

VIEW OF TERROR

TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
		OPENING SEQUENCE
		EXT. NEW YORK SKYLINE - DAY
10.00.03		<u>Card #1</u> Hearst Entertainment presents
		EXT. CITY STREETS - DAY
		<u>Card #2</u> A JB Media Production
		<u>Card #3</u> Shannen Doherty
		EXT. APARTMENT BUILDING - ESTABLISH
10.00.21		<u>Card #4</u> Title: View of Terror
		EXT. APARTMENT WINDOW - TELESCOPE POV
10.00.31	VOYEUR (os)	(breathing)
		INT. BASEMENT ROOM - DAY
10.01.12	VOYEUR (os)	(breathing)
		<u>Card #5</u> Michel Francoeur
10.01.36		<u>Card #6</u> Jayne Heitmeyer
		<u>Card #7</u> Sean Tucker Charles Powell
10.01.46		<u>Card #8</u> casting by Vera Miller Nadia Rona
		<u>Card #9</u> music by Jerry DeVilliers Jr
		<u>Card #10</u> edited by Claude Palardy
	VOYEUR (os)	(breathing)
10.01.58		<u>Card #11</u> production designer Raymond Dupuis
		<u>Card #12</u> director of photography Daniel Vincelette csc
		<u>Card #13</u> line producer Martine Allard

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10.02.11		<u>Card #14</u> producers Jean Bureau Josée Mauffette Serge Denis
		<u>Card #15</u> executive producer Jodi Ticknor
		<u>Card #16</u> executive producers Jean Bureau Stephen Greenberg
10.02.24		<u>Card #17</u> story by Robert Janes Gregory Goodell
10.02.27	VOYEUR (os)	Sleep tight, baby doll.
		<u>Card #18</u> teleplay by Gregory Goodell
	WOMAN	(light cough)
10.02.33		<u>Card #19</u> directed by Louis Bélanger
	WOMAN	(soft moan)
		INT. LOFT APARTMENT - NIGHT
10.02.37		(lovemaking scene)
10.03.23	BRENT (os)	(with strong Italian accent) La mia signora dolce, --
	BRENT	-- what happened between us was -- il miracolo -- a miracle! How you Americans say... (kiss)
10.03.33	BRENT (os)	A miracle of love.
	CELESTE	Mm... I would rather go to... France.
10.03.44	BRENT	(French accent) Oui, oui, "mon petit" fleur. We'll go wherever you choose: to the cafes in Paris, or --
		-- perhaps to my castle in the hills above St. Tropez. (kiss)
	CELESTE	Mm... The beach, some place tropical. Hot.
10.03.58	BRENT	(still French) Mm... There's no place hotter (kiss) or steamier right here in this bed.
	CELESTE	(soft laugh)
		INT. LOFT APARTMENT - MORNING
10.04.11	CELESTE	(whispers: Hi, baby...) Hi, baby. Oh...
	BRENT (os)	So tell me what I'm doing wrong.
10.04.18	CELESTE	Nothing.
	BRENT	Then, how come you're moving out?
	CELESTE	I thought you weren't gonna ask me again.
10.04.26	BRENT (os)	Look. If you need some more privacy I can put up some walls.
	CELESTE	I need space.
	BRENT	Why?
	CELESTE (os)	Look. I thought --

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	CELESTE	-- we weren't gonna argue about this. OK? I don't want to argue about this. I'm just feeling a lot of pressure.
10.04.37	BRENT (os)	What pressure?
	BRENT	I've never even mentioned the "m" word.
	CELESTE	This kind --
		-- of pressure.
	BRENT	We're talking.
	CELESTE (os)	No.
	CELESTE	You are shouting.
	BRENT	I'm not shouting.
10.04.45	CELESTE	Alright. This is always happens. Everything turns into a fight.
	BRENT (os)	We're not fighting, Celeste.
	BRENT	We're having a discussion.
	BRENT (os)	I don't get it. You know, --
	BRENT	-- we're perfect together. Not just in bed. Everything's perfect.
10.04.59	CELESTE (os)	Yeah, --
	CELESTE	-- except for the fighting, and I can't stand it.
	CELESTE	I'm not saying that it's over, --
	CELESTE (os)	OK? I'm just saying that I need some time --
	CELESTE	-- alone.
10.05.15	BRENT	Fine.
		INT. HOTEL BALLROOM - DAY
10.05.26	TASHA KINGSLEY.	...except for the Barkleys. For some reason, they can't sit beside the Robinsons. And don't ask me why. Uh...
	CELESTE	Got it.
	TASHA	Excuse me. This isn't clean. Um... You think you can check every plate before you put them down? Thanks.
10.05.40	CELESTE	Did you ask about the apartment?
	TASHA	Um... we can stop by there this afternoon.
	CELESTE	You didn't ask?
	TASHA	(sighs) Well, I was hoping you were gonna change your mind.
10.05.52	TASHA	Not that I don't want you for a neighbor. That'd --
	TASHA (os)	-- be great. It's just... I think you're making a mistake.
	CELESTE	Mm.
	TASHA	Come on. He's gorgeous, talented, funny, and he's an actor who actually finds work.
	CELESTE (os)	You know, --
	CELESTE	-- we still need to have the wine list approved.
10.06.05	TASHA (os)	I know you heard me.
	CELESTE	Aha.
	TASHA	Aha. So why are you leaving --
		-- him? He worships you, the sex is --
		-- great.
	CELESTE (os)	We're always --
	CELESTE	-- fighting.
10.06.13	TASHA	So what? He's passionate.
	CELESTE	I don't like it.
	TASHA	You don't like it? Well, listen.

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10.06.19	TASHA (os)	After two failed marriages, I can say this with some degree of authority.
	TASHA	You can't have great sex without passion and you can't have passion without fighting.
10.06.29	CELESTE	Sex and violence.
	TASHA (os)	No, --
	TASHA	-- no, no. Not violence. Fighting.
		EXT. HIGHRISE APART. BLDG "WASHINGTON TOWER" - DAY
10.06.42	TASHA	If you're gonna move, you can't beat this neighborhood. The people are great. There's a --
		-- 24-hour market right around the corner. The subway's only two blocks away... Let's go --
		INT. WASHINGTON TOWER - LOBBY - CONT.
	TASHA	-- to my place first, OK? Good afternoon, Derrek.
	DERREK	Hi.
10.06.55	TASHA	Our appointment isn't until one.
	CELESTE	I can't --
		-- wait.
	DAVID JACOBSEN	Eh... Tasha!
	TASHA	Oh! David.
	DAVID	Hey! How you're doing?
	TASHA	Mm-hm... I'm good. I'm good.
	DAVID	Good. And you...
10.07.11	DAVID (os)	You are recognized from Tasha's --
	DAVID	-- brochure. I'm David --
	DAVID (os)	-- Jacobsen.
10.07.15	CELESTE	Hi.
	DAVID (os)	I have been talking to your boss, --
	DAVID	-- trying to get her to use my club for one of her events.
	TASHA	Yeah, the "Second --
	TASHA (os)	-- Sight" club over on 35 th .
	CELESTE	I think I've heard of it.
	DAVID (os)	Well, I should hope so!
10.07.25	DAVID	That one we've completely remodeled.
	TASHA	Aha. Aha. We'll talk. We'll talk.
	DAVID	You'll...
	DAVID	You'll love it!
10.07.30	DAVID	You guys have a great day.
		INT. MANAGER'S OFFICE - MOMENTS LATER
10.07.33	GLENN MOSER (os)	Even if I had a studio available, I couldn't --
	GLENN	-- lease it to you without a credit check. And that could take awhile.
	TASHA (os)	C'mon, Glenn.
10.07.40	TASHA	I've been here for five years.
	TASHA	I'll co-sign.
	GLENN (os)	But I only have two-bedrooms!
10.07.51	GLENN	Unless, of course, you want to look across the street.

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	CELESTE	What's across the street?
	TASHA	Oh... The Sommer.
	GLENN (os)	The same company that owns the Sommer owns --
	GLENN (os)	-- the Tower over here. It's not as fancy, --
10.08.04	GLENN	-- but I can get you a one-bedroom there that rents for less than a studio space over here at the Tower.
10.08.14		EXT. SOMMER APARTMENTS (ESTABLISH) - DAY
		INT. SOMMER APARTMENTS - ONE-BEDROOM - DAY
10.08.22	CELESTE	I like it better than the Tower.
	TASHA	It certainly has more charm.
	GLENN	Careful what you touch. I just had it painted.
	TASHA	The furniture's nice.
10.08.33	GLENN	I'll rent it with or without.
	CELESTE	(small laugh) It's either that or the floor. Wow!
	CELESTE (os)	It's like a giant insect colony.
	TASHA (os)	Yeah, those ant farms --
	TASHA	-- where you can see all the caves and tunnels.
	CELESTE	Hah!
10.08.50	GLENN	There's curtains up in the bedroom, but I haven't put up any drapes yet. So if you like the apartment, you can pick any color you want.
	CELESTE	What about security? Any problems with the building?
	GLENN	There's the odd theft now and then, --
		-- but nothing too serious.
10.09.05	GLENN (os)	There's no high-tech cameras in this building.
	GLENN	You saw the security doors and uh... (inhales) --
	GLENN	-- the guard across the street keeps an eye on the building.
10.09.19	CELESTE	What about pets?
	GLENN	Pets? No pets.
	TASHA	Oh, just a bird. Bird isn't a pet, right?
10.09.29	GLENN	Bird?
	TASHA	Yeah.
	GLENN	That's not a problem.
10.09.34	CELESTE	Great! Then uh... we'll take it.
		INT. CELESTE'S APARTMENT - NIGHT
10.09.42	CELESTE	OK. Be quiet. (beep) Hi. Uh... I can't come to the phone right now, so leave a message and I'll call you back. Thanks.
	CELESTE	Did I leave you out? Did I leave you out? I know. That's 'cause I don't want your friends calling here no more. Mm-hm.
		EXT. SOMMER APARTMENTS - TELESCOPE POV
10.10.00	VOYEUR (os)	(breathing heavily)
		EXT. SOMMER APARTMENTS - MORNING
10.11.26	DAVID	Celeste? Are you living here now?
	CELESTE	Um... yeah, I just moved in.
	DAVID	Well, let me be the first to welcome you (kisses his fingers) to the hood.
	CELESTE	(laughs) Well, thanks. I got to go.

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10.11.36	DAVID	No, uh... Listen. Um... I wanted to... to talk to you. You know, when I said earlier about you and I getting together? Strictly business. Now come on. You know as well as I do: my club is the best venue out there for these parties and these social events.
	CELESTE	OK. I don't choose the venues.
	DAVID	I know.
10.11.50	CELESTE	And neither does Tasha. All that we can do is recommend the place.
	DAVID	Now, but see, I want be on that list of recommendations.
	CELESTE	Mm. Alright, let me see what I can do. Maybe we can swing by later.
	DAVID	That would be amazing.
	CELESTE	OK.
	DAVID	Everything will be on the house.
	CELESTE	Ooh! Sounds good.
10.12.03	DAVID	You have a good day.
		ESTABLISH - R.S.V.P.
10.12.08	TASHA (overlap)	No. The shellfish is too --
		INT. R.S.V.P. OFFICE - DAY
	TASHA	-- expensive. We'll go with the salmon, and uh... we'll need a vegetarian option. Oh, hang on. R.S.V.P. Tasha speaking.
	BRENT (os)	Is she there?
	TASHA	No...
		INTERCUT - BRENT'S APARTMENT - DAY
10.12.24	TASHA (os)	I think you're making a big mistake --
		INTERCUT - R.S.V.P. OFFICE - DAY
	TASHA	-- by calling her every day.
		INTERCUT - BRENT'S APARTMENT - DAY
	BRENT	(inhales) I just want to talk to her.
	TASHA (os)	But she just wants --
		INTERCUT - R.S.V.P. OFFICE - DAY
	TASHA	-- some time alone.
		INTERCUT - BRENT'S APARTMENT - DAY
10.12.31	TASHA (os)	Why is that so hard for you to understand?
	BRENT	I don't understand why she left.
		INTERCUT - R.S.V.P. OFFICE - DAY
	TASHA	You want the short answer or the long psychological evaluation?
		INTERCUT - BRENT'S APARTMENT - DAY
10.12.40	BRENT	(breathing) I'm going cra --
		INTERCUT - R.S.V.P. OFFICE - DAY
	BRENT (os)	-- zy, Tasha!
	TASHA	Ah... you've always been crazy, Brent. In fact, I... I probably never should have introduced you.
		INTERCUT - BRENT'S APARTMENT - DAY
10.12.52	BRENT	(breathing) I miss her. I want her back. I don't care what it takes. OK? I'll do anything.
		INTERCUT - R.S.V.P. OFFICE - DAY
		INT. CELESTE'S BEDROOM - NIGHT
10.13.21	CELESTE	Ah... (as she stretches to reach the phone) Hello?
	VOYEUR (os)	Hi.

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	CELESTE	Who's this?
	VOYEUR (os)	It's me.
10.13.30	CELESTE	Brent? How did you get this number?
	VOYEUR (os)	What did you do today?
	CELESTE	Tasha gave it to you, didn't she?
	VOYEUR (os)	Yeah.
	CELESTE	OK. Well, I told you not to call me.
	VOYEUR (os)	I like your voice. It's heavenly. I like your name. Why did you stop talking?
10.14.01	CELESTE'S VOICE	Hi. Uh... I can't come to the phone right now. So leave a message and I'll call you back. Thanks.
	VOYEUR (os)	Sleep tight, baby doll.
		EXT. CELESTE'S APARTMENT - TELESCOPE POV
10.14.10	VOYEUR (os)	(muffled laughter)
		INT. CELESTE'S APARTMENT - NIGHT
10.14.16	RECORDING	The number you are calling has been blocked and cannot be accessed by this function. Please contact --
		EXT. CELESTE'S APARTMENT - TELESCOPE POV
10.14.26	VOYEUR (os)	(breathing)
		INT. WASHINGTON TOWER - LOBBY - MORNING
10.14.35	TASHA	'Morning.
	CELESTE	Hi.
	TASHA	Glad you're ready. They moved the appointment up by fifteen minutes. We better take the subway.
10.14.43	MAN	Hey there.
		EXT. CITY STREET - MOMENT LATER
10.14.48	CELESTE	Did you talk to Brent?
	TASHA	Uh... He called me.
	CELESTE	Did you give him my number?
	TASHA	No! No...
	CELESTE	Mm. He called me.
	TASHA	Uh... What'd he say?
10.15.00	CELESTE	He pretended that it wasn't him.
	TASHA	Did it sound like him?
	CELESTE	Well, he can sound like anybody he wants.
	TASHA	Did you star-69'd him?
10.15.09	CELESTE	No, he blocked his number.
	VOYEUR (os)	(breathing)
	CELESTE	I think he was calling from right outside the building.
	TASHA	Why is that?
10.15.17	CELESTE	Because I heard a siren go by, and then I heard the exact same siren on the phone.
	TASHA	Uh, that could be a coincidence.
	CELESTE	Well, he said I have a heavenly name. That's not a coincidence.
10.15.28	TASHA	Mm. Block the blocker.
	CELESTE	What do you mean?
	TASHA	"Anonymous call rejection". Star-77.
	VOYEUR (os)	(breathing)
		INT. CELESTE'S APARTMENT - NIGHT

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		EXT. CELESTE'S APARTMENT - TELESCOPE POV
10.15.57	VOYEUR (os)	(breathing)
10.16.04	RECORDING	The party you are calling does not accept blocked calls. If you are calling from a blocked number, please a--
	VOYEUR (os)	(breathing)
		INT. CELESTE'S APARTMENT - NIGHT
		EXT. RESTAURANT PATIO - MIDDAY
10.16.27	TASHA (os)	Now tell me what she does that's so special.
	BRENT (os)	I um... I doubt she does anything --
	BRENT	-- that you can't do.
	TASHA	Ah... but there's a difference.
	BRENT	What's that?
10.16.41	TASHA	She's afraid. I'm not.
	BRENT	Afraid of what?
	TASHA	Conflict.
	TASHA (os)	And you can't change that.
	BRENT	Why not?
10.16.53	TASHA	(inhales) Because... in order to change Celeste, you have to confront her. If you confront her, she'll... run away.
	TASHA (os)	She's from Ohio, --
	TASHA	-- for God's sake. She grew up milking cows, playing softball. She just --
	TASHA (os)	-- doesn't under --
	TASHA	-- stand people like us.
10.17.17	BRENT (os)	She moved out here --
	BRENT	-- right after her Mom died. You knew that, right?
	TASHA	Yeah, I guess she just packed up her bird and left.
	BRENT (os)	It wasn't her bird.
	BRENT	It was her Mom's.
	TASHA (os)	Whatever...
	TASHA	That's just the way she is: something goes wrong and (inhales) she runs away.
10.17.40	TASHA	I think you should let me... take your mind off her.
	BRENT (os)	You're really fun to flirt with.
	BRENT (os)	And if things were be different, we could --
	BRENT	-- carry this right on into the night, but I just...
	TASHA (os)	But --
	TASHA	-- you want someone else.
10.18.00	TASHA	The story of my life.
	BRENT (os)	It's not that I want her, Tasha.
10.18.05	BRENT	I've never said this about anyone before, but uh... I need her.
		INT. R.S.V.P. OFFICE - DAY
10.18.16	CELESTE	Why did you have these delivered here?
	TASHA	Because the last time I sent them to the hotel they lost them. Thank you.
	DELIVERY GUY	You're welcome.
	TASHA	Listen, I was thinking. We're gonna have to hire some people to help us set up the room. And I had this list here I wanted to show you...

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10.18.35	CELESTE	Ah... if that's Brent, can you just tell him that I'm not here.
	TASHA	Still? You have to talk to him sometime. R.S.V.P. Tasha speaking.
	VOYEUR (os)	May I speak to Celeste, please?
	TASHA	Can I tell her who's calling?
	VOYEUR (os)	Yeah, this is Mike from Baxter's Jewelers.
	TASHA	Sure. Hold on. Mike from some jewelry store.
10.18.57	CELESTE	This is Celeste.
	VOYEUR (os)	Hi.
	CELESTE	Who's this?
	VOYEUR (os)	It's me. You gave me almost nothing --
	CELESTE	Pss!
	VOYEUR (os)	-- the other night.
10.19.08	CELESTE	What do you want?
	VOYEUR (os)	I tell what I've got.
	CELESTE'S VOICE	How did you get this number?
	CELESTE'S VOICE	Tasha gave it to you, didn't she?
10.19.16	VOYEUR (os)	I'm just asking for a little more.
	VOYEUR (os)	At night I turn off all the lights and listen --
		-- to your voice. I imagine you lying there in your silky thongs, running your fingers back and forth...
	TASHA (os)	Listen to me, --
	TASHA	-- you sick bastard. You ever call here again, I'm calling the police!
10.19.36	RECORDING	The number you are calling has --
		-- been blocked and cannot be accessed --
	TASHA (os)	Big surprise.
	TASHA	(sighs) What do you want to do? Call the phone company?
	CELESTE (os)	OK. You don't think --
	CELESTE	-- that that was Brent?
10.19.44	TASHA	No. Nah. Of course, it's not Brent.
	CELESTE	Who else could it be? He knows my name. He knows where I live, where I work.
	TASHA	Call him. Ask him.
	CELESTE	You call him?
10.19.57	TASHA	It's not Brent.
	CELESTE	He said that I wear a thong.
	TASHA	So?
	CELESTE	So Brent is the one who gave them to me.
	TASHA	(sighs) Alright. Um... I'll talk to him.
10.20.14	CELESTE	Thanks. (inhales + exhales)
		EXT. SOMMER APARTMENTS - NIGHT
10.20.35	VOYEUR (os)	(breathing)
		INT. CELESTE'S BEDROOM - NIGHT
10.20.47	CELESTE'S VOICE	Hi. Uh... I can't come to the phone right now, so leave a message and I'll call you back. Thanks.
	CELESTE	Hello?
10.21.12	VOYEUR (os)	If you hang up, you'll be sorry.
	CELESTE	How did you get this number?

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10.21.18	VOYEUR (os)	There are three rules to this game. First, you can't block your phone. Second, you can't call the police. Third, you can't have a boyfriend. If you break a rule you'll be punished. Any questions? And I'll be watching you.
	CELESTE	Watching?
10.21.48		INT. BASEMENT CHAMBER - NIGHT
		INT. R.S.V.P. OFFICE - DAY
10.22.02	DETECTIVE GILLIS	You know, telescopes are pretty popular in --
	DETECTIVE GILLIS (os)	-- these buildings. That's why the first thing I want you to do is --
	DETECTIVE GILLIS	-- to cover up all your windows.
	CELESTE	Yeah, I was going to do that today.
	DETECTIVE ZAMORA (os)	Yeah, and then you take off the "anonymous --
	DETECTIVE ZAMORA	-- call rejection".
10.22.13	CELESTE	But then he can call me.
	DETECTIVE ZAMORA	See, what you need to do is get yourself a second line. You keep the number unpublished --
	DETECTIVE ZAMORA (os)	-- and unlisted. You give out only to your closest friends.
10.22.22	DETECTIVE GILLIS (os)	That way he keeps --
	DETECTIVE GILLIS	-- calling on the first line, thinking he's getting through. But what he's really doing is giving us more information.
	CELESTE	So you can trace his call?
10.22.31	DETECTIVE ZAMORA	Not if he's calling from a pay phone, or using a calling card.
	DETECTIVE ZAMORA (os)	Those calls are almost impossible to trace.
	DETECTIVE ZAMORA	But he might give us some information if he leaves messages.
		INT. BRENT'S LOFT - SAME TIME
10.22.44	BRENT (os)	I begged her not to go. I knew --
	BRENT	-- it was a mistake.
	TASHA (os)	What does --
	TASHA	-- her moving out have to do with this?
10.22.50	BRENT	Somebody's stalking her!
	BRENT	That wouldn't have happened if she'd stayed.
	TASHA	And you think what? If she moved back...
	BRENT	Yeah.
	BRENT (os)	I think it would stop!
10.22.59	TASHA	Really? Well, that could be a motive right there.
	BRENT	For what?
	TASHA	Scaring her.
	TASHA	You know, you're either innocent, or you're really a good actor.
10.23.17	BRENT	Why can't I be both?

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		EXT. R.S.V.P. OFFICE - SHORT TIME LATER
		INT. R.S.V.P. OFFICE - CONTINUOUS
10.23.32	CELESTE	Thank you.
	DETECTIVE GILLIS	You're welcome.
	CELESTE	He told me not call the police. That's why I waited 'til I was at work.
10.23.43	TASHA	Well, if --
		-- he's watching, it might not make any difference. He could be out there right now.
	CELESTE	I know.
	TASHA	Where're you going?
10.23.50	CELESTE (os)	I have to pick up the guest list for the banquet and uh... go to the hotel to check on the space.
	CELESTE	And then I have to find a new place to live.
	TASHA	Hang on a second.
	TASHA (os)	If he is following you, --
10.24.01	TASHA	-- he'll find out where you are no matter where you live.
	CELESTE (os)	Right.
	CELESTE	But he won't be able to watch me through my living room windows. I'll see you later.
	TASHA	Yah.
		EXT. HOTEL ENTRANCE - DAY
10.24.16	CELESTE	OK.
	CELESTE	Right. No, that sounds totally fine.
10.24.40	CELESTE	I need a taxi.
		INT. WASHINGTON TOWER - LOBBY - DAY
10.24.53	CELESTE (os)	Excuse me.
	CELESTE	I'm looking for Glenn Moser.
	DERREK	He's at lunch.
	CELESTE	Do you know when he'll be back?
10.24.58	DERREK	Around one.
	CELESTE	Great. Do you mind if I just wait here?
	DERREK	No, ma'am.
	CELESTE	Thanks.
		INT. MANAGER'S OFFICE - DAY
10.25.23	GLENN	You could look at the lease. There's nothing in here about harassment.
	CELESTE	Then I'm gonna have to sublet.
	GLENN (os)	There's a clause in here about that. It says --
	GLENN	-- you can't do it.
10.25.35	CELESTE	Alright. Can I talk to the owner of the building?
	GLENN	It's owned by a conglomerate.
	CELESTE	Who runs the conglomerate?
	GLENN (os)	They have --
	GLENN	-- a board of directors, and they'll just send you back to me.
10.25.47	CELESTE	So it's really up to you?
	GLENN (os)	It's up to the contract. Look. I let a lady --
	GLENN	-- out of her lease last year and I almost lost my job over it.
10.25.56	CELESTE	Alright. Can you at least find out if there's an apartment with a telescope pointing into my living --

VIEW OF TERROR

TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
	CELESTE (os)	-- room?
	GLENN	(small laugh) You know, I've been in a lot of these units, and you'd be amazed to see how many of them have telescopes.
10.26.09	CELESTE	(smiles) Great. So um... will you please put up my drapes?
	GLENN	I'm working on it. (inhales) And I'll tell security to keep an eye on things. It's the best I can do.
		INT. CELESTE'S APARTMENT - LATE DAY
10.26.26	CELESTE	(efforts) Maybe I should go back to Ohio.
	TASHA (os)	Ohio, hm? And what about the lease?
	CELESTE	Well, I guess I can always send them the money when I have it.
10.26.37	TASHA	(clears throat) I co-signed for that lease. Guess who they're gonna come after.
	TASHA	Yah. Besides, you know, maybe it's good that you're stuck here.
10.26.50	CELESTE	OK. What do you mean?
	TASHA	I mean you can't keep running away from everything.
	CELESTE	Oh... and I suppose that you would just throw open the curtains and start dancing naked for the guy.
10.27.03	TASHA	I might.
	CELESTE	(smiles)
	TASHA (os)	(chuckles) But I know what I wouldn't do.
	TASHA	I wouldn't count on the police to find him. You know, I'd fight back.
	CELESTE (os)	Right.
	CELESTE	And how do you do that when you don't know who you're fighting?
	TASHA (os)	Oh, it's the first thing you got to do.
10.27.18	TASHA	Find him.
	CELESTE	OK. How do I find him?
10.27.26	TASHA	Same way he found you. Grab your things.
		INT. CELESTE'S BEDROOM - NIGHT
10.27.39	CELESTE (os)	It says here, --
		-- "The viewfinder is a wide-angle sighting scope with crosshairs that make it easy to center objects in the eyepiece."
10.27.44	TASHA	Well, I'm not having any trouble centering
		EXT. WINDOWBOYSTEALINGMONEY--CELESTE'STELESCOPE'SPOV
	TASHA (os)	-- things.
		INT. CELESTE'S BEDROOM - NIGHT
10.27.55	TASHA	Mmmm...
		EXT. WINDOW MEN IN BOXERS--CELESTE'S TELESCOPE'S POV
	TASHA (os)	I can see why this is such a popular sport.
		INT. CELESTE'S BEDROOM - NIGHT
	TASHA	Why you ask? Well, it's so rather --
	TASHA (os)	-- phallic, isn't it? I mean, this long sleek --
		EXT. WINDOW COUPLE MAKING LOVE--CELESTE'S TELESCOPE'S POV
	TASHA (os)	-- tube penetrating into the most private parts of peoples' lives... Mmm...
10.28.15	CELESTE (os)	(chuckles) Alright, we're not doing this to spy on people.
	TASHA (os)	You're such spoil --
		INT. CELESTE'S BEDROOM - NIGHT
	TASHA (os)	-- sport.
	CELESTE	Mm-hm.

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
		EXT. WINDOW WITH TELESCOPE - CELESTE'S TELESCOPE'S POV
10.28.23	TASHA (os)	OK, I got one. A room on the --
		INT. CELESTE'S BEDROOM - NIGHT
	TASHA	-- fourteenth floor... (whispers: one, two, three...) Ninth window from the left.
10.28.30	CELESTE	Can you see anybody?
	TASHA	Mm.
	TASHA (os)	No. Just the telescope.
10.28.37	CELESTE	That makes eleven.
	TASHA	(gasps) Oh, my god.
	CELESTE	What is it?
	TASHA	Mrs. Tasgrove. Butt naked.
	TASHA (os)	I did not need to see that.
10.28.47	CELESTE	Alright. So that makes eleven windows with telescopes and then nobody's using them. Now what?
	TASHA	Now we got to get him to come to the window.
	CELESTE	How?
	TASHA	Give him something to look at.
10.29.01	CELESTE	I'm not taking these sheets down.
	TASHA	Yeah, well... you have to bait the trap, you know? Tease him a little.
	CELESTE	Mm. I'm not doing that either.
	TASHA	Of course not.
	CELESTE	Mm.
	TASHA	All right. You look through the telescope.
	TASHA (os)	I'll do my best to get his attention --
	TASHA	-- somehow.
		INT. LIVING ROOM - SAME TIME
10.29.30	TASHA	Music.
	TASHA	Lights.
	TASHA	Action.
10.29.47	CELESTE	You've done this before.
		EXT. APT. WINDOW - TELESCOPE POV - CONT.
	VOYEUR (os)	(breathing)
10.30.10		INT. CELESTE'S BEDROOM - CONTINUOUS
		EXT. APT. WINDOW - TELESCOPE POV - CONT.
10.30.16	VOYEUR (os)	(breathing)
10.30.25		INT. CELESTE'S BEDROOM - CONTINUOUS
		EXT. WINDOW COUPLE MAKING LOVE - CELESTE'S TELESCOPE'S POV
		INT. CELESTE'S LIVING ROOM - MORNING
10.30.42	CELESTE'S VOICE	Hi. Uh... I can't come to the phone right now, so leave a message and I'll call you back. Thanks.
	PHONE INSTALLER (os)	Getting a lot of hang-ups on that line, huh?
	CELESTE	Yeah, that's why the new one's gonna be unlisted.
10.30.54	PHONE INSTALLER	Well, you shouldn't have any problem with this one.
10.31.01		EXT. CITY STREET - DAY
		INT. CELESTE'S BEDROOM - LATE NIGHT
10.31.54	CELESTE	Hello...?

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
	VOYEUR (os)	I thought we had an understanding about the police.
	CELESTE	How did you get this number?
	VOYEUR (os)	It's a pity. Because now you'll have to be punished.
		EXT. POLICE STATION - ESTABLISH
10.32.16	CELESTE (overlap)	I don't know how --
		INT. DETECTIVE BUREAU - DAY
	CELESTE	-- he got the number.
	DETECTIVE ZAMORA (os)	Are you sure you didn't give this number out --
	DETECTIVE ZAMORA	-- to anybody but your boss?
	CELESTE	I'm positive.
10.32.22	DETECTIVE ZAMORA	What about the person who installed the phone? Did you get a name?
	CELESTE	Um... it was a woman.
	DETECTIVE ZAMORA	We'll still check her out.
10.32.29	DETECTIVE GILLIS	I just got off the phone with --
		-- the building manager, a... Glenn Moser. He doesn't know if anybody has been inside the unit.
10.32.38	CELESTE	Or maybe it was him.
	DETECTIVE GILLIS	Ma'am, just because he has the key, doesn't mean he's been inside.
	CELESTE	Alright. Well, he's definitely watching me and following me.
10.32.45	DETECTIVE ZAMORA (os)	Which takes him out of the --
	DETECTIVE ZAMORA	-- "voyeur" category.
	CELESTE	Meaning?
10.32.51	DETECTIVE ZAMORA	He's behaving more like a predator.
		EXT. SOMMER APARTMENTS - NIGHT
10.33.03	CELESTE	Can you just wait until I get inside?
	TAXI DRIVER	Yeah, sure.
	CELESTE	Thanks.
		INT. CELESTE'S APARTMENT - NIGHT
10.33.27	VOYEUR'S VOICE	The view is so much better now. Don't you think? Besides, putting up sheets --
		-- won't stop me. I can see you anyway.
		EXT. APT. WINDOW - TELESCOPE POV - NIGHT
	VOYEUR (os)	(breathing)
		INT. CELESTE'S APARTMENT - NIGHT
10.33.41	VOYEUR'S VOICE	For all you know, I could be hiding in the closet. Or I might be under your bed. Or maybe in the shower. Look around. I'm sure you'll find me. If not... I'll find you.
		INT. WASHINGTON TOWER - LOBBY - NIGHT
10.33.57	CELESTE	Thank you.

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
10.34.06	GLENN	You had an intruder?
	CELESTE	Yes. Somebody came in and took the sheets down that I had over the window.
	GLENN	Wait, wait, wait a minute!
	CELESTE (os)	The police --
	CELESTE	-- are in there now.
10.34.14	GLENN	I brought the drapery guys in. I let them in --
		-- to measure the window. I was there the whole time.
	GLENN	I stood in the doorway.
	CELESTE	And they took the sheets down?
10.34.23	GLENN	We had to, to take measurements.
	CELESTE	Well, why didn't you tell me?!
	GLENN	I tried --
		-- to call! All I got was the machine. I left a note in --
		-- your kitchen.
10.34.31	CELESTE	(discouraging) Ah.
	GLENN	You know, --
	GLENN (os)	-- I did everything you wanted to try to put the drapes up as fast as possible.
		INT. CELESTE'S APARTMENT - NIGHT
10.34.42	VOYEUR'S VOICE	... or I might be under your bed. Or maybe in the shower. Look around. I'm sure you'll find me. If not... I'll find you.
	DETECTIVE GILLIS	(clears throat) Um... it sure is creepy, but there's nothing on that tape that says he was --
	DETECTIVE GILLIS (os)	-- actually inside the apartment.
10.35.00	DETECTIVE ZAMORA	He's uh... He's just given us more to work with.
	CELESTE	I don't understand. Why is he doing this to me?!
	DETECTIVE GILLIS (os)	Oh. See. This isn't about you as an individual. Believe me.
10.35.11	DETECTIVE GILLIS	This is about control. It always is with these guys. Same with rape.
	DETECTIVE GILLIS (os)	Same with murder. We'll get to the bottom of this. Um... in the meantime, --
	DETECTIVE GILLIS	-- can we leave with that tape?-
10.35.30	DETECTIVE GILLIS (os)	You know, if you're scared to stay by yourself --
	DETECTIVE GILLIS	-- for the night, you might as well --
	DETECTIVE GILLIS (os)	-- check into a hotel. It might do you some good.
	CELESTE	No, um... I'll be okay. As long as he hasn't been in here.
10.35.41	DETECTIVE GILLIS (os)	There actually is no guarantee --
	DETECTIVE GILLIS	-- that he hasn't been here. We just don't have any reason to believe that he has.
	CELESTE	Right. So he's probably in his hidey-hole watching right now.

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
10.35.52	DETECTIVE GILLIS	You know what the best thing you can do is? Put your sheets back up and lock the door. I'm sure you'll be just fine.
		INT. LIVING ROOM - A LITTLE LATER
10.36.31	CELESTE	(crying)
		INT. BANQUET ROOM - DAY
10.36.52	TASHA	I think you should leave the sheets down.
	CELESTE	Why?
	TASHA	Because when they're down he's watching.
10.37.00	CELESTE	You know, I hate to sound stupid here, but the... the logic of that just completely escapes me.
	TASHA	OK. The minute they came down he called, right? He even left a message. It's like he's spoon-feeding it to you.
	CELESTE	Spoon-feeding me what?
	TASHA	He wants more than a silhouette on a bed sheet.
	TASHA (os)	He wants you. You're the bait!
		EXT. APT. WINDOW - TELESCOPE POV - NIGHT
10.37.25	VOYEUR (os)	(breathing)
		INT. CELESTE'S APART. - LIVING RM - NIGHT
		EXT. APT. WINDOW - TELESCOPE POV - CONT.
10.37.42	CELESTE	Hello?
	VOYEUR (os)	This is a pleasant surprise.
		INT. CELESTE'S APART. - LIVING RM - CONT.
10.37.47	CELESTE	Are you watching me?
	VOYEUR (os)	Always.
		INT. CELESTE'S APART. - BEDROOM - CONT.
10.37.58	VOYEUR (os)	What are you doing?
	CELESTE	Hiding.
	VOYEUR (os)	Why did you take down the sheets if you don't want me to see you?
	CELESTE	Why do you want to see me?
	VOYEUR (os)	Because your voice is no longer enough.
		EXT. WASHINGTON TOWER - CELESTE'S TELESCOPE POV
		INT. CELESTE'S APART. - BEDROOM - CONT.
10.38.24	CELESTE	Do you want me to come back where you can see me?
	VOYEUR (os)	Please.
		EXT. WASHINGTON TOWER - CELESTE'S TELESCOPE POV
	VOYEUR (os)	And keep talking.
		INT. CELESTE'S APART. - BEDROOM - CONT.
10.38.39	VOYEUR (os)	Keep talking.
		EXT. SOMMER APARTMENTS - MORNING
10.38.47	GLENN	Anything I can do to help, just let me know. I'll be more than glad to be of service. Really.
	CELESTE	Glenn! I found him!
	GLENN	Excuse me.
	GLENN	Can we talk later?
	CELESTE	OK, but look. This is --
		-- his apartment. It's on the fourteenth floor.
10.39.02	GLENN	What apartment? What are you talking about?
	CELESTE (os)	The man --

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
	CELESTE	-- who's been watching me. I saw him --
	CELESTE (os)	-- last night. I need his name, so that the police can--
	GLENN	The police can ask me for it if they want it. I can't give you the names of the tenants. Last time I did that, I almost lost my job.
	CELESTE	What last time?
10.39.17	GLENN	It's not important.
	CELESTE (os)	Are you talking --
	CELESTE	-- about the woman that you let out of the lease?
	GLENN	It's none of your business.
	CELESTE	Alright. Can you please just tell me who was she?
10.39.27	GLENN	Now, what difference does it make?
	CELESTE	Well, if it doesn't make any difference, why aren't you telling me?
	GLENN	Her name was Jamisen. Justine Jamisen.
	CELESTE (os)	Alright.
	CELESTE	Look. Where does she work?
10.39.41	GLENN	She worked at the flower shop over on --
		-- First Avenue and St. Mark Street. But she quit the day she moved out. No forwarding address, nothing. She just vanished.
		INT. WASHINGTON TOWER - MOMENTS LATER
10.39.57	CELESTE	(clears throat) Excuse me. Hi. Um... so, I just tried to call my friend Tasha Kingsley, but I think she must already have left.
	DERREK	Uh, yeah. Twenty minutes ago.
	CELESTE	Could you do me a favor?
	DERREK	Yeah. What do you need?
	CELESTE (os)	Do you know why the police --
	CELESTE	-- came to my apartment the other night?
10.40.16	DERREK	Yeah, ma'am.
	CELESTE	So I think I know who's watching me.
	CELESTE (os)	He's on the 14th floor, ninth window from the --
	CELESTE	-- south-east corner. Do you know who lives there?
	DERREK	Let's see... That would be uh... One, two... Mrs. Dorrington? No, that's uh... that's not right.
10.40.36	CELESTE	You know, could I... could I just run up there and see what apartment number it is?
	DERREK	You can't tell by the doors.
	CELESTE	Why not?
	DERREK (os)	Well, because it's different if you count the windows.
10.40.45	DERREK	I mean, most of them, they have two windows, but uh... the studios, they only have one. And the two-bedrooms, --
	DERREK (os)	-- they have an extra one, and...
	DERREK	-- well... Anyway, I... I can't let you go up there by yourself.
	CELESTE	Could you come up with me?
10.40.59	DERREK	No, ma'am.
	CELESTE	You can't leave your station?
	DERREK	Nope.
	CELESTE	So... what if you have to go to the bathroom?
	DERREK	Well, that's uh... (chuckles) that's different.
	CELESTE	I bet it takes longer to go to the bathroom than it does to take a ride in the elevator.

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
	DERREK	(chuckles)
		INT. WASHINGTON TOWER - 14TH FLOOR - DAY
10.41.27	DERREK	I think this is it.
	CELESTE	Are you sure?
	DERREK	I think so.
	CELESTE	Who lives here?
	DERREK	Uh... I think it's David Jacobsen.
	DERREK (os)	What are you doing?
	CELESTE	Uh... I'm seeing who lives here.
	DERREK	Well, he's not home.
	CELESTE	So, then can you open up the door?
10.41.42	DERREK	(chuckling) No, I can't open up the door!
	CELESTE (os)	Look, I just want --
	CELESTE	-- to take a peek inside and make sure that we have the right place.
10.41.48	DERREK	Well, how are we gonna tell anything just by peekin' through the door?
	CELESTE (os)	Because there's only --
	CELESTE	-- one telescope on this part of the building. So if there's one by the window, we know that we have the right apartment.
	DERREK	I... I can't do that.
10.42.01	CELESTE	Derrek. OK, I'm gonna call the police. And what's gonna happen if they come here and knock on the wrong door? How's that gonna look?
	DERREK	Shuh...
	DERREK	Hey! You can't go in there!
		INT. DAVID'S APARTMENT - DAY
10.42.24	CELESTE	Don't worry. I won't touch anything.
	DERREK (os)	That's what you came to see.
	DERREK	Now let's go!
10.42.55	DERREK	If he finds us here, we're...
	DERREK (os)	If the police --
	DERREK	-- find your fingerprints on any of that stuff, I'm gonna lose my job.
	DERREK (os)	Come on.
	DERREK	Come on.
		INT. WASHINGTON TOWER - 14TH FLOOR - CONT.
10.43.14	CELESTE	Don't worry. I'm not gonna tell anyone that you let me in the apartment. Alright. I'm just gonna say that I saw him watching me. And, I owe you one. Thank you.
		EXT. WASHINGTON TOWER - DAY
10.43.29	CELESTE	Detective Gillis. It's Celeste Timmerman. Can you call me back quickly? I've found something.
		EXT. SIDEWALK - DAY
		INT. WASHINGTON TOWER - 14TH FLOOR - DAY
10.44.13	DAVID	Yeah?
	DETECTIVE GILLIS (os)	Are you David Jacobsen?
	DAVID	Yes.
	DETECTIVE GILLIS	I'm Detective Gillis. This is my partner, Detective Zamora. Do you mind if we ask you a couple o' questions?
	DAVID	No. Come on in.
		INT. DAVID'S APARTMENT - DAY

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
10.44.28	DETECTIVE GILLIS	Hey, that is a one nice telescope, man. You don't mind if I take a look, right?
	DAVID	Oh, you don't really see too much in the daytime.
	DETECTIVE GILLIS	Oh... Alright. Well, let's have a look.
10.44.41	DETECTIVE GILLIS (os)	Yeah, you're right. I can't see --
	DETECTIVE GILLIS	-- a thing. So what do you use it for?
	DAVID	C'mon. We're all voyeurs on some level, right?
	DETECTIVE GILLIS (os)	No.
10.44.55	DETECTIVE GILLIS	Not me. You?
	DETECTIVE ZAMORA	Not me.
	DAVID	Wait, wait... You're, you're going to sit there and tell me that... that you've never looked at a beautiful woman across the room, or taken a quick glance under a short skirt on an escalator? I mean... C'mon, guys. (nervous laughter)
	DAVID	Alright. Then why don't you just tell me why... why you're here? Detective, you're not going to find anything --
	DAVID (os)	-- illegal over there. There's... there's none of the kiddie --
	DAVID	-- stuff, none of the blue snuff films. I mean, I didn't even copy a film off the Net.
10.45.33	DETECTIVE ZAMORA (os)	You know these women?
	DAVID	Yeah. That's Tasha Kingsley and Celeste somebody. Why?
	DETECTIVE ZAMORA	Nah!
10.45.54	DETECTIVE GILLIS	Uh... don't worry about that, man. What's this?
10.45.59	DAVID	I'm sure I don't know.
	DETECTIVE GILLIS	He doesn't know.
10.46.04	DETECTIVE ZAMORA (os)	Well...
	DETECTIVE ZAMORA	Well, would you like to know?
10.46.09	DAVID	(laughingly) Hey guys, I have nothing to hide.
10.46.13	DETECTIVE ZAMORA	Open it.
10.46.34	DAVID	I swear. I have no idea where these pictures came from. I've never seen these pictures before.
10.46.38	DETECTIVE ZAMORA (os)	Come on.
	DETECTIVE ZAMORA	Let's go.
	DAVID	Wait. Wait. You two are making a huge mistake.

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
10.46.42	DETECTIVE GILLIS	And that's not even the last of it. We're coming right back with a warrant.
		INT. CELESTE'S APARTMENT - DAY
10.46.45	CELESTE	How could you think that you were protecting me?!
	BRENT	Tasha said somebody was stalking you.
10.46.49	CELESTE	Yeah, it was you.
	BRENT	I mean before I started following you. She said he... he knew where you live, where you work.
10.46.54	CELESTE (os)	He wasn't --
	CELESTE	-- following me. David knew where I worked!
10.46.59	CELESTE (os)	God!
	CELESTE	I'm just so angry. You've no idea how scared I was!
10.47.02	BRENT (os)	I didn't mean to scare you. I...
	BRENT	I was just afraid if I'd said something, you'd tell me to butt out.
	CELESTE	I just feel like smacking you!
10.47.11	BRENT	Sorry. I mean... I've never seen you so angry.
10.47.17	CELESTE (os)	What you're --
	CELESTE	-- seeing is a woman who has been visually raped for the last three weeks, and who thought that maybe that rapist was you!
10.47.30	CELESTE (os)	But it was him all along. I should feel safe but I don't.
10.47.43	BRENT	I'm sorry. You're right. There's no way I can understand.
	CELESTE	No.
	BRENT	I swear I was trying to help you... even though I made everything worse.
10.48.02	CELESTE	Maybe... Maybe I made everything worse by leaving you.
10.48.13	BRENT	Where would you like to go? London, Barcelona, Tahiti...? (kiss)
10.48.20	CELESTE	I would be happy just to go into the bedroom.
	BRENT	(Italian accent) Ahhh, but not just any bedroom. A Venetian bedroom at sunset...
	CELESTE	(soft laugh)
	BRENT	-- (kiss) overlooking the canals and the golden Basilica of San Marco. (kiss) Amore... (soft laugh)
	CELESTE (os)	Can the bird watch?
	BRENT (os)	Yes.
	CELESTE (os)	OK.
	BRENT (os)	(Ad lib)
	CELESTE (os)	(giggles)
		INT. CELESTE'S BEDROOM - DAY
10.48.42		(lovemaking scene)
		INT. CELESTE'S BEDROOM - DAY
10.49.19	BRENT (os)	I have to go to work.
	CELESTE	Commercial?
10.49.25	BRENT	No, I'm auditioning for a play. Dickens. (British accent) "How beautiful you are! You're more beautiful in anger than in repose." (kiss)
	CELESTE	(smiles)
10.49.38	CELESTE (os)	I still feel like --
	CELESTE	-- I'm being watched. I can't escape it.

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
10.49.44	BRENT	You are.
10.49.49	BRENT	I mean I'm watching you. Kitty's watching you.
10.49.55	CELESTE	Don't do that.
	BRENT	I'm sorry.
10.50.00	CELESTE	I don't like it.
	BRENT (os)	I didn't mean --
	BRENT	-- anything.
10.50.05	CELESTE	Don't tease me about that ever again.
10.50.09	BRENT	Never again.
	BRENT	That was good by the way.
	CELESTE	What?
10.50.17	BRENT	It was almost like a fight.
	CELESTE	Mm. (inhales) I'm growing up.
10.50.25	BRENT	Yeah.
	CELESTE (os)	Hah!
	CELESTE	You want a fight?
	BRENT	Yah.
10.50.29	CELESTE	I'll give you a fight.
	BRENT	Yeah...
		INT. POLICE STATION - DETECTIVE BUREAU - DAY
10.50.35	VOYEUR'S VOICE	Yeah.
	CELESTE'S VOICE	OK. Well, I told you not to call.
	VOYEUR'S VOICE	I like your voice. It's heavenly. I like your name. Why did you stop talking?
10.50.46	DETECTIVE GILLIS (os)	We found that one in David's --
		-- apartment, along with three more --
	DETECTIVE GILLIS	-- with your voice on them, a bunch more photographs, --
	DETECTIVE GILLIS (os)	-- and uh... a couple of video recordings made through the telescope.
10.50.56	CELESTE	Video recordings?
	DETECTIVE ZAMORA (os)	Yeah.
10.50.59	DETECTIVE ZAMORA (os)	But the only thing we didn't find was his camera gear. (exhales)
	DETECTIVE ZAMORA	But we will.
	TASHA	Uh-huh. But all that should nail him pretty well, huh?
10.51.06	DETECTIVE ZAMORA	I hope so. See, this guy's pretty clever. His phone records are clean as a whistle.
	CELESTE	But that doesn't mean --
		-- anything, right?
10.51.14	DETECTIVE GILLIS (os)	Probably not.
	DETECTIVE GILLIS	But there is one thing we need to warn you about. Um... he's gonna have a bail hearing on Monday --

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10.51.21	DETECTIVE GILLIS (os)	-- and he's probably gonna get out. So I don't want you to be alarmed if you see him around.
	DETECTIVE ZAMORA (os)	Yeah... You just be careful, --
	DETECTIVE ZAMORA	-- and, you know, you don't talk to him.
10.51.29	CELESTE	Can I get a copy of those?
	DETECTIVE ZAMORA	Well, we need to keep them for evidence. But uh... Yeah, I suppose I could make you a copy.
		EXT. POLICE STATION - DAY LATER
10.51.39	CELESTE	This is so humiliating. D'you know what they're gonna do with those videos?
	TASHA	I think just they looked at enough to make sure that it was you.
10.51.45	CELESTE	No. They're gonna show them to a jury.
	TASHA	Oh, yeah... I hadn't thought about that.
	CELESTE	It's disgusting.
10.51.52	TASHA	Well, you won't be alone in court. OK? I'll be right there with you.
	CELESTE	Thanks.
10.51.57	TASHA	I just can't believe I almost did business with that guy.
	CELESTE	Mm.
		INT. CELESTE'S BATHROOM - LATER
10.52.30	CELESTE	Hello?
	VOYEUR (os)	You broke the rules. Remember? No boyfriends. You have twenty-four hours to get rid of him. If you don't... I will.
		EXT. R.S.V.P. OFFICE - ESTABLISH - MORNING
10.52.47	CELESTE (overlap)	How is that possible? David's in jail.
		INT. R.S.V.P. OFFICE - SAME TIME
10.52.50	TASHA	Maybe he called from jail.
	CELESTE	No, the cops said that there's no way he could've made that phone call from jail. And he doesn't even get out 'til --
	CELESTE (os)	-- Monday.
	TASHA	Has Brent ever heard his voice?
10.53.02	CELESTE	It wasn't Brent. Alright. He was following me but he was just trying to protect me.
	TASHA	Now you sound like me.
	CELESTE	It wasn't him.
	TASHA	And you said he can do any voice.
10.53.12	CELESTE	He wouldn't do that!
	TASHA	I don't want to push this, okay? But suppose it was him all along?
	CELESTE	What do you mean?
	TASHA (os)	He's desperate.
	TASHA	He wants you back.
	TASHA (os)	He told me he'd --
	TASHA	-- do anything!
10.53.33	BRENT'S VOICE (overlap)	(British accent) ... that I will never relax in my secrecy --
		INT. BRENT'S LOFT - DAY

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
	BRENT'S VOICE	-- or in my search, that I will fasten the crime of the murder of my dear love...
	BRENT	(sighs)
	BRENT	(sighs)... that I will fasten the crime of murder... (another version) ...that I will fasten the crime of murder... (yet another) ...that I will fasten the crime of the murder.
10.54.02	BRENT	This is Brent.
	CELESTE (os)	I talked to the police and they said that --
		INTERCUT - CITY STREET - DAY
	CELESTE	-- David made bail first thing this morning, so since he's threatened you...
		INTERCUT - BRENT'S LOFT
10.54.10	BRENT	(sighs) I thought he couldn't have made the call.
	CELESTE (os)	Well, they said he could have had --
		INTERCUT - CITY STREET
	CELESTE	-- a friend call me. But that's impossible. Because it was the same voice. How do you explain that to a jury?
		INTERCUT - BRENT'S LOFT
10.54.20	BRENT	I don't think you have to worry about it. I mean, they found all that stuff in his apartment.
		INTERCUT - CITY STREET
	CELESTE	Yeah, well the important thing is that you just stay away from my apartment.
	BRENT (os)	Why?
	CELESTE	Because he's threatened you. He said if I don't get rid of you, he will.
		INTERCUT - BRENT'S LOFT
10.54.34	BRENT	And what about you?
		INTERCUT - CITY STREET
10.54.37	CELESTE	I'll be fine. I'll call you again later.
		INTERCUT - BRENT'S LOFT
10.54.42		EXT. FLOWER SHOP - DAY
		INT. FLOWER SHOP - DAY
10.54.48	CELESTE	Hi.
	ANTOINE	May I help you?
	CELESTE	Uh, yeah.
	CELESTE	I'm looking for a woman named Justine Jamisen.
	ANTOINE	(clicks his tongue) Oh, she's been gone for over a year now. Sorry.
10.55.06	ANTOINE	She was an artist.
	ANTOINE	I mean, not like a painter. I mean with flower arrangements. Once somebody saw her work, they never went --
	ANTOINE (os)	-- anywhere else. I offered to give her a raise so --
	ANTOINE	-- she wouldn't leave, but I'm glad she left.
10.55.18	CELESTE	Why is that?
	ANTOINE	I think she was on medication. She started having anxiety attacks, paranoia.
	CELESTE	What happened?
	ANTOINE (os)	Well, for one thing, --

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
	ANTOINE	-- she would never go near the windows.
10.55.30	ANTOINE (os)	And when she left, she wanted to wipe out any trace --
	ANTOINE	-- that she was ever here. Like she never existed.
	CELESTE	Do you know where she went?
	ANTOINE	No.
	CELESTE	Would you tell me if you did?
10.55.44	ANTOINE	Probably not.
	CELESTE	Mhm. Do you ever hear from her?
	ANTOINE	(inhales) No. (exhales)
10.55.51	CELESTE	Alright. Um... Look. If you do hear from her or anyone who knows her, can you just... tell her to call me.
	CELESTE	It's really important. Tell her --
		-- it's about The Sommer.
10.56.02	CELESTE	And I don't think that she was paranoid.
10.56.06		EXT. SOMMER APARTMENTS - NIGHT
		INT. SOMMER APARTMENTS - LOBBY - NIGHT
10.56.54		INT. SOMMER APARTMENTS - TWELFTH FLOOR - NIGHT
		INT. CELESTE'S APARTMENT - NIGHT
10.57.27	CELESTE	(gasps)
	BRENT (os)	Surprise!
	BRENT	He-hey!
	CELESTE	(breathing) Are you crazy? How could you scare me like that?
	BRENT	I'm sorry.
	CELESTE (os)	What are you doing here?
	CELESTE	I just told you to stay away.
10.57.38	BRENT	I came to celebrate. I...
	BRENT	I got the job.
	CELESTE	Jesus.
	BRENT (os)	Don't worry... I closed the drapes towards the Tower.
	BRENT	I mean, nobody's gonna see us.
10.57.53	CELESTE	Where's Kitty?
	CELESTE	Where is she?
	BRENT (os)	I have no idea.
	CELESTE	Well, did you take her out?
	BRENT	No.
	CELESTE	Well, she was in here this morning.
	BRENT	Well, maybe when you closed it you thought that she was gonna be in there.
	CELESTE (os)	I haven't --
	CELESTE	-- taken her out for two days.
10.58.11	CELESTE	He was in here. He took her.
	BRENT	How do you know he was in here?
	CELESTE	In the elevator...
	BRENT (os)	What?
	CELESTE	In the elevator, he left me a message.
10.58.39	BRENT	There's nothing in the elevator.
	CELESTE	On the back wall, in big letters.
	BRENT	There's nothing there.

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
10.58.48	CELESTE (os)	He wiped it off. He's still in the building. (breathing)
	CELESTE	(breathing)
	BRENT	(breathing)
		INT. POLICE STATION - DETECTIVE BUREAU - DAY
10.58.55	CELESTE	The last time, I was wrong. It was the drapery guys, but this time he actually left me a message.
	DETECTIVE ZAMORA	Look. I'm not saying he wasn't in there. But I spoke to the manager, it wasn't him. He was down in Maryland at his daughter's wedding or something.
	CELESTE	So is that all that you're gonna do?
10.59.08	DETECTIVE ZAMORA	Look. There's nothing I can do at the moment, but as soon as I get back I'll file a report.
	CELESTE	You'll file a report?
10.59.16	DETECTIVE ZAMORA	Get the landlord to change the locks immediately. You don't spend another night there without fresh locks on the door. I'll be in touch.
		INT. CELESTE'S BEDROOM - NIGHT
10.59.30	BRENT	What exactly are you doing?
	CELESTE	Well, I will tell what I'm not doing: I'm not waiting for the police.
	BRENT	The police already know it's David.
	CELESTE (os)	Yeah, but they said that there's a chance his lawyer could get him off. All he has to do is raise a reasonable doubt --
	CELESTE	-- in the minds of the jury.
	BRENT	Yeah, but, I mean, they found all that stuff in his apartment.
10.59.48	CELESTE (os)	Yeah, well, the only --
	CELESTE	-- equipment they found was his telescope. No camera stuff, no recording stuff...
10.59.52	BRENT	Yeah, but what about the photos... I mean, the videos? I mean, that should enough.
	CELESTE	All they said that there's a remote possibility somebody planted that stuff.
	BRENT	Yeah, who?
11.00.01	CELESTE (os)	Who? Nobody. That's just what his lawyer's gonna tell the jury, --
	CELESTE	-- you know? I mean, they find most of that stuff after they arrested him, when they came in with a search warrant. So I guess it's possible that somebody went in there.
	BRENT	Ah... That's ridiculous.
11.00.13	CELESTE	Yeah, that's our justice system for you. But I figure he's got to keep his camera gear somewhere. So if we follow him long enough, we'll find out where.
	BRENT	Is he there now?
	CELESTE	Yeah.
	CELESTE (os)	He's watching television. Probably one --
	CELESTE	-- of his pornos.
		INT. CELESTE'S APARTMENT - LATER NIGHT
11.00.38	BRENT (os)	It's a good thing the police gave you the tapes.
	BRENT	Here.
	CELESTE	This is such an incredible violation.
11.00.47	BRENT	I hope for his sake he's found guilty. Because if he gets off, I'm gonna go after him myself.

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
	CELESTE	Mhm.
	CELESTE	(inhales + exhales)
11.01.19	CELESTE	Look at this.
	BRENT	What?
	CELESTE	Look at that picture.
	BRENT	What picture?
	CELESTE	That picture, on the wall.
11.01.34	BRENT	What --
	BRENT (os)	-- about it?
	CELESTE (os)	It's that picture --
	CELESTE	-- right there. And you can't see that from the window.
11.01.49	BRENT	Get the lights.
	CELESTE	No no no. Don't answer it. He doesn't want you to be here.
	BRENT	He probably already knows that I'm here!
11.02.04	BRENT (os)	What d'you want?
	BRENT (os)	Yeah...
11.02.09	BRENT	(clears throat) Just a minute.
	CELESTE	Who is it?
	BRENT	Justine Jamisen.
	CELESTE	Justine?
		INT. CELESTE'S APARTMENT - LATER NIGHT
11.02.30	DETECTIVE GILLIS	Oh, yeah. There was definitely a camera in here.
	DETECTIVE GILLIS	But it ain't here now.
	DETECTIVE ZAMORA	Yeah... The rest of the place is clean too.
11.02.36	DETECTIVE ZAMORA	I mean, there's nothing in the other vents or smoke alarms. We've seen these things hidden in smoke alarms, coffee cans, you name it.
11.02.43	BRENT	The guy's totally sick.
	DETECTIVE GILLIS (os)	Sick, --
		-- but smart. And If he was smart enough to take that camera out there, we're not gonna find any --
	DETECTIVE GILLIS	-- fingerprints either.
	BRENT (os)	Yeah, but...
	BRENT	-- my fingerprints are gonna be all over that vent.
11.02.58	DETECTIVE GILLIS	Well, anybody besides the building manager --
	DETECTIVE GILLIS (os)	-- have access to your unit?
	DETECTIVE ZAMORA (os)	Yeah, it's not --
	DETECTIVE ZAMORA (os)	-- that we're ruling out the manager. I mean, he would have --
	DETECTIVE ZAMORA	-- access to both apartments: yours and David's.
11.03.08	CELESTE	So are you saying you don't think it was David?

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
	DETECTIVE ZAMORA	Well, no, it's...
	DETECTIVE GILLIS	No, we think he's still good for it. It's just that we're covering our basis.
	DETECTIVE GILLIS (os)	Because once he gets to court, these things are never --
		-- slam dunk.
		EXT. PARK - MIDDAY
11.03.27	CELESTE	Justine? Hi, I'm Celeste. Um... I came alone just like you told me to.
	JUSTINE	Yeah... As far as you know.
11.03.46	JUSTINE (overlap)	It started with --
		EXT. NEARBY PATH - LATER
	JUSTINE	-- the phone calls, then the stalking.
11.03.52	CELESTE	Why didn't you call the police?
	JUSTINE	He threatened me. I kept thinking he'd go away. I didn't really think he'd do anything.
	CELESTE	What did he do?
11.04.06	JUSTINE	He killed my fiancé.
	JUSTINE	They said it was an accident, but he went up on the roof all the time. We had a garden there. He didn't fall.
11.04.25	JUSTINE (os)	I have no memory of how he got to me.
	JUSTINE	I never saw him. I just remember waking up and seeing the fire.
11.04.37	CELESTE	What fire?
	JUSTINE	There was an abandoned building half a block from the Sommer.
	JUSTINE (os)	He must have taken me there. By the time I woke up he was gone. I think... he just set the place on fire and left. The whole building --
11.04.57	JUSTINE	-- went up. They said it was a miracle I survived.
	CELESTE	So what set him off was your fiancé. He was jealous.
	JUSTINE (os)	Oh, no. He solved that by pushing him off the roof. What set him off was my trying to leave The Sommer. The "cage" he called it. The day --
	JUSTINE	-- I moved out... that's when he crawled out from under his rock.
		EXT. SOMMER APARTMENTS - DAY
11.05.57	CELESTE	Hi.
	DERREK	Hh.
	CELESTE	It's okay. So I told you I wouldn't tell anybody what you did for me, and I didn't.
	DERREK	Mm-hm.
	CELESTE	We both know who's been watching me.
11.06.13	DERREK	He's back.
	CELESTE	I know.
	DERREK	He came out of your building about twenty minutes ago.
11.06.19	CELESTE	The Sommer?
	CELESTE	He has a key?
	DERREK (os)	Some of the tenants here rent storage lockers --
	DERREK	-- in the basement.
	CELESTE	Can we find out?
11.06.32	DERREK	I suppose.

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
	CELESTE	He is not still there, is he?
	DERREK (os)	No, --
	DERREK	-- he... he took off in a cab.
	CELESTE	I think he's done this before.
11.06.52	CELESTE	But the cops said that even with all the evidence, there's a chance that his lawyer will be able to get him off.
	DERREK	Yeah, I know, I know. They talked to me about that.
	CELESTE	Who did?
	DERREK	The detectives. Asked me where I was such-and-such --
	DERREK (os)	-- and when...
11.07.08	CELESTE	They're just trying to build the case. That's all.
	DERREK	Yeah...
	CELESTE	I was wondering since he's back, could you just --
		-- keep an eye on him for me. Please?
	DERREK	I suppose.
	CELESTE	Thanks.
		INT. SOMMER APARTMENTS - TWELFTH FLOOR - DAY
11.07.50	BRENT	Celeste? Are you there, Celeste?
		INT. CELESTE'S APARTMENT - DAY
	BRENT (os)	It's me.
	CELESTE	Hey.
11.07.59	BRENT	What's up with the lock?
	CELESTE	I've changed the locks. I'm sorry.
	BRENT	Mm.
	CELESTE	Hi.
	CELESTE	Hey... You're kind of a good dancer.
	BRENT	I don't know. I never saw myself dance.
	CELESTE	Would you like to?
11.08.15	BRENT	What do you mean?
	CELESTE	Mm. Watch. Sit down.
	CELESTE	There.
	BRENT (os)	Whoa...
	CELESTE	Pretty amazing, huh?
11.08.29	CELESTE (os)	I went to the store over --
	CELESTE	-- in Times Square. I got this little camera --
	CELESTE (os)	-- that you can hide anywhere.
	CELESTE (os)	And there's a motion --
	CELESTE	-- detector that --
	CELESTE (os)	-- turns a VCR on --
	CELESTE	-- if there's any movement --
	CELESTE (os)	-- in the room. The image sucks, but it's pretty cool, huh?
11.08.43	BRENT	Watching the watcher.
	CELESTE	Exactly.
	CELESTE	Come here.
	BRENT	What're you doing?
11.08.54	CELESTE	I'm going to make him jealous. (kiss) See. I hope that he saw you come into the building. I'm hoping that he sees us right now. (kiss) And I hope that he sees us leave together.

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	BRENT	Mm. (kiss)
	CELESTE	(kiss)
	CELESTE	(chuckles)
	BRENT	(chuckles)
11.09.14	CELESTE	I think this bothers him.
	BRENT	Mm.
	CELESTE	(kiss)
	BRENT	(kiss)
	CELESTE	(chuckles)
	BRENT	(chuckles)
		EXT. SOMMER APARTMENTS - DAY
		(Celeste and Brent leaving the building)
		INT. BRENT'S LOFT - NIGHT
11.09.35	CELESTE	I thought it was you, y'know.
	BRENT	That's what I heard.
	CELESTE	I thought you were trying to scare me into moving back.
	BRENT	Is that why you're here?
	CELESTE	What do you mean?
	BRENT	Because you're scared?
11.09.48	CELESTE	I'm scared for you. He gave me twenty-four hours.
	BRENT	Not to get rid of me?
	CELESTE	I'm not gonna get rid of you. And you know this is very hard for me to admit but um... I've missed you. I think I'll keep you forever.
	BRENT	(laughs) So... does that mean you're gonna move back?
11.10.08	CELESTE	(inhales) God... Easy. Don't be so clingy.
11.10.13		INT. CELESTE'S APARTMENT - NIGHT
		INT. BRENT'S APARTMENT - DAWN
11.11.19	CELESTE	Hi. I didn't hear you go out.
	CELESTE	What's wrong?
	BRENT (os)	You pro --
	BRENT	-- bably didn't hear this either.
	CELESTE (os)	He knows --
	CELESTE	-- where you live.
	BRENT (os)	I've only been gone twenty --
	BRENT	-- minutes. (sighs)
11.11.41	CELESTE	You can't stay here alone.
	BRENT	He's not gonna break in here.
	CELESTE (os)	No, you can't --
	CELESTE	-- stay here, right? He's killed before.
	BRENT (os)	I'll only be here 'til 9:30. I um... I have a rehearsal at ten.
11.11.59	BRENT	When can we check that tape?
	CELESTE	Um... I'll stop by there with Tasha, and I'll call you --
		-- if there's anything on it.
11.12.10	BRENT	OK.
11.12.19		EXT. SOMMER APARTMENTS - MID-MORNING
		INT. CELESTE'S APARTMENT - MOMENTS LATER
11.12.46	CELESTE	Oh, my God! I think I got him.
	TASHA (os)	"If you... leave your... cage... I will open... this one."

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	TASHA	Oh, that's sick.
11.13.16	CELESTE	Don't!
	TASHA (os)	I'm calling --
	TASHA	-- the police.
	CELESTE (os)	I don't want --
	CELESTE	-- to call the police.
	TASHA	What're you gonna do?
11.13.22	CELESTE	He just told me everything that I need to know.
	TASHA	What?
	CELESTE	(whispers) His camera's back.
	TASHA	So what are you gonna do?
11.13.36	CELESTE	(exhales) I'm gonna leave the cage. That should get him to come after me.
		INT. CELESTE'S BEDROOM - MID-AFTERNOON
11.13.55	BRENT	What do you want me to do with the stuff in the fridge?
	CELESTE	I'll do that last. What time do you have to leave?
	BRENT	Ah... I should be there by four.
	CELESTE	Then you should go.
11.14.05	BRENT	We should both go.
	CELESTE	Yeah, I just want to finish up here first, but...
	CELESTE	Don't worry.
11.14.18	BRENT	What time do you want me to be back here for you?
	CELESTE	Uh... I'll come by your place when I'm finished up here. Probably around nine.
	BRENT	I should be there by then. (kiss)
	CELESTE	(whispers) Be careful.
	BRENT	(Whispers) You too. (kiss)
11.14.52		EXT. SOMMER APARTMENTS - AFTERNOON
		INT. CELESTE'S APARTMENT - AFTERNOON
11.15.00		INT. CELESTE'S BEDROOM - AFTERNOON
		INT. CELESTE'S KITCHEN - AFTERNOON
		EXT. SOMMER APARTMENTS - AFTERNOON
11.16.02	VOYEUR (os)	(breathing)
		INT. WASHINGTON TOWER - LOBBY - AFTERNOON
11.16.14	CELESTE (os)	Derrek.
	DERREK	He's still upstairs.
	CELESTE (os)	Yeah, --
	CELESTE	-- I know. Look. I'm trying to keep an eye on him and pack at the same time. I was wondering if you could just call me if he goes anywhere?
	DERREK (os)	Yeah, okay.
	CELESTE	The minute he leaves?
11.16.25	DERREK	Alright.
	CELESTE	Alright. I'll be up in my apartment 'til around nine.
	DERREK	Alright.
	CELESTE	OK.
	DERREK	Oh! Ma'am?
	DERREK	What's your phone number?
	CELESTE	Uh... 555-0155.

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
		INT. CELESTE'S BEDROOM - LATE AFTERNOON
11.16.57	CELESTE	Hello?
		INTERCUT - WASHINGTON TOWER - LOBBY - CONTINUOUS
	DERREK	Yeah, he... he just left. He's still out front.
		INTERCUT - CELESTE'S BEDROOM - CONTINUOUS
	CELESTE	Thanks.
		INTERCUT - WASHINGTON TOWER - LOBBY - CONTINUOUS
11.17.07		INT. CELESTE'S APARTMENT - LATE AFTERNOON
		EXT. SOMMER APARTMENTS - LATE AFTERNOON
		EXT. CITY STREET - LATE AFTERNOON
		EXT. SOMMER APARTMENTS - LATE AFTERNOON
11.18.33	CELESTE	I lost him.
	DERREK	Alright, well... Look. I think I found something that can help you.
	CELESTE	What?
11.18.40	DERREK	You got to promise you're not gonna tell anybody who showed this to you, okay?
	CELESTE	Yeah, I promise.
	DERREK	I'd lose my job.
	CELESTE	You're not gonna lose your job. Just show me.
	DERREK	Alright.
	DERREK	It's in your building.
		INT. SOMMER LOBBY - MOMENTS LATER
11.18.59	DERREK	This way.
		INT. STAIRWELL - CONTINUOUS
11.19.15	CELESTE	What's down there?
	DERREK	Uh... it's the storage area. That's where he keeps his stuff.
		INT. BASEMENT CORRIDOR - CONTINUOUS
11.19.28	DERREK	You got to remember what you promised, OK?
	CELESTE	I'll remember.
	DERREK	OK. It's right through here.
	DERREK	It's around there.
11.20.07	DERREK	It's number nine. It's right down here.
		INT. STORAGE AREA - CONTINUOUS
11.20.28	CELESTE	Oh, my God!
	DERREK (os)	Yeah... I was wondering why he was coming down here all the time.
	CELESTE (os)	The equipment.
	CELESTE	I have to call the police.
	CELESTE	(gasps)
	DERREK	Oh, sorry.
	CELESTE	Thanks.
	DERREK	Yeah.
		INT. BASEMENT CORRIDOR - CONTINUOUS
11.21.32	DERREK	That way.
	CELESTE	The stairs are that way.
	DERREK	We're not going that way.
	CELESTE	Why not?
	DERREK	That way's better.
11.21.57	CELESTE	Heelp! Heelp!

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TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
	DERREK	Nobody can hear --
	DERREK (os)	-- you down here anyway.
	CELESTE	(breathing)
	DERREK	(chuckles)
	CELESTE	(breathing)
	DERREK	Why don't you put that away before you hurt yourself.
	CELESTE	Derrek, I'm warning you. Don't come any closer.
	DERREK	(chuckles) Come on.
11.22.13	DERREK	Come on. You don't have the guts to use it.
	CELESTE	(breathing)
	CELESTE	(gasps)
	CELESTE (os)	(breathing)
	CELESTE	(breathing) + (moans)
	CELESTE	(breathing)
11.23.36	DERREK	You see? I told you you didn't have the guts.
	CELESTE	(grunts)
		INT. BASEMENT CHAMBER - CONTINUOUS
11.22.54	CELESTE	(soft grunt)
	DERREK	(grins) Rise and shine.
	DERREK	There you go. A bird in a cage --
	DERREK (os)	-- is worth two in the basement.
	CELESTE	Why're you doing this?
	DERREK	(chuckles)
	DERREK (os)	(chuckles) (inhales) You all ask --
	DERREK	-- the same stupid question.
11.23.40	DERREK	All three of you.
	DERREK (os)	And the first time --
	DERREK	-- I tried to answer it. I really did. But the second time, it just made me angry because I couldn't answer it.
11.24.09	DERREK	(chuckling) But it's really quite simple: (inhales) I'm bored stupid.
	DERREK (os)	I sit --
	DERREK	-- behind that desk every day --
		-- (chuckles) with nothing to do... but take in the mail... and wander around this building.
11.24.44	CELESTE	But you're guarding the building.
	DERREK	I'm guarding all the rich people. Do you know how boring that is?
	DERREK (os)	So, I like to amuse myself by... by keeping track of who's in and who's not, and who's on vacation and business trips, and...
	DERREK	And when I make my rounds I... I sneak into their apartments.
	DERREK (os)	(chuckles)
11.25.14	DERREK	I like to keep track of who has the best gear for spying on their neighbors. But I use all my own cameras. (grins)
	CELESTE	So all that stuff in David's locker?
	DERREK	Is mine. And later today I'll probably put somethin' o' yours in there. Maybe your purse... a chunk o' your hair...
11.25.48	DERREK	Maybe your finger.
	DERREK	David was your idea.
	DERREK	Yeah...
	DERREK (os)	You took me there. Mm?

VIEW OF TERROR

TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
	DERREK (os)	You told me you were gonna --
	DERREK	-- call the police. And --
	DERREK (os)	-- I thought to myself, "Now here --
11.26.12	DERREK	-- is an opportunity I can't pass up!" So I planted a few tidbits in his --
	DERREK (os)	-- apartment, and then after --
	DERREK	-- he got arrested I brought out the big guns, so to speak. (giggles)
	DERREK (os)	(giggles) David's only mistake was --
11.26.33	DERREK	-- buying that telescope. That and his rather large collection of dirty movies.
	DERREK (os)	Yeah, that didn't help his case.
11.26.42	BRENT (os)	Celeste?
	CELESTE	(gasps)
	DERREK	Sshh...
	BRENT (os)	Celeste?
	BRENT (os)	I know you're down here.
11.26.51	BRENT (os)	Celeste?
11.26.56	DERREK	You make a sound and I'll kill him.
		INT. BASEMENT CORRIDOR - CONTINUOUS
11.27.12	BRENT	Celeste, where are you??
	DERREK	Can I help you, sir?
	BRENT	Yeah, where's Celeste?
	BRENT	Who?
	DERREK	The woman you came down with.
	DERREK	Oh, Ms Timmerman. She's uh... she's right through here.
	CELESTE (os)	Brent!
	BRENT (os)	(grunts)
		INT. BASEMENT CHAMBER - CONTINUOUS
11.27.35	BRENT	(grunts)
	CELESTE (os)	Brent!
	DERREK (os)	You think your boyfriend --
	DERREK	-- can help you now?
	BRENT	(groans)
11.27.51	CELESTE	Derrek, stop!
	BRENT	(grunts)
	CELESTE	(breathing)
		(beating up scene)
11.28.27	CELESTE	(strains loudly)
	CELESTE	(breathing)
11.28.43	CELESTE (overlap)	We were setting a trap --
		INT/EXT. SOMMER APARTMENTS - LOBBY - NIGHT
	CELESTE	-- for David.
	DETECTIVE ZAMORA	Yeah, well, it looks like that wasn't a good idea.
11.28.47	BRENT	Celeste thought that if she tried to move out, he... he would come after her.
	CELESTE	So I asked Brent to wait outside, and he was watching me as I followed him down the street. He watched me as I came back.

VIEW OF TERROR

TIME CODE	CHARACTER	LOCATION, TITLE, DIALOGUE
11.28.57	DETECTIVE GILLIS	So that's how you knew she was in the basement, huh?
	BRENT	Well, I saw him bring her there, and when she didn't come out... I was just trying to help her.
11.29.05	DETECTIVE GILLIS	Well, when she didn't come out is when you should've called us. Of course, we're happy we got the right guy, so uh... it's all good. All right. Take care.
	CELESTE	Thanks, you guys.
11.29.17	BRENT	Let's go some place real like... Paris, or maybe --
	BRENT (os)	-- Italy...
	CELESTE	I will take you anywhere you want, baby.
	BRENT (os)	(soft laugh)
11.30.08		END CREDITS