 arrangements so you may stay there  
 at a reduced rate. It is the best I  
 could do, senor. My apologies to  
 you and your wife.

EDWARD DURSTON  
 She ain't my wife. And I guarantee  
 you she never will be. Not if I can  
 help it.

DURSTON exits out of the lobby.

EXT. - OUTSIDE THE HOTEL "LAS HADAS" - SAME

DURSTON approaches CAROL, who is waiting by the taxicab.

EDWARD DURSTON  
 C'mon. Let's go.

CAROL WAYNE  
 Where are we going?

EDWARD DURSTON  
 (Comes around to the side of the  
 cab and opens the door for her)  
 Some place near the bay. Get in.

CAROL WAYNE  
 What? Why can't we stay here?

EDWARD DURSTON  
 Didn't you here the man? They're  
 booked. Booked solid! We can't  
 leave. It's after 8. We'll go.  
 We'll spend the night, and we'll  
 get a fresh start in the morning.

CAROL WAYNE  
 Ed

EDWARD DURSTON  
 (Blowing up) What the fuck do you  
 want me to do, here, babe? Just get  
 in the fucking cab and let's go! Or  
 I swear I'm gonna fuckin' kill ya!

CLOSE UP on CAROL's facial expression, reacting to what  
 EDWARD has just threatened.

LONG SHOT of CAROL and DURSTON getting into the cab and  
 driving off.

EXT. - MANZANILLO HOTEL "PLAYA DE SANTIAGO" - SAME

LONG SHOT of taxicab pulling into the parking area for the hotel. Arguing can still be heard from within the cab. Several STAFF approach the cab and help CAROL and EDWARD out and retrieve luggage from their cab as the duo continues to argue.

CAROL WAYNE

This is it? This goddamn dump?

EDWARD DURSTON

Would you just shut up? Would you just give it a rest, already?

CAROL WAYNE

Fuck this. I'm not going in there.

CAROL takes one of her bags from one of the STAFF and gets back into the cab. DURSTON comes around and tries to pull her out.

EDWARD DURSTON

Get out of there. You're causing a scene!

CAROL WAYNE

I'm causing a scene? I can't believe this is happening to me. Why'd you even bring me here? I could've gotten more kicks from rehab!

EDWARD DURSTON

Carol, please. It's only for one night. Now, c'mon, already!

CAROL gets out of the cab, leaving a door open. She walks away from DURSTON and the STAFF. She stands with her arms crossed and her back to them all.

EDWARD DURSTON

Fine. Be that way, then. The hell with you. (Hands a bill to one of the STAFF) Here. Take our stuff up to our room. (To CAROL) I'll be back in five minutes.

CAROL WAYNE

Whatever.

DURSTON exits into the hotel with the STAFF.

CLOSE UP on CAROL's face. She looks around.

MEDIUM SHOT as CAROL comes back over to the side of the cab that still has the door open. She slams the door shut then walks away out of sight.

INT. - KEVIN'S HOME WORCESTER, MASSACHUSETTS - DAY MARCH, 1997

KEVIN and KAREN are sitting on some rubber crates in their home, both sharing some of KEVIN's notes on the CAROL WAYNE case.

KAREN

So it says here that after she left nobody saw her again until her body was found?

KEVIN

That's right. She was found by some fisherman near the shoreline.

KAREN

Why does this mean so much to you?

KEVIN

I dunno. Just does, I guess. Probably because nobody ever solved the case and I like a good mystery.

KAREN

That why you became a teacher?

KEVIN

Nah. That I did just to scare the shit out of my students' parents.

KAREN

You've got a lot of notes, here. But what do you plan on doing with them?

KEVIN

I dunno. Guess they're not really worth holding onto, anymore. I mean it's been almost fifteen years since she was murdered.

KAREN

Died.

KEVIN

Hmmm?

KAREN

Died. You said she was murdered.

KEVIN

Well, she was.

KAREN

It was never proven.

KEVIN

But the stuff I wrote down...

KAREN

All inconclusive. I'm a lawyer, remember?

KEVIN

You're a tax attorney.

KAREN

Doesn't matter. I still watch Matlock enough to know that what you've got here in your notes is all purely circumstantial. You can't prove a thing.

KEVIN

So, Ms. Matlock, what do I do?

KAREN

I think that's what I just asked you? What do YOU want to do?

KEVIN

Help me out, here. I need some good advice.

KAREN

(Handing him back the file) Try some more research.

KEVIN

But, these are all the facts I could find that relate to her death.

KAREN

Fine. Then now that you've got the facts on how she died, why don't you try to find out how she lived?

KEVIN  
Where should I start?

KAREN  
Try the internet. See if you can find out who knew her best and go from there.

KEVIN  
And then what? I mean, what good is it gonna do when I even find out what I need to find out? Who's gonna even care?

KAREN  
YOU will, for starters.

KEVIN nods, understanding the depth of what KAREN has just said.

INT. - WORCESTER HIGH SCHOOL LIBRARY - DAY MARCH, 1997

CLOSE UP on library book title: "Hollywood's Tragic Starlets - By James Casper".

CUT TO:

KEVIN PULLING BOOK OUT AND READING TITLE

KEVIN  
"Hollywood's Tragic Starlets - By James Casper". (Opens the book to the index) Carol Wayne, 1942 to 1984. Full biography, page twenty-seven.

KEVIN turns to that page and begins reading.

KEVIN (V.O.)  
(Reading) "Carol and sister Nina Wayne were two very hot properties in Hollywood during the late sixties and early seventies. But they didn't start out that way. It took coercing from their ambitious mother to even get the voluptuous duo into the entertainment business."

As KEVIN continues to read, several STUDENTS walk by, making noise. A LIBRARIAN, MRS. LANDERS asks them to leave.

MRS. LANDERS  
All right, you kids. Beat it!

The STUDENTS are; EDDIE, CHRISTINA, MARK and TROY. EDDIE speaks for the group.

EDDIE  
(Insincerely) Aww, but Mrs. Landers, it's study hall and we've got no place else to go!

MRS. LANDERS  
Why not go to the band room, like you usually do when you don't want to be here for study hall?

MARK  
Hey, Mrs. Landers! You're pretty smart, you know that?

MRS. LANDERS  
I do read, Mark. Something I'd like to encourage all of you to do, once in awhile.

TROY  
C'mon, dudes. Let's split. We gotta go practice for the "Rockstar Hunt" show.

MARK, EDDIE AND TROY hurry out the library door. MRS. LANDERS calls to the girl, CHRISTINE.

MRS. LANDERS  
Christine?

CLOSE UP ON CHRISTINE, as she turns to listen to MRS. LANDERS. KEVIN sees her and is amazed at the size of her enormous breasts.

CLOSE UP on Christine's breasts, then pan back up to her eyes as she answers MRS. LANDERS.

CHRISTINE  
Yes, Mrs. Landers?

MRS. LANDERS  
When are you going to come back for your tutorial sessions?

CHRISTINE  
Oh, yeah. About that. I don't think I can like do it anymore.

(MORE)

CHRISTINE (cont'd)  
 You see, the dudes need a slutty  
 kinda dancer when they do their act  
 for their audition Saturday? And  
 they asked ME to help 'em out!

MRS. LANDERS  
 (Unimpressed) How lovely,  
 Christine. For THEM. But, I am  
 really short staffed this semester,  
 and you're one of my BEST tutors.

KEVIN overhears this and is surprised to hear of CHRISTINE's  
 intelligence.

CHRISTINE  
 For girls, maybe, but not the boys.

MRS. LANDERS  
 What do you mean?

CHRISTINE  
 (Extending her arms out to the  
 sides) Look at me, Mrs. Landers.  
 All guys see are these. Once that  
 happens, they never even hear a  
 word I say.

MRS. LANDERS  
 Oh, that's not true.

CHRISTINE  
 It IS. And I don't mind. Y'know? I  
 kinda like the attention.

MRS. LANDERS  
 But you're more than just looks,  
 Christine. What about your studies?

CHRISTINE  
 (Laughing) Mrs. Landers...who wants  
 THESE to be smart?

CHRISTINE exits out the library door. KEVIN ponders what she  
 has said for a moment, then returns to reading the book.

DISSOLVE TO:

INT. - CHICAGO, ILLINOIS HOSPITAL ROOM - NIGHT, SEPT 18TH,  
 1943

(CAROL'S MOTHER is in hospital bed. A NURSE hands her a  
 little baby girl, BABY NINA, wrapped in a hospital blanket.  
 There is no FATHER present.

BABY CAROL is thirteen months old, standing next to the bed as CAROL'S MOTHER speaks to little BABY NINA)

CAROL'S MOTHER

My little baby Nina. What a precious thing you are. (Leans over to stroke BABY CAROL's hair) Carol. My precious girls. What am I going to do with two of you?

CUT TO:

INT. - HOSPITAL ROOM DOOR - SAME

GRANDMOTHER enters through the hospital bedroom door. She is a stern, bitter-looking woman. She carries a purse and a sewing bag. Cool, she doesn't say anything. Close Up on her facial expression as she looks down at her daughter and granddaughters.

BACK TO SCENE

As GRANDMOTHER sits in a rocking chair next to CAROL'S MOTHER's bed, BABY CAROL climbs into GRANDMOTHER's arms. GRANDMOTHER hugs BABY CAROL and sets her back down next to CAROL'S MOTHER's bed. GRANDMOTHER pulls out some baby booties to knit.

CUT TO:

CLOSE UP ON KNITTING

DISSOLVE TO:

EXT. - CHICAGO SKATING RINK - DAY, MARCH 1957

CLOSE UP ON SEWING

GRANDMOTHER is now sewing skating costumes. Camera PULLS BACK to reveal that she is sitting in a box area at a huge busy skating rink. Music is blaring. It is now sixteen years later. YOUNG NINA and YOUNG CAROL are seen together skating around the rink.

YOUNG NINA

Watch my double axel, Carol!

CLOSE UP on YOUNG NINA's takeoff which is from a left forward outside edge.

She then rotates counterclockwise, left leg crossed over the right, and lands on a right back outside edge.

A SKATER skates by and throws a penny into the ice.

CLOSE UP on the penny, frozen into the ice.

BACK TO SCENE

YOUNG CAROL  
That's boring, Nina!

YOUNG NINA  
You're just jealous 'cause you  
can't do it like me!

YOUNG CAROL  
That's just stupid! I can do  
anything YOU can do!

CLOSE UP on YOUNG CAROL's takeoff which is from a left forward outside edge. She attempts to rotate counterclockwise.

CLOSE UP on her skate as it hits the penny.

BACK TO SCENE

The SKATER then bumps into CAROL

SKATER  
Outta the way, bitch!

CAROL falls hard on the ice.

YOUNG CAROL  
Ow!

CLOSE UP on YOUNG CAROL as she sits up on the ice to show an exposed, bloody knee.

BACK TO SCENE

YOUNG NINA skates to YOUNG CAROL, who is crying.

YOUNG NINA  
Carol! Are you okay?

CUT TO:

## CAROL'S MOTHER AND GRANDMOTHER IN BOX AREA

CAROL'S MOTHER sees the incident and immediately searches the rink for the skater who felled her daughter. She grabs the sewing kit from the GRANDMOTHER, comes onto the ice and throws the entire contents of the kit onto the ice in front of the SKATER.

CAROL'S MOTHER

Look out!

SKATER sees the needles and assorted sewing paraphernalia laid out in front of him, but cannot stop in time. He skids on the ice and falls face down into them. He screams in pain.

SKATER

Yee-ouch!! Ahh!!

## CLOSE UP ON CAROL'S MOTHER'S FACE

CAROL'S MOTHER

I told you to look out.

CAROL'S MOTHER turns to return to the box area. GRANDMOTHER slowly approaches the SKATER, who has a large knitting needle sticking out of his knee.

SKATER

Oh, no!

GRANDMOTHER leans over the SKATER and yanks the knitting needle out of his knee. The SKATER curls up into a fetal position in pain as the GRANDMOTHER wipes the blood off the needle as she returns to the box area.

BACK TO:

## YOUNG CAROL AND YOUNG NINA

YOUNG NINA

Glad they're on OUR side.

YOUNG CAROL

Yeah.

YOUNG NINA

Think you can walk?

YOUNG CAROL

Think so. Can you help me up?

YOUNG NINA  
Well, there goes the Ice Capades.

YOUNG CAROL  
Bull shit. I'm not gonna let a little thing like this get in my way.

YOUNG NINA  
By the way, I love the outfit Nana made for you.

YOUNG CAROL  
Thanks. Yours is cute, too. But, are we supposed to be Swedish or Dutch or what?

YOUNG NINA  
I dunno.

GIRLS return to the box area and sit with their MOTHER and GRANDMOTHER. SEVERAL MEN approach the ladies as the SKATER is seen alone on the ice, writhing in pain. It is at this point that CAROL'S MOTHER has a revelation about her daughters.

INT. - WORCESTER HIGH SCHOOL LIBRARY - DAY MARCH, 1997

KEVIN is still reading.

KEVIN (V.O.)  
CAROL and NINA competed then toured with the ICE CAPADES, but CAROL's injury made their debut short-lived.

CUT TO:

INT. - NOWHERE - BLACKNESS ALL AROUND - PRESENT

CAROL WAYNE steps forward from the darkness.

CAROL WAYNE  
I think that when you train for something so young and become as good at it as we did, you never know if that's what you were meant to do in the scheme of things in life, or if it was just because it was somebody else's idea.

(MORE)

CAROL WAYNE (cont'd)  
 We missed a childhood of growing  
 up, m dating, junior and senior  
 proms and all those goodies.

INT. - KEVIN'S CLASSROOM - DAY, MARCH 1997

KEVIN is teaching his class about Shakespeare.

KEVIN  
 Okay, now I know most of you  
 probably don't have them, but I  
 need your papers examining HENRY  
 the Fifth. Pass them forward,  
 please.

STUDENTS start passing their papers forward. Also in the  
 classroom are MARK, EDDIE, TROY and CHRISTINA.

KEVIN  
 Mark! Eddie! Troy! You guys ready  
 for your big audition or what?

EDDIE  
 Sold, Mr. B.

TROY  
 Yeah. They should just give us the  
 spot on their show now. Save 'em  
 the trouble of havin' t'do it after  
 we kick everybody's ASS. (Laughs,  
 then realizes his mistake) I mean,  
 uh, "butt".

KEVIN  
 It's a major competition. Every  
 band in the state is gonna be  
 competing for a spot on the show.  
 You guys are gonna have to be  
 really good. (Looks at CHRISTINE)  
 Christine? You helping out the  
 boys, too?

CHRISTINE  
 (Surprised) Yeah. How'd you know?

KEVIN  
 Word gets around. (To the whole  
 group) Okay. Papers?

CHRISTINE hands hers in. MARK, EDDIE and TROY all look  
 through their notebooks.

EDDIE  
I left mine at home.

KEVIN's annoyed.

TROY  
My dog ate it.

KEVIN's even more annoyed.

MARK  
My mom had a concussion.

KEVIN's concerned.

KEVIN  
Your mom had a concussion? From what?

MARK  
(Can't think of anything) Uh, I dunno.

KEVIN  
(Annoyed) Is she all right?

MARK  
Yeah. She's good. She's good.

KEVIN  
Then...(blowing up) What the HELL does that have to do with anything? (Regaining composure) You guys have until five o'clock tomorrow to turn them in, or I guarantee you there won't be any audition.

TROY  
Dude! You can't do that!

KEVIN  
Of course I can. I'm the one coordinating the event, remember? I say who auditions, and who doesn't.

MARK  
But when are we supposed to find the time to do it?

KEVIN

Try study hall at the library. If you need help, I'm sure Mrs. Landers can find a great tutor. Right, Christine?

CHRISTINE

Right, Mr. B.

MARK, TROY, EDDIE and CHRISTINE all exit. KEVIN takes CHRISTINA's paper over to his desk and starts reading it.

CHRISTINE (V.O.)

"Price Hal, after a youth misspent in frivolity and common diversions, ascends the throne only to find himself on the brink of war with France over land and title disputes. Betrayed by his own archbishop in ascertaining the validity of the claims, Henry has to prove himself not only to his enemies but to his own advisers and his people. He thwarts a plot to assassinate him, meting out a swift but fair justice. When the French, unable to take him seriously..."

KEVIN

Holy shit! She's more than smart. She's fucking brilliant!

INT. - TROPICANA HOTEL DRESSING ROOM - NIGHT APRIL, 1961

The "Follies-Bergere". CAROL and NINA, both adults now, are backstage in a showgirls dressing room getting ready for their debut. They both wear black lace and hot pink body suits with black sequin straps, hot pink feather trim. There are naked and half-naked SHOWGIRLS all over the place, trying to get into the same attire for the show. NINA tries to put on a large headpiece.

NINA

How the hell is this supposed to attach to, again?

CAROL WAYNE

I'm not sure. (Trying to fix her bra and reading a brochure at the same time) "The Follies-Bergere" This show is the Tropicana's spotlight on the grace, mystique, and allure of women throughout time."

THREE ARGUING NUDE SHOWGIRLS bump into CAROL, knocking the brochure out of her hands.

CAROL WAYNE

What a load of horseshit.

NINA

Well, at least there's no nudity.

CUT TO:

CAROL'S MOTHER ENTERS DRESSING ROOM

CAROL'S MOTHER

Aren't you girls cold?

NINA

Mother!

CAROL WAYNE

Mom! You're not supposed to be back here!

CAROL'S MOTHER

You girls shouldn't be back here, either. This show is disgusting.

CAROL WAYNE

Mother, you are over-reacting. We're just dancing, and we're fully clothed.

CAROL'S MOTHER stares and scowls at her two half-naked daughters.

NINA

She means during the show, Mom!

CAROL'S MOTHER

If your grandmother were still alive this would definitely kill her.

CAROL WAYNE  
 (Putting on make-up in mirror) No.  
 She'd just knit us some more  
 feathers on our costumes!

NINA and CAROL'S MOTHER both laugh.

LOUDSPEAKER (V.O.)  
 Okay, girls. Places in three  
 minutes! Let's move!

CAROL'S MOTHER looks at then hugs her two girls.

CAROL'S MOTHER  
 Well, you girls are adults, now.  
 Just try to be careful. There's a  
 lot that can happen to a girl, you  
 know. (SHE turns back one more  
 time, then leaves)

NINA  
 (Fixing her headpiece) No, what do  
 you suppose she meant by that?

CAROL WAYNE  
 (Adjusting herself in a mirror) Oh,  
 who cares? (Stands up. Hugs NINA)  
 Ready?

NINA  
 Let's go!

NINA and CAROL exit with the rest of the now-fully clothed  
 SHOWGIRLS)

EXT. - LOS ANGELES RESTAURANT - JULY, 1962

CAROL and NINA are eating and drinking heavily at a fancy  
 L.A. restaurant with TWO MALE DATES. Opposite them is a MAN  
 AT THE BAR who is staring at CAROL. CAROL notices but doesn't  
 say anything. She is extremely tipsy.

CAROL  
 So I told my now ex-husband to  
 shove off. Yeah! (Playfully to her  
 MALE DATE # 1) Skating taught me to  
 be limber, but that asshole I was  
 married to taught me how to be  
 flexible.

MALE DATE # 1  
 (Annoyed, stands) Would you girls  
 excuse us?

MALE DATE # 2  
 (Also standing) Yeah. We need to go  
 use the men's room.

CAROL WAYNE  
 (CAROL bursts into laughter) That's  
 funny!

MALE DATE # 1  
 What's that?

CAROL WAYNE  
 I thought only girls were allowed  
 to go "potty" in groups! (NINA and  
 CAROL laugh hysterically. Their  
 MALE DATES are unimpressed at their  
 inebriated dates)

MALE DATE # 2  
 Uh, yeah. We'll be back in a few  
 minutes. (Rolls his eyes at MALE  
 DATE # 1 and they leave)

CAROL WAYNE  
 (Whispering to NINA) Nina!

NINA  
 (Whispering back) What?

CAROL WAYNE  
 (Whispering) See that guy at the  
 bar?

NINA  
 (Whispering) There's lots of guys  
 at the bar.

CAROL WAYNE  
 (Whispering) No. The one who's been  
 looking at us for the last ten  
 minutes.

NINA  
 (Whispering) Yeah. So? (Speaking  
 normally) Hey! Why are we  
 whispering?

CAROL WAYNE  
 I think he's staring at my tits.

NINA

You're joking, right? What guy since eighth grade HASN'T been staring at your tits?

CAROL WAYNE

There was Todd Carew!

NINA

Todd Carew was gay! Remember?

CAROL WAYNE

So was Binky Tompson. (Sips her drink) But, I converted him!

NINA

I don't doubt it.

A MAITRE DE passes the MAN at the bar and comes up to the GIRLS with a bill on a tray.

MAITRE DE

Ladies. It is unfortunate that your gentlemen friends had a medical emergency. They said you would be picking up the tab? (Hands CAROL the tab and leaves)

CAROL WAYNE

What?

NINA

Those jerks!

CAROL WAYNE

I didn't bring any money. Did you?

NINA

A little, but not enough to cover this. Those assholes! How much is it?

CAROL WAYNE

(Looking at the tab) Without the booze? About a hundred dollars.

NINA

And with the booze?

CAROL WAYNE

About three hundred dollars!

NINA  
What do we do?

CAROL WAYNE  
Think we can we sneak out?

NINA  
Honey, we're the only two chicks in this place. (MAN AT THE BAR approaches the GIRLS) And we seem to be highly noticeable.

MAN AT THE BAR  
Ladies. I see your dates skipped out on you. Might I join you?

NINA  
Uh, well, you see

CAROL WAYNE  
(Smiles) Sure. Have a seat!

NINA  
(Whispering) Carol!

CAROL WAYNE  
I thought you didn't want to whisper. Besides, he's right. Our dates DID skip out on us. (Pouting) left us with this bill and everything!

MAN AT THE BAR  
Look. Don't worry about a thing. I'll take care of this.

CAROL WAYNE  
(Excited) You will? Gee, you're so nice!

NINA  
Look, mister. Thanks, but we're not hookers, or anything like that.

MAN AT THE BAR motions to the MAITRE DE and hands him both the bill and cash. The MAITRE DE takes it and leaves.

MAN AT THE BAR  
Ladies, I'm not looking for hookers. I'm looking for talent. And I think I just found some.

CAROL WAYNE

What do you mean?

MAN AT THE BAR

I'm a scout. (Points to CAROL) I've been looking for a girl just like you.

CAROL WAYNE

(Suspicious) Uh-huh. I bet you have.

NINA

Buster, do you know how many times we've heard that line at the Tropicana?

MAN AT THE BAR

Tropicana? The hotel? You girls are in from Vegas, then?

CAROL WAYNE

(Sipping her drink) That's right. So, we know the score, there, buster.

MAN AT THE BAR

Well, good. How long you in town for? I'll set up a screen test.

NINA

We've got the weekend.

CAROL WAYNE

And now that you've paid the bill, we can stay in a hotel overnight.

MAN AT THE BAR

Good. Look, I know you've got your suspicions, but I'm serious. (Pointing to CAROL) I think I can get you some work.

CAROL WAYNE

Listen, buddy. Nina is my sister. We're a team. We've been through like Ice Capades and Vegas together. You want me, you got me. But you gotta find something for her, too. Okie Dokie?

MAN AT THE BAR

Oh, don't worry. I think we'll find stuff for her, as well. (Stands and pulls out a business card) So, here's my card. Meet me at Desilu Studios at eight A.M. sharp. I'll set the whole thing up. Deal?

CAROL WAYNE

Deal!

MAN AT THE BAR

Okay. See you tomorrow.

As MAN AT THE BAR leaves, the girls get extremely giddy and celebrate. CAROL pulls out the bottle and the two drink up. They clink their glasses and a bright light flashes.

INT. - DESILU SCREEN TEST - JULY, 1962

INT. - HOLLYWOOD PARTY - AUGUST, 1968

There is psychedelic music playing with hippies and groupies partying all over the place. A bright light flashes.

DISSOLVE TO:

INT. - WORCESTER, MARK'S HOUSE PARTY - NIGHT, MARCH 1997

There is loud grunge music playing with drunk teenagers all over the place. EDDIE comes in and sees everyone dancing.

EDDIE

(Shouting) HEY! WE GONNA FUCKIN'  
REHEARSE OR WHAT, DUDES?

DISSOLVE TO:

INT. - HOLLYWOOD PARTY - AUGUST, 1968

CAROL is dancing around with several people, both male and female. She sees a photographer, BARRY FEINSTEIN, who is snapping pictures of the party goers. BARRY's camera flashes.

DISSOLVE TO:

INT. - WORCESTER, MARK'S HOUSE PARTY - NIGHT, MARCH 1997

CHRISTINE is dancing around with MARK and TROY, as EDDIE picks up a camera and starts taking pictures. CHRISTINE is obviously very drunk. EDDIE's camera flashes.

DISSOLVE TO:

INT. - HOLLYWOOD PARTY - AUGUST, 1968

CAROL approaches BARY FEINSTEIN, the two talk for a bit then exit off into a room together. They close the door behind them. A bright light flashes.

DISSOLVE TO:

INT. - WORCESTER, MARK'S HOUSE PARTY - NIGHT, MARCH 1997

CHRISTINE and ERIC are slow dancing, then ERIC whispers into her ear, and the two exit off into a room together. They close the door behind them. EDDIE's camera flashes.

CUT TO:

INT. - KEVIN'S HOUSE - MARCH, 1997

KEVIN wakes up in his bed, startled. His telephone is ringing. He picks it up.

KEVIN  
(Into the phone) Hello?

EXT. - FUNERAL CAROL'S MOTHER - SEPTEMBER, 1968

CAROL and NINA are present at their MOTHER's funeral. All mourners are dressed in black and are gathered around the lowering of the casket. A PRIEST presides over the services.

EXT. - FUNERAL KEVIN'S MOTHER - MARCH, 1997

KEVIN and KAREN are present at his MOTHER's funeral. All mourners are dressed in black and are gathered around the lowering of the casket. A PRIEST presides over the services.

EXT. - FUNERAL CAROL'S MOTHER - SEPTEMBER, 1968

After the funeral service, MOURNERS depart. THE PRIEST comforts NINA and CAROL. We see from the back.

THE PRIEST (V.O.)  
I understand your mother was very  
dear to you both.

In a CLOSE UP, HE places his arms around each of their wastes and squeezes.

THE PRIEST (V.O.)  
You have my heartfelt...

HE moves his hands up slightly higher so that they are positioned just barely on each girl's opposing breasts, and then HE squeezes again.

THE PRIEST (V.O.)  
...condolences.

The GIRLS are so absorbed in grief that they do not react.

EXT. - FUNERAL KEVIN'S MOTHER - MARCH, 1997

After the funeral, MOURNERS depart. THE PRIEST comforts KEVIN and KAREN. We see from the back how HE places his hands on KEVIN's shoulders.

THE PRIEST (V.O.)  
I understand how dear your mother  
was to both of you. You have my  
heartfelt condolences. God bless.

HE turns to leave, then turns back.

THE PRIEST (V.O.)  
Oh, and by the way, call me next  
week sometime and we can discuss  
your donation to the parish for  
today's service. Good day.

THE PRIEST leaves. KEVIN and KAREN are so absorbed in grief that they do not react.