

(Name of Show)

("Title of Episode")

by

(Name of First Writer)

(Based on, If Any)

Revisions by

(Names of Subsequent Writers,  
in Order of Work Performed)

Current Revisions by

(Current Writer, date)

Name (of company, if applicable)  
Address  
Phone Number

WONDERFALLS

"COCKTAIL BUNNY"

TEASER

CLOSE ON - SMOOSHED-FACED WAX LION

HEAT DISTORTIONS ripple around the Lion.

JAYE (O.C.)

You may be asking yourself, how did  
I get here? What could I have  
possibly done to deserve this?

POP WIDE TO REVEAL WE ARE --

1 INT. WONDERFALLS - PEGGY'S OFFICE - DAY 1

JAYE watches the Wax Lion's features starting to soften as it  
melts on a hot plate.

JAYE

Tell me why. Why make me make the  
man I love re-marry his hussy-  
bride? How is that helpful? Who  
does that benefit besides the hussy  
'cause I'm not in the business of  
benefitting hussies. Tell me  
there's a reason.

\*

The Lion stands mute and melting, a non-living thing.

JAYE (CONT'D)

So be it. No answers? No mercy.  
(turns up heat)  
I'm finished. You want me to be  
alone?

\*

She glances at the puddling Lion, the ASS, then a box of  
BARREL BEARS.

JAYE (CONT'D)

I'll be alone. I'll be alone after  
I melt or set fire to each and  
every one of you. So anybody that  
hasn't talked that's thinking about  
talkin', let this be a warn --

The door SLAMS into Jaye, knocking her hard. It's ALEC.

(CONTINUED)

ALEC  
Break's over. What's burning?

2 INT. WONDERFALLS - DAY

2

Jaye stands at the display of barrel bears, hangs a hand-written sign that reads "50% OFF" as a REPAIR MAN works on the mold-o-rama machine. A CUSTOMER considers the bears.

JAYE  
If you buy six of 'em you're really only paying for three.

MOM enters with a shopping bag.

MOM  
Hello, sweetheart.

JAYE  
Hi.

MOM  
You're puffy, have you been crying?

JAYE  
Allergies.

MOM  
You don't have allergies. Is this related to your stress issue?

JAYE  
I'll give you a bear if we don't talk about it.

Jaye moves off toward the counter. Mom follows.

MOM  
I'll give you a monkey if we do.  
(pulls Brass Monkey out)  
I found it in your brother's room.

JAYE  
Really?

MOM  
He's very concerned about you. He started praying and you know how he feels about that sort of thing.

(CONTINUED)

JAYE  
He's praying? For me?

MOM  
Mmm-hmm. You certainly have him  
worked up about something. Raises  
the question, doesn't it?

JAYE  
What question?

MOM  
Should I be praying?

JAYE  
I don't know. Do you wanna pray?

MOM  
If I need to. Do I need to?

JAYE  
Not for me. I'm fine.

MOM  
Of course you are, sweetheart.  
(plan B)  
Dr. Ron'll be very pleased to get  
his monkey back. You should make  
an appointment and return it to him  
since you're the one who stole it.

Mom pushes the Brass Monkey toward Jaye. She recoils  
slightly.

\*  
\*

Jaye glares at the Monkey, pushes it back toward Mom.

JAYE  
As great as that sounds, can't you  
just drop it off next time you're  
in therapy. And when you do, can  
you tell Dr. Ron I said I'm sorry.  
Um, and give him one of these.

She hands Mom a barrel bear. Alec approaches with the hand-  
written 50% Off sign and a barrel bear.

ALEC  
Did you mark the barrel bears down?

JAYE  
Was I not supposed to?

(CONTINUED)

ALEC

No. This is a collector's item.  
You are so in trouble.

The Repair Man approaches, frustrated.

REPAIR MAN

Mold-o-rama's still busted. Just  
keeps making these.

He dumps a dozen smooshed-faced wax lions on the counter.  
They all ANIMATE and look at Jaye:

SMOOSHED-FACED LIONS

*You'll never get rid of all of us.*

Jaye SNAPS. She snatches the Brass Monkey and uses it to  
SMASH the wax lions whack-a-mole style. Alec reacts,  
horrified. Mom and the Repair Man manage to grab Jaye and  
wrestle her to the ground and out of FRAME.

END OF TEASER

(CONTINUED)

ACT ONE

\*

3-4A OMITTED

3-4A

\*

5 INT. DR. RON'S OFFICE - DAY

5

Jaye sits opposite DR. RON, who is happy to have his Monkey back until he sees:

DR. RON

He's got a few dings. And is this wax?

JAYE

Um, yeah. Sorry about that. And sorry about not coming back after I said I had to feed the meter. Two months ago.

DR. RON

It all worked out fine. Your mother paid for the full hour and I got to take a long lunch.

JAYE

Then you're welcome.

DR. RON

Why'd you come back today? What's happening in your world?

JAYE

Okay, well, what've my Mom and my brother told you 'cause I don't wanna repeat information.

The Brass Monkey ANIMATES:

BRASS MONKEY

*Tell him nothing.*

DR. RON

We're not talking about your mom or your brother.

JAYE (CONT'D)

Then you better tell me something 'cause I'm fixin' to neuter you.

(off Dr. Ron's look)

I was talking to the Monkey. It talked to me first.

(CONTINUED)

DR. RON

What makes you think the Monkey was talking to you?

JAYE

It looked at me and... talked. And it's not just the Monkey. It's the Cow and the Lion and the fish. They all talk.

He studies her for a long beat, then:

DR. RON

Have you ever experimented with any kind of hallucinogenic drug?

JAYE

Not hallucinogenic, no. Why? Would the hallucinations like cancel each other out?

DR. RON

I don't know what they'd do. Can't imagine it'd be good though. Why don't you walk me through the day the animals started talking to you.

JAYE

Well, I didn't get my promotion. Then I choked on a sandwich.

And then the Lion talked. Then I fainted. Then I had that session with you. And then the Monkey talked. Then I met Eric and then we talked... and then we kissed and then we -- Ohmygod. I was in love with him. At least I think I was in love with him. I mean, I've never actually been in love so how would I know? I did start listening to sensitive boy rock. And I wasn't scowling as much.

DR. RON

All of this happened the same day?

(CONTINUED)

JAYE

Just the meeting and the talking.  
The kissing and the sensitive boy  
rock was later. Right before your  
Monkey broke my heart. No, that  
was actually the fish.

Jaye's face crumples for a split second, she holds it  
together.

DR. RON

I'm confused. Did Eric break your  
heart or was it the fish?

JAYE

The fish. The fish told me to  
break Eric's heart, which broke my  
heart.

DR. RON

And you do everything the Monkey  
and the Lion and the fish tell you  
to do? Even if it causes you pain?

JAYE

Yeah, they kinda wore me out that  
way. Which is mainly why I'm here.

6 INT. DR. RON'S OFFICE - RECEPTION - DAY

6

A bank of four small monitors displaying four different  
angles from the security cameras in Dr. Ron's office. Jaye  
talks M.O.S. The partially obscured hand of a MYSTERY PERSON  
turns up the volume. On the monitor we see Dr. Ron looking  
over his appointment book.

DR. RON

I'm gonna recommend we see each  
other three times a week.

JAYE

Isn't that a lot?

DR. RON

Well, it's not five times a week...  
(off appointment book)  
...which it looks like we can do.  
Maybe we should. Do you prefer  
mornings or afternoons?

(CONTINUED)

A toilet flushes in the next room, followed by the sound of RUNNING TAP WATER. Mystery Person turns off the volume and moves stealthily out one door just as the RECEPTIONIST ENTERS through another. The Receptionist glances around as the door creaks shut and the cabinet creaks open.

7-8 OMITTED 7-8

9 INT. THE BARREL - DAY 9

Jaye, Mom and DAD are handing their menus back to the WAITER.

DAD

Did Dr. Ron tell you whether this is a personality flaw or an actual disorder?

MOM

Darrin.

DAD

No sense pussyfootin' around, we're her parents. If something's wrong we should talk about it. You can talk to us, can't you sweetheart?

JAYE

Uh... yeah.

They sit in silence for an awkward beat.

MOM

(to passing waiter)  
Could I have some more water please?

DAD

Is something wrong? Your mother tells me you had another 'sode.

MOM

She didn't lose consciousness like last time.

(to Jaye)

Although it might've been better if you had. You went to a very dark place, sweetheart. Was it my care-frontation that set you off?

(CONTINUED)

JAYE

No. Not really. Wait. Is this a care-frontation now?

MOM

We're opening the doors of communication.

DAD

I'd just like to know if this is an isolated incident or should we expect more of these 'sodes. God forbid you turn out like that Olsen girl. Didn't she stab herself and tell everyone Dr. Ron tried to kill her? Mad as a balloon. We don't want that life for you.

MOM

Darrin, she doesn't want to discuss it. We have to respect that.

JAYE

Thank you.

MOM

(mouths, to Jaye)  
We'll talk later.

DAD

Fine, fine, we'll pretend nothing's wrong. It's a happy day, not a care in the world. Isn't that your little married friend over there?

MOM

You have a new friend?

JAYE

He doesn't work today --

She spots ERIC talking to the hostess as HEIDI, feigning all sweetness and light, bums a soda from the cute bartender on duty.

JAYE (CONT'D)

Oh, that is him. And his wife. I have to pee.

She calmly gets up and sneaks toward the door, keeping her head down. Mom waits until Jaye is out of site, then:

(CONTINUED)

MOM

I have to... blow my nose.

Dad watches as Mom scoots away from the table.

ON JAYE

She rounds a corner, nearly running into Heidi and Eric. She quickly spins and heads the other direction.

10 INT. THE BARREL - BACK ROOM - CONTINUOUS 10

Jaye moves through the room, fumbling with the lock on the back door when MAHANDRA comes through it, dragging a garbage bin behind her. Both ladies startle and yelp.

JAYE

They're here! They're here! Eric and his whore-bride. You said he wasn't working today.

MAHANDRA

He's not.  
(re: cot)  
But the man lives here.

JAYE

Not during business hours. They told him he couldn't loiter.

They move to the swinging door, push it open a crack and spy.

10aa INT. THE BARREL - THEIR P.O.V. THROUGH DOOR - SAME TIME 10aa

Heidi and Eric kiss.

10ab INT. THE BARREL - BACK ROOM - CONTINUOUS 10ab

ON JAYE AND MAHANDRA

Jaye's tears start to flow.

JAYE

Ow. Ow-ow-ow-ow-ow-ow.

Mahandra puts an arm around her.

(CONTINUED)

MAHANDRA

That's it, you got this cry comin'.  
Cry until you can't cry no more. I  
wanna see salt deposits on your  
cheeks when you're through.

JAYE

I didn't think it would hurt this  
much. Seeing him with her. In  
wedded bliss. Without me. And  
with her. Ohgod, he's gonna grow  
old with her, isn't he? And I'm  
gonna die alone. Will you die  
alone with me?

MAHANDRA

Of course I will. Who else would I  
die alone with? Your brother? Ha.  
I mean, I can't think of any  
examples actually.

Jaye sniffs and sobers a bit:

JAYE

Do you like my brother?

MAHANDRA

No, god no. That was a random --  
No. Cause that'd be weird, huh?

JAYE

Yeah, I'll say.

Mahandra was hoping Jaye wouldn't agree so definitively.

10A INT. THE BARREL - DAY

10A

Eric approaches the Manager's door as Heidi takes a seat at the bar in the deep background. Eric takes a breath and is about to knock on the door when:

MOM

Hello, excuse me. I'm Karen Tyler.  
Jaye's mother.

ERIC

Hi.

MOM

Hi. I'm not quite sure how to broach this subject so I'm just gonna get right to it. My daughter's very upset about something.

ERIC

Really?

MOM

Mmm-hmm. She won't discuss it with me. And Mahandra's not saying a word. So that leaves you. What d'you say? Wanna be my hero?

ERIC

How upset is she, exactly?

MOM

I'll tell you how upset she is if you tell me what she's upset about.

ERIC

I wish I knew.

10B INT. THE BARREL - BACK ROOM - DAY

10B

Jaye cries softly, her head in Mahandra's lap.

JAYE

Do you think Eric loves her? Like really loves her.

MAHANDRA

She's his wife.

(CONTINUED)

JAYE

(beat)

I know, but like really, really  
loves her.

HEIDI (O.S.)

Yes, he does.

Heidi steps out of the shadows. Jaye wipes away her tears  
and sits up.

(CONTINUED)

MAHANDRA

Whoops.

HEIDI

In fact, he loves me so much he married me twice.

JAYE

If you hadn't wiped yourself with the first wedding vows you wouldn't have had to get them renewed.

HEIDI

Oh, sigh. Whatever scars I've given Eric are healing. And they'd heal a lot faster if you'd stop picking at them and leave us alone.

JAYE

I was leaving you alone plenty before you came through that door.

HEIDI

No, you were stalking my husband at his work place. Which is no longer his work place 'cause he just quit.

JAYE

What?

HEIDI

We're going back to Jersey. My sins have been paid for. Honeymoon purgatory is coming to an end.

MAHANDRA

That's so sad. Heidi-ho gotta go. Bye. No, really. Bye.

Heidi takes a step closer to Jaye.

HEIDI

You almost had him, huh? For a second there I thought it was gonna be you kissing the groom on my wedding night. But only for a second.

(to O.C.)

Hi, babe. The girls were just helping me pack your things.

(CONTINUED)

REVEAL Eric standing in the doorway. Heidi tosses some stragglings clothes into the open suitcase.

JAYE MAHANDRA  
Hi. Hi.

ERIC  
Hi. How are you?

JAYE  
Just ducky. You?

Heidi reacts to Eric's attention to Jaye.

ERIC  
Swell.

HEIDI  
Everything go okay?

ERIC  
Yeah, I gave my notice.

HEIDI  
Notice? I thought you were gonna quit.

ERIC  
They need two weeks to find a replacement. They gave me a job and a bed, it's the least I can do.

HEIDI  
Eric, I wanna go home.

ERIC  
It's just for two weeks. We can stay in the honeymoon suite.

HEIDI  
That's 200 dollars a night. How are we gonna pay for that?

ERIC  
We'll figure it out.  
(grabs suitcase)  
I'm gonna put this in the car.

Heidi watches Eric go. And so does Jaye. After he's gone:

JAYE

Looks like the credit card you used  
to pay for your sins was declined.

Heidi shoots her an icy stare.

HEIDI

We're both reasonable women.

MAHANDRA

Ha!

HEIDI

We're both capable of reason.  
Eric's mine now and you're never  
gonna get your hooks in him again.  
You deal with that any way you like  
as long as it doesn't involve me or  
my husband. But if you make  
trouble for us I will make trouble  
for you.

On a case of cocktail cherries, Lil' Ivey's 40's style  
waitress BUNNY MASCOT (holding a bowl of cherries on a  
platter "Breakfast in America" style) ANIMATES:

COCKTAIL BUNNY

MAHANDRA

*Save him from her.*

Bitch, are you threatening  
her?

HEIDI (CONT'D)

Yes. Yes, I believe I am.

JAYE

What'd you just say?

COCKTAIL BUNNY

HEIDI

*Save him from her.*

You heard me.

JAYE (CONT'D)

That's it. I'm sick of it. First  
you want me to get 'em together.  
Now you want me to tear 'em apart.  
You got some nerve. Don't tell me  
to save him from her. Tell it to  
someone who gives a --

Jaye stops, turns around, grabs the case of Lil' Ivey's  
cocktail cherries and heads for the door.

OFF Mahandra's concern...

10Ba INT. THE BARREL - DAY 10Ba

Mom and Dad at their table, their plates in front of them.

DAD

I don't think she's coming back.

Mom picks at her salad:

MOM

I'm pushing her away.

10C INT. TYLER HOUSE - AARON'S ROOM - DAY 10C

AARON adjusts web-cams throughout his room. They're all trained on his shrine of muses stocked with the Bass, Bear, Lion, and a few Pink Flamingos, among other things.

He kneels in front of the shrine, studying the muses.

AARON

Okay, I'm gonna ask you one more time -- where's the Monkey? Did he walk away? Can he walk away? Are you guys ambulatory?

Mahandra enters, quickly shutting the door behind her and bracing herself against it.

MAHANDRA

I wanna be an honest woman.

AARON

You are an honest woman.

MAHANDRA

I just snuck in your back door. I'm a back door woman and you're my back door man. Your sister's dying inside and here I am lying to her about our torrid little affair.

AARON

Then tell her the truth.

(CONTINUED)

MAHANDRA

She can't handle the truth. It would kill her. She's my best friend and you're her brother. Besides, I can't be happy when she's sad. There are rules.

AARON

Are you saying I make you happy?

MAHANDRA

Yes, yes. You make me happy. That's not the point --

He kisses her. She pulls away, glances around:

MAHANDRA (CONT'D)

Are those video cameras?

AARON

Yeah.

He tries to kiss her again, but her horror kills the moment:

MAHANDRA

Shut 'em off. Shut 'em off, shut 'em off, shut 'em off.

He moves to his computer and shuts off the cameras.

MAHANDRA (CONT'D)

How long have you had those? Are you recording us right now? Did you record us having sex? Ohmygod. Is it on the internet? Ohmygod. I'm a naughty black door woman -- back door woman. Ohmygod.

She starts toward his computer, eerily calm:

MAHANDRA (CONT'D)

No one must know, no one must know. We have to destroy your computer.

AARON

Relax, no one knows anything.

Jaye enters from the hallway. Simultaneously, Mahandra takes a step back into the closet and Aaron kicks the door shut. Jaye is none the wiser.

(CONTINUED)

JAYE  
(reacts to muses)  
I knew it. Shame on you.

She crosses to the bed, yanks off the pillow cases and starts stuffing them with muses.

JAYE (CONT'D)  
This is a violation of trust.

ANGLE - INSIDE CLOSET

Mahandra deflates, they've been caught.

JAYE (O.S.) (CONT'D)  
Do you want Mom and Dad to find out? This will kill them.

She reacts, stung.

ON AARON AND JAYE

Mahandra starts to step out of the closet behind Jaye.

JAYE (CONT'D)  
You said you'd get rid of these.  
They should be in a suitcase with  
cinder blocks. Not in a -- oh god,  
is that a shrine?

AARON  
No. It's a... display.

Now totally confused, Mahandra back-steps into the closet, pulling the door shut in front of her.

AARON (CONT'D)  
What's gotten into you? You're  
acting all weird. Unusually weird.

Mahandra impulsively steps out of the closet again.

MAHANDRA  
She's not weird. She's in pain.  
The woman's got a broken heart.  
What the hell's wrong with you?

Jaye didn't notice she stepped out of the closet.

JAYE  
Where'd you come from?

MAHANDRA

I, uh, followed you. I was worried.

JAYE

Oh, you don't have to worry. I'm feeling much better now.

And without further explanation, Jaye swings two muse-stuffed pillow cases over her shoulder and turns heel. She scoops up the Pink Flamingos with her free arm and EXITS.

MAHANDRA

Do you think she knows?

11 OMITTED 11

12 INT. JAYE'S TRAILER - DAY 12

The Cocktail Bunny ANIMATES:

COCKTAIL BUNNY

*Save him from her.*

REVEAL the case of Lil' Ivey's cocktail cherries stands at the center of a new shrine of muses, surrounded by pink flamingos, lions, bears, the bass and a Cow Creamer.

JAYE

Let's talk about that, shall we?  
Now if experience has taught me anything it's that following your instructions regarding Eric and Heidi causes me great pain.

COCKTAIL BUNNY

*Save him from her.*

JAYE

But I have to admit I'm intrigued.  
Why make me make a home if you're just gonna make me break a home?  
Is this a trick? Is this gonna turn out badly for me somehow?

SMOOSHED-FACED LION

*Ask the Monkey.*

(CONTINUED)

JAYE

Oh, you're gonna start pulling that  
crap now?

13 INT. DR. RON'S OFFICE - RECEPTION - SURVEILLANCE CABINET 13

On the monitor we see Dr. Ron placing some documents into a  
brief case and grabbing his coat. He grabs a couple of  
files, moves out of his office and into reception.

POP WIDE TO REVEAL Dr. Ron tossing a file on his assistant's  
desk. There's a JANGLED THUMP coming from his office.

DR. RON

Hola? Esta la criada?

14 OMITTED 14

15 INT. DR. RON'S OFFICE - NIGHT 15

Dr. Ron flips on the light and it FLICKERS briefly. He  
startles at the sight of Jaye.

DR. RON

How did you get in here?

JAYE

The door.

DR. RON

The door was locked.

JAYE

Yeah, well, no it wasn't. Um, I  
just need to borrow the Monkey.

DR. RON

You're not borrowing my Monkey,  
Jaye. \*

JAYE

I kinda have to. They told me to  
save him from her. And the Wax  
Lion said the Monkey would tell me  
why. \*

The Brass Monkey ANIMATES: \*

(CONTINUED)

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CONTINUED:

BRASS MONKEY  
*She's going to kill him.*

DR. RON  
Save who from her?

JAYE (CONT'D)  
She's gonna *kill him*?

\*

Dr. Ron clocks the exchange, taking a step away from Jaye.

DR. RON  
Is my Monkey talking to you now?

BRASS MONKEY  
*She's going to kill him. She's  
going to kill him and it's all  
because of you.*

CLICK TO BLACK.

END OF ACT ONE

(CONTINUED)

ACT TWO

16 INT. JAYE'S TRAILER - DAY

16

The muses dominate the couch. Jaye pours over a laptop computer as Mahandra looks on. The "GOOGLE" page is up.

MAHANDRA

You think maybe you want Heidi to be a black widow murderess 'cause that makes her the bad guy and you the good guy and Eric the guy that can only be saved by your love?

JAYE

I don't want Heidi to be anything. I'm just trying to confirm or deny an anonymous tip.

MAHANDRA

From who?

JAYE

If I knew it wouldn't be anonymous.

MAHANDRA

Mmm-hmm.

JAYE

(off Google)

Vassar Epistolary. Student paper. Heidi taught water aerobics as an elective her Junior year.

ON SCREEN newspaper text and photo of Heidi with a bunch of swimsuit-clad old ladies in bathing caps. Heidi is pictured, but her face is obscured by a blur of movement.

MAHANDRA

Who would do such a thing?

JAYE

Ohmygod.

MAHANDRA

What?

JAYE

(reading)

"Freshmen suspected in Kappa Mu poisoning.

(MORE)

(CONTINUED)

CONTINUED:

JAYE (CONT'D)

Homecoming tradition suffered a devastating blow Thursday when Queen Kendra Crowther and Princess Mickie Mossler were allegedly poisoned at a sorority function. Sophomore Heidi Sockett..." -- her maiden name is Sockett?

MAHANDRA

Horrible yet appropriate.

JAYE

(continues reading)

"Sophomore Heidi Sockett, who was disqualified from the election for soliciting votes, suggested the poisoning may have been hazing victims retaliating against their tormentors."

(no doubt)

She did it. You know she did. She tried to kill those girls.

MAHANDRA

I wanna know how she was soliciting votes.

JAYE

I think we both know.

MAHANDRA

"Hepatitis outbreak renders debate team speechless." Click on that.

On the monitor we see a picture of Heidi on the debate team, once again her face is obscured by a blur of movement.

MAHANDRA (CONT'D)

(reading)

"The debate team suffered a staggering loss" blah, blah, blah. "Senior Heidi Sockett who was suspended from the team suggested the incident may have been the work of freshmen retaliating against their tormentors in a recent spate of hazing rituals."

JAYE

It's her M.O. If she can't win, then nobody can win.

(CONTINUED)

MAHANDRA

And if she can't have Eric, nobody  
can have Eric?

JAYE

Seems like the type. Not to toot  
my own horn but I think we both  
know why Eric's sticking around.

MAHANDRA

It's not for a two-week notice  
'cause we've been laying people  
off.

JAYE

As soon as Heidi figures that out  
Eric's a dead man. We have to save  
him from her. That's our mission.

MAHANDRA

You don't really think she's gonna  
murder her husband because of you?

JAYE

Oh, but she is. And it is because  
of me... 'cause the anonymous  
tipper said so.

MAHANDRA

Have you been getting enough sleep?

17 INT. THE BARREL - DAY

17

Jaye sits in a booth in the back, trying to look absorbed in  
a magazine.

HER P.O.V. - THE BAR

Eric and Heidi are in the middle of a heated M.O.S.  
discussion.

ON JAYE

She strains to hear, but it's no good. Too far away.  
Mahandra walks past with a tray, unloading a glass of water.

MAHANDRA

She is not gonna kill him right  
here in this bar.

(CONTINUED)

JAYE  
She could slip him a mickey.

MAHANDRA  
Not without any freshmen around to  
pin it on.

Mahandra moves off. Jaye continues to spy on Heidi and Eric. She berates him M.O.S., he steps out from behind the bar and crosses over to Jaye.

JAYE  
Does Heidi have anger management  
issues 'cause she's pitching a  
tanty about something.

ERIC  
Yeah, you. She thinks you're  
spying on us.

JAYE  
That's dumb. She's been a little  
pissy lately, huh? She ever  
threaten you? Cause you know  
domestic abuse goes both ways.  
(off Eric's smile)  
No, really.

ERIC  
You should cut her some slack.  
She's got lots of reasons to be  
pissy right now. For instance...  
are you spying on us?

JAYE  
No. But if my presence makes you  
uncomfortable, I can leave.

ERIC  
You don't make me uncomfortable.  
But Heidi...

JAYE  
I get it. I'll go.

ERIC  
Thanks.

Jaye stumbles as she slides out of the booth, Eric catches her and helps her to her feet -- and she lifts his wallet.

JAYE  
Oops. Sorry.  
(scoffs)  
Spying. Pfft.

17A INT. JAYE'S CAR - DAY 17A

She sits in her car, peeking over the driver's side window with the telephoto camera last seen in "Muffin Buffalo."

17B EXT. THE BARREL PARKING LOT - JAYE'S POV THROUGH CAMERA 17B

The lens focuses on Heidi waiting in Eric's car, unaware that Jaye's photographing her. SNAP-SNAP-SNAP-SNAP. After a moment, a BUSBOY approaches and taps on her window. SNAP-SNAP-SNAP-SNAP. Heidi rolls down the window, hands the Busboy a wad of cash -- SNAP-SNAP-SNAP -- and he hands her a Ziploc bag of little blue pills. The telephoto lens ZOOMS IN on the pills and SNAP-SNAP-SNAP-SNAP until it reaches the end of the roll. Heidi starts the car and puts it in reverse.

17C INT. JAYE'S CAR - DAY 17C

ON JAYE. She slouches behind the wheel as Heidi drives past. Ohmygod, she's going to poison him!

17D INT. WONDERFALLS - DAY 17D \*

Jaye's on the phone, waiting impatiently. A customer's CELL PHONE is ringing behind her. Jaye snaps at the customer: \*

JAYE  
Answer your phone. \*

She turns to see the customer is Mahandra holding her cell. \*

JAYE (CONT'D)  
Oh. Answer your phone. \*

Jaye hangs up and Mahandra's cell stops ringing. \*

JAYE (CONT'D)  
Gimme. Gimme. Where're my pictures?  
(off her look)  
Please. \*



20 INT. JAYE'S TRAILER - DAY 20

Heidi thumbs through Jaye's clothes. The window is open behind her, the blinds tangled with the curtains.

She runs her arm under Jaye's couch cushion, face-to-face with the muses. Their glassy stares indicate no life. She eyes the Barrel Bear, it gives her the creeps.

She rifles through a dresser, checks the bookshelves.

Next to the bed, she finds a cardboard framed photograph of Jaye and Eric. Heidi rips the picture in two and keeps the Eric half.

A KNOCK on the door makes her freeze. Another KNOCK.

MOM (O.S.)  
Sweetheart?

Heidi inches to the window, peeks out through the drawn blinds to see --

21 EXT. JAYE'S TRAILER - SAME TIME 21

Mom RAPPING on the door.

MOM  
I can hear you tromping around in there. Oh, come on, sweetheart.

21A INT. JAYE'S TRAILER 21A

Heidi -- barely breathing. Shit.

MOM (O.S.)  
You're not even gonna open the door? Really? That makes me sad.  
(beat)  
Alright then. Oh.

\*  
\*

(CONTINUED)

A pack of PHOTOGRAPHS slides under the door. \*

MOM (CONT'D)

They accidently gave me these down  
at the Photo Lab. I resisted  
looking because I respect you and  
your privacy. Hello? Well, if you  
need anything I hope you call. \*

Heidi picks up the package and glances through the photos. \*

22 INT. DR. RON'S OFFICE - RECEPTION - DAY - PLAYBACK 22

TIGHT ON: Dr. Ron as he watches a TV monitor intently.

REVEAL: SURVEILLANCE FOOTAGE from Scene 15. \*

JAYE (ON VIDEO)

They told me to save him from her.  
And the Wax Lion said the Monkey  
would tell me why. \*

DR. RON (ON VIDEO)

Save who from her? \*

JAYE (ON VIDEO)

She's gonna kill him? \*

The FOOTAGE REWINDS. REVEAL Dr. Ron studying the footage.

DR. RON (ON VIDEO)

Save who from her? \*

JAYE (ON VIDEO)

She's gonna kill him? \*

The FOOTAGE REWINDS.

JAYE (ON VIDEO) (CONT'D)

She's gonna kill him? \*

Dr. Ron HEARS a door quietly latch in the next room, stands  
to investigate. On the security monitor we see Dr. Ron  
cautiously moving into his office. CAMERA PANS DOWN to  
reveal rows of writable DVD's labeled with patient's names  
and session dates. \*

(CONTINUED)

23 We clearly see five Aaron Tyler DVD's, then two Jaye Tyler DVD's, followed by countless Karen Tyler DVD's. A MYSTERIOUS HAND reaches into FRAME and takes the Jaye Tyle 23 \*  
\*  
\*

Dr. Ron moves through the room, realizing something's not right. He sniffs the air and reacts. He crosses to his desk, glances in an open drawer and his face goes slack.

24 INT. WONDERFALLS - TWILIGHT 24

Jaye hurries through the store, getting waylaid by the saltwater taffy smile of Angie (who should be more or less unrecognizable from Scene 4). She holds a stack of t-shirts.

ANGIE  
Are these 100% cotton?

JAYE  
Not now.

Jaye marches up to Alec.

ALEC  
You're late.

JAYE  
Yeah, and I'm not staying. Sick friend. Could die any minute. We're holding a vigil.

ANGIE  
I'm looking for a poly-blend. Something stain-resistant.

JAYE

Over there.

(to Alec)

I was wondering if I could get an advance from petty cash for vigil supplies and maybe a baseball bat.

Angie approaches once again.

ANGIE

I'm sorry to keep interrupting. Could you help me find a size?

JAYE

He'll be right with you.

(to Alec)

Did I mention my friend could die any minute?

ALEC

Let's talk about your state of mind, Tyler.

JAYE

Clear as a bell. Thanks.

Just then, Heidi enters with a head of steam. She closes in on Jaye.

HEIDI

You psychopath.

Heidi plunks the surveillance photographs Jaye took -- pictures of Heidi, close-ups of the bag of pills, etc.

JAYE

I knew it! This is theft!

\*

HEIDI

Actually, I believe it's invasion of privacy. You are one damaged good, sister. Spying, stalking, photographing. You picked the wrong girl to tangle with, crazy-ass. "Til death do us part." That was the vow. I plan on keeping the promise.

\*

\*

JAYE

If you lay a finger on him --

(CONTINUED)

HEIDI  
He's my husband. I will lay  
whatever, on whomever, wherever I  
want.

ANGIE  
Excuse me?  
(off their looks)  
Nevermind.

The Smooshed-faced Lion on the counter ANIMATES:

SMOOSHED-FACED LION  
*She's going to kill him.*

JAYE  
I know.

HEIDI  
You're never gonna see Eric again.

SMOOSHED-FACED LION  
*She's going to kill him. Don't let  
her leave.*

Jaye jumps onto a display for height and POUNCES. Their  
SCUFFLE continues off screen. A SHADOW falls on the floor.  
It moves toward the commotion. REVEAL: DETECTIVE SLOAN  
("Crime Dog") and his perpetual scowl. He flashes his badge.

SLOAN  
Nice to see you again, Ms. Tyler.

Jaye and Heidi stop their scrapping.

SLOAN (CONT'D)  
Looks like you've been busy today.

END ACT TWO

(CONTINUED)

ACT THREE

25 INT. WONDERFALLS - PEGGY'S OFFICE - NIGHT

25

Jaye and Sharon sit opposite Sloan, who is holding the fingerprint comparison. Jaye glances around, anxious. She finds a faux rabbit fur pocket clinging to her jacket. \*

SLOAN  
Do you like your therapist, Jaye? \*

SHARON  
My client's relationship with her therapist is protected under New York state law. \*

Sloan stares at Sharon, then turns back to Jaye: \*

SLOAN  
Do you like your therapist, Jaye? \*

JAYE  
Um, sure. I hate to be rude but there's some place I need to be. \*

SHARON  
Land the plane, Mike. What is this about? Did she assault the man?  
(off Sloan, to Jaye)  
You assaulted Dr. Ron? \*

SLOAN  
Violated is more accurate. \*

SHARON  
What did you do? What did you do? \*

JAYE  
I didn't -- \*

SHARON  
(cutting her off)  
Don't say a word.  
(calm, to Sloan)  
What exactly are you accusing her of? \*

(CONTINUED)

SLOAN

I'm accusing her of breaking into  
her therapist's office, disabling  
the security system, stealing the  
surveillance footage from her own  
therapy sessions and leaving a  
number two in the good doctor's  
desk drawer. And I'm not talking  
about the pencil.

Sharon gives Jaye a slow side-long glance.

JAYE

It wasn't me. This is all Heidi.  
Have you Googled the woman? She's  
a menace. She set me up. Bring  
her in here. You have to beat a  
confession out of her right now.

SLOAN

We let her go, she's not a suspect.  
You should count your lucky stars  
she's not pressing charges.

JAYE

Of course she's not pressing  
charges. Murderers don't press  
charges. It calls unwanted  
attention to themselves.

SHARON

This murderer angle is new to me.  
We should sidebar.

JAYE

No sidebar. A man is about to die!

26 INT. HONEYMOON SUITE - NIGHT 26  
Eric sleeps quietly, unaware that he's in any danger.

27 INT. HOTEL CORRIDOR - OUTSIDE HONEYMOON SUITE - NIGHT 27  
CAMERA is P.O.V. of the UNSEEN KILLER approaching the door.

28 INT. HONEYMOON SUITE - NIGHT 28

Eric continues to sleep in the deep background, as the door handle starts to turn in the foreground.

29 INT. WONDERFALLS - PEGGY'S OFFICE - NIGHT 29

JAYE  
(suddenly polite)  
I need to use the phone real quick.

Jaye picks up the phone and starts to dial. Sloan reaches over and hangs it up.

SLOAN  
You can use it when we're done. \*

JAYE  
I have to use it now or there'll be a very sweet, very cute, very dead boy from Jersey on the slab.

29A INT. HONEYMOON SUITE - NIGHT 29A

CLOSE ON - DAY OF THE WEEK VITAMIN STORAGE CASE

The individual compartments labeled M-T-W-Th-F-S-Su open one by one, inside are several different pills.

A manicured hand reaches into FRAME and plucks out the round yellow ones and replaces them with a square blue pill from a ziploc bag.

30 INT. HONEYMOON SUITE - NIGHT 30

Eric sleeps. Heidi crawls into FRAME like a predator cat. She watches Eric sleep for a moment, then:

HEIDI  
Wake up.

Eric opens his eyes. CAMERA FINDS the "do not disturb" light on the telephone -- it's illuminated.

31 INT. WONDERFALLS - PEGGY'S OFFICE - NIGHT 31

Jaye stands up, the phone pressed to her ear.

(CONTINUED)

JAYE

Oh god. I got voice mail. She's  
killing him! She's killing him  
right now!

(hands Sloan the phone)

Call hotel security. Tell 'em to  
shoot if they have to.

Sloan glances at Sharon, who is clearly concerned.

SLOAN

Can I chat with you outside for a  
second?

SHARON

Yes, please.

32 INT. HONEYMOON SUITE - NIGHT

32

Eric and Heidi on the bed. She's lying next to him, mid-  
kiss. Her eyes are closed, his stare straight ahead.

HEIDI

You're not kissing me back.

ERIC

I know. I'm sorry.

She rolls over on her side.

HEIDI

I hate it here. I hate it here so  
much. Can't we just leave? Our  
lives are someplace else.  
Everything is someplace else.

ERIC

We're not.

HEIDI

I'm not stupid, Eric. I know why  
you don't wanna leave.

ERIC

I'm sorry. This is a lot. I'm  
trying to sort through a lot.

HEIDI

Would you rather be married to her?

(CONTINUED)

ERIC  
(beat)  
No.

The hesitation isn't a good sign. She kisses him again. And once again, it's totally one-sided. Her fingers walk down his chest. They're headed due south. Her hand disappears BELOW FRAME. She knows his heart's not in it. She stops.

HEIDI  
I love you.

ERIC  
I love you, too.

Heidi reacts -- does he mean it?

HEIDI  
Don't forget to take your vitamins.

33 INT. WONDERFALLS - NIGHT

33

Sharon and Sloan stand outside Peggy's Office. Alec hands a couple of files to Sloan.

ALEC  
These are her employee evaluations for the last two years. I've been doing them monthly since I was promoted to management.

You'll find mine are more thorough.  
(re: evaluation)  
See, the trouble really started in January, during our post-holiday slump. But her moods have been all over the map for a while. You can read about it in the notes section at the bottom of every page.

SHARON  
Thank you. You've been very helpful.  
(to Sloan, after he's gone)  
Please, please, please don't take her to jail. If you release her into my custody I will watch her like a hawk and she'll never miss a court date --

(CONTINUED)

Sloan opens the door to the manager's office REVEALING Jaye is no where to be found. The window's ajar and the curtains blow in the breeze.

34 EXT. WONDERFALLS - PARKING LOT - NIGHT 34

Jaye scrambles to her car, fumbles for the keys. As she's pulling away Mom runs up to try and get Jaye's attention.

MOM  
Sweetheart! Roll down your window.

Jaye spots her and simply waves before speeding away. Mom stands there, dejected. She pulls out her cell phone and speed dials. A beat as it rings, then:

MOM (CONT'D)  
(calm)  
Hi. It's Karen Tyler. I'm having a bit of a crisis. Can you squeeze me in? I was thinking right now.

35 INT. HONEYMOON SUITE - NIGHT 35

The door swings open REVEALING Jaye standing holding the card key she stole from Eric's wallet.

WONDERFALLS "COCKTAIL BUNNY" 1AHM08 (2nd YELLOW) 01/22/03 40.  
CONTINUED:

JAYE  
You set me up.

Heidi reacts, grabs a knife off an old room service tray.

( CONTINUED )

HEIDI

Get out!

JAYE

Nice frame job with the stool  
sample. Where's Eric?

They circle each other. When Jaye passes the room service  
tray she grabs a fork and brandishes it.

HEIDI

He doesn't want to see you.

JAYE

Eric! If you're too weak to yell,  
knock on something! I'll find you!

Before Heidi can respond --

ERIC (O.S.)

What's goin' on?

Eric stands in the bathroom doorway clutching a pillow.

JAYE

You're alive. Listen to me,  
Heidi's trying to poison you. I  
suppose you were gonna frame me for  
that, too.

HEIDI

This is pathetic.

JAYE

"Loveless retail clerk cashes out  
bartender." Was that your plan?

Eric appears a little flushed, takes his own pulse.

ERIC

Heidi... what is she talking about?

JAYE

She knows you still care about me  
and she'd rather see you dead than  
in my arms, or my general vicinity.

HEIDI

What?

He steadies himself, feeling light-headed.

(CONTINUED)

ERIC  
I'm feeling a little woozy. Should  
I be alarmed?

JAYE  
She's already gotten to you. We  
have to induce vomiting.

ERIC  
Wow. My mouth's really dry.

HEIDI  
(realizing)  
Ohmygod.

What? JAYE What? ERIC

HEIDI (CONT'D)  
Eric. It's a male potency drug. I  
switched it with your one-a-days.  
I got it from a busboy at The  
Barrel.

ERIC  
You bought a male potency drug from  
a busboy? Did you tell him it was  
for me?

HEIDI  
It was sort of implied.

JAYE  
It's a trick. She's trying to give  
your body time to absorb the  
toxins.

Eric glances down at the pillow he's hugging to his crotch.

ERIC  
I... don't think it's a trick.

JAYE  
How -- oh. Oh god.

HEIDI  
This is mortifying.

JAYE  
So you weren't trying to kill him  
you were just --

ERIC  
I know what she was trying to do.

JAYE  
But Queen Mickie and Princess  
Kendra. The debate team. If she  
has a problem she poisons it and  
blames it on some poor bitch who  
got suckered into having Kappa Mu  
branded on her ass. "Hazing  
victims retaliating against their  
tormentors." Please.

(CONTINUED)

ERIC

Hazing was a big problem on campus,  
lots of under-classmen were  
fighting back. Those people that  
got poisoned picked on the wrong  
pre-pharmacy major. Heidi had  
nothing to do with it.

Jaye realizes she's been duped.

JAYE

But... Eric... she was gonna...

(CONTINUED)

ERIC  
You should probably go.

HEIDI  
Probably?

Jaye reacts, hurt beyond belief, betrayed and confused, she backs to the door.

36 OMITTED 36

36A INT. DR. RON'S OFFICE BUILDING - ELEVATOR - NIGHT 36A

Mom's on edge, presses the "close doors" button a couple more times for good measure. The doors finally start to shut and a HAND from outside juts in between them. Mom startles. The doors open back up and we see the hand belongs to Angie. She's wearing a wet slicker and holding a large duffel bag.

MOM  
Sorry. Didn't see you.

Angie grins and steps inside.

WOMAN (O.S.)  
Wait! Wait! Hold the elevator!

MOM  
No need to make it a party.

Mom punches the "CLOSE DOORS" button.

36B INT. DR. RON'S OFFICE BUILDING - LOBBY - NIGHT 36B

But the Woman is Sharon. She races across the lobby, shaking off her wet umbrella as the elevator doors start to close.

SHARON  
Wait! Mom!

She gets to the doors as they shut, tries to pry them open.

SHARON (CONT'D)  
They issued an A.P.B. on Jaye.  
Mom! Mom!

Sharon spots the stairwell door. She dashes for it.

37 INT. DR. RON'S OFFICE - NIGHT 37

Dr. Ron squats next to his desk wearing rubber gloves as he scrubs out his drawer. Jaye bursts through the door.

JAYE

I didn't do any of the things you think I did especially not the thing I think you're cleaning up right now. I was framed. It was all a big frame job. And you.

She crosses to the Monkey.

JAYE (CONT'D)

Save him from her! What does that mean? You told me to save him from her, you said she was gonna kill him.

\*  
\*  
\*

INCLUDE ANGLE UNDER DESK

Dr. Ron's presses a red "panic button" repeatedly.

DR. RON

I'm expecting a patient, Jaye.

JAYE

They can wait. Me and the Monkey are gonna have words.

Dr. Ron notices the wires behind the security button have been cut.

38-39 OMITTED 38-39

40 INT. DR. RON'S OFFICE BUILDING - ELEVATOR - NIGHT 40

Mom glances at Angie and smiles. She smiles back. Mom reacts, recognizing the girl but not sure from where.

(CONTINUED)

MOM  
I'm sorry. You look very familiar.  
Are you a friend of my daughter's?

ANGIE  
No, I work in the building.

MOM  
That must be it. I'm Karen.

ANGIE  
Angie.

Mom's face falls, barely imperceptibly.

MOM  
Angie Olsen? That Olsen girl?

ANGIE  
(lying)  
Hmm-mmm. Angie something else.

MOM  
I don't mean to pry, but didn't you  
used to be a patient of Dr. Ron's?

ANGIE  
No. Huh-uh.

ANGLE - DUFFEL BAG

A SEE-THROUGH CUTAWAY APPEARS over the bag REVEALING its contents and labeling them with item descriptions as if they were in a catalog: Wonderfalls t-shirts, a "Niagara Falls" rubber ball, a Wonderfalls lighter, and a small gas tank.

POP CLOSE ON WONDERFALLS T-SHIRTS AND SMASH CUT TO:

41 INT. DR. RON'S OFFICE - FANTASY

41

Angie ties Dr. Ron to a chair using Wonderfalls t-shirts knotted together like rope. She hums the theme from "The Facts of Life" as she works.

POP CLOSE ON RUBBER BALL AND SMASH CUT TO:

42 INT. DR. RON'S OFFICE - FANTASY 42

It's wedged into Dr. Ron's mouth, a make-shift gag. Angie continues to hum.

POP CLOSE ON SMALL GAS TANK AND SMASH CUT TO:

43 INT. DR. RON'S OFFICE - FANTASY 43

Angie douses Dr. Ron with gasoline.

ANGIE

You take the good, you take the bad...

POP CLOSE ON WONDERFALLS LIGHTER AND SMASH CUT TO:

44 INT. DR. RON'S OFFICE - FANTASY 44

Angie flips the top of the lighter. Dr. Ron squirms.

ANGIE

...you take them both and there you have...

She ignites the lighter.

45 INT. DR. RON'S OFFICE BUILDING - ELEVATOR - NIGHT 45

Mom stares at Angie with dawning concern.

ANGIE

...the facts of life, the facts of life...

Angie smiles at Mom, continuing to hum.

MOM

Do you smell gasoline?

Off Mom, trapped in an elevator with a psychotic...

END OF ACT THREE

(CONTINUED)

ACT FOUR

46-47A OMITTED

46-47A

47B INT. DR. RON'S OFFICE - NIGHT

47B

Dr. Ron slowly inches around his desk toward the door as Jaye addresses the Monkey:

JAYE

Has this all been a set-up? Get me to turn a couple of tricks for the universe, break my heart then ship me off to the crazy house before I can squeal?

\*

DR. RON

Do you feel yourself getting worked up right now? I'd like to de-escalate that feeling.

BRASS MONKEY

*Save him from her.*

JAYE

He's not in any danger. You lied. Why'd you lie? What is this about?

DR. RON

How would you feel if I referred you to another therapist?

BRASS MONKEY

*Lick the light switch.*

JAYE

Wait. What?

BRASS MONKEY

*Lick the light switch.*

DR. RON

It's not a rejection.

JAYE (CONT'D)

That's disgusting.

DR. RON

It's not disgusting to want you to have the best care.

(CONTINUED)

JAYE  
I was talking to the Monkey.

DR. RON  
If you'd like to speak to the  
Monkey in private I could step into  
the next room.

JAYE  
Would you mind?

DR. RON  
(backing toward door)  
Not at all.

BRASS MONKEY  
*Lick the light switch.*

JAYE  
(grabbing the Monkey)  
Why me? Why do you talk to me?

BRASS MONKEY  
*If you lick the light switch I'll  
tell you.*

OFF Jaye...

47C INT. DR. RON'S OFFICE BUILDING - ELEVATOR - NIGHT 47C  
Mom and Angie.

ANGIE  
You ask alot of questions.

MOM  
I'm sorry, but you do look like  
that girl who stabbed herself and  
caused all the trouble for Dr. Ron.

ANGIE  
Ever think maybe Dr. Ron caused all  
that trouble for himself? Maybe  
that girl stabbed the wrong person?

Mom eyes Angie, turns to the control panel and urgently  
presses the button for her floor.

48 INT. DR. RON'S OFFICE BUILDING - STAIRWELL - NIGHT 48

Sharon climbs the stairs as she desperately tries to reach Dr. Ron's office. Coughing, winded, she leans against the railing. She pulls a cigarette and lights it. The coughing stops and Sharon charges on.

49 OMITTED 49

50 INT. DR. RON'S OFFICE - NIGHT 50

Jaye and the Monkey.

JAYE

How 'bout we discuss the why me,  
then I lick the light switch.

BRASS MONKEY

*Lick the light switch first.*

JAYE

How do I know you're not lying to  
me right now?

The Monkey crosses his heart.

BRASS MONKEY

*Lick the light switch.*

Jaye reluctantly crosses to the wall. Desperate, confused,  
at wit's end, she sticks out her tongue.

51 INT. DR. RON'S OFFICE - WALL - NIGHT 51

We're behind the plaster. Water from the rain drizzles down.  
A MOUSE scurries among the wires. It knocks an exposed wire  
into the metal face plate of the light switch.

51A INT. DR. RON'S OFFICE - RECEPTION - NIGHT 51A \*

Dr. Ron glances at the security monitor and watches as Jaye  
leans forward and... \*

52 INT. DR. RON'S OFFICE - NIGHT 52

...licks the light switch. There's a SPARK. She YELPS. \*

52A INT. DR. RON'S OFFICE - RECEPTION - NIGHT 52A \*

Dr. Ron's stereo SPARKS. He YELPS. \*

- 53 INT. DR. RON'S BUILDING - UTILITY ROOM - NIGHT 53  
Fuse boxes BLOW.
- 54 INT. DR. RON'S OFFICE - RECEPTION - NIGHT 54  
Dr. Ron grapples with the headset.

(CONTINUED)

OPERATOR VOICE  
9-1-1 Emergen --

The phone line dies. The room goes dark.

DR. RON  
(hushed)  
Hello? Hello?

55 INT. DR. RON'S OFFICE BUILDING - ELEVATOR - NIGHT 55

The car lurches to a stop and the emergency lights come on.  
Mom glances at Angie, forces a smile.

56 INT. DR RON'S OFFICE - NIGHT 56

Jaye peeks up over the desk, distressed -- just short of  
smoke rising from her hair -- she eyes the Monkey.

JAYE  
Now you better tell me. Tell me  
why you talk to me.

BRASS MONKEY  
*I talk to you because you listen.*

Jaye stiffens, her eye twitches ever so slightly.

56A OMITTED 56A

57 INT. DR. RON'S OFFICE BUILDING - ELEVATOR - NIGHT 57

Mom and Angie in the glow of the emergency lights. They eye  
each other. We HEAR the elevator cable CREAK occasionally.  
Mom clocks Angie's concerned reaction.

MOM

That cable could snap at any moment. We could plunge to our deaths this very evening. I don't want to die. Do you? No, of course not. Because life is too precious. Don't you think?

Angie pushes at the emergency hatch to no avail.

ANGIE

Oh, I don't know. Some people's lives maybe.

Mom doesn't find that terribly comforting.

MOM

Well, I know my life is precious. Especially since I'm a mother. You must have a mother.

ANGIE

Not one that I talk to.

MOM

Oh, you're like my youngest. She doesn't talk to me. I shouldn't complain. I never really talked to my mother either. But she was horrid. Is your mother horrid?

ANGIE

I have a good mother.

MOM

I'd like to think I'm a good mother.

ANGIE

Then why doesn't your daughter talk to you?

MOM

I don't know. Why don't you talk to your mother?

ANGIE

I don't think she's ready to hear what I gotta say.

(CONTINUED)

MOM

My daughter probably thinks the same of me. She'd be right if she were going to talk about stabbing a person. I don't see how that could be anything but disconcerting.

58 INT. DR. RON'S OFFICE - NIGHT

58

Dr. Ron tiptoes in. Looks around. No sign of Jaye.

DR. RON

Jaye? Hello?

Her voice comes from behind him, spinning him around to see her darkly in a corner, clutching the Monkey.

JAYE

The Monkey lied. There is no why  
me and I'm not saving anybody from  
her or him or anyone.

\*  
\*

DR. RON

(takes a step back)

Have I told you about my baby girl?  
Her name's Olivia. She's three.

There's an OFF-SCREEN CRASH from the reception area.

DR. RON (CONT'D)

In here.

SHARON

Mom?!

Sharon bursts into the office, her lighter guiding the way.  
Dr. Ron reacts, glad not to be alone with Jaye anymore.

DR. RON

Oh, thank god.

SHARON

(to Jaye)

Where have you been? The police  
are looking for you. The police,  
Jaye. You're evading arrest right  
now. Does that mean nothing to  
you? Do you understand what kind  
of trouble you're in?

(CONTINUED)

DR. RON  
You must be Sharon.

SHARON  
Hi. Nice to meet you. \*

BAM! The door to the hall SLAMS OPEN, kicked in by Sloan. Sharon and Dr. Ron startle and YELP. Sloan moves into the room behind his glaring flashlight, training his gun on Jaye.

SLOAN  
Drop the Monkey.

Jaye hesitates in the glare of the flashlight. She drops the Monkey with a THUD and puts her hands in the air.

Sloan holsters his weapon and starts to cuff Jaye as:

DR. RON  
I'm sorry how all this turned out,  
Jaye. But you need more help than  
I can give you.

59 INT. DR. RON'S OFFICE BUILDING - ELEVATOR - NIGHT

59

Mom and Angie are now seated on the floor.

MOM

He said that to you?

ANGIE

And then gave me a referral.

MOM

But stabbing yourself, Angie?  
Really?

ANGIE

I just wanted him to see how much  
pain I was in. He exposed the  
rawest, most vulnerable depths of  
my soul... and walked away.

MOM

That doesn't warrant setting the  
man on fire.

ANGIE

I told him how much I needed him.  
And I think he needed me, too. We  
shared a connection. But he's  
already made a new connection. He  
sees her five times a week.

MOM

Oh, dear. Five times? Just be  
thankful you don't have her  
problems.

ANGIE

She's a retail clerk. How many  
problems could she possibly have?

MOM

My daughter's a retail clerk...

Just as Mom's putting it together, the lights come back on  
and the elevator, lurches into motion.

60-65 OMITTED

60-65

66 INT. DR. RON'S OFFICE - NIGHT

66

The lights come on REVEALING Sloan cuffing Jaye to a chair. Sharon and Dr. Ron look on.

SHARON

She's not a criminal, she's a  
misunderstood delinquent. I better  
not see any bruises on her wrists.

Mom and Angie appear in the doorway with the duffle.

MOM

Look who I found.

DR. RON

(stepping back)  
Angie Olsen.

SHARON

Didn't you -- oh.

She steps back, as well.

ANGIE

Hi, Dr. Ron.

DR. RON

You're not allowed within 500 yards  
of me.

ANGIE

I know. It's really good to see  
you, though.

DR. RON

Uh-huh.  
(to Sloan)  
She's not allowed within 500 yards  
of me.

MOM

Now, now. Angie has something  
important to say. Tell 'em, Angie.  
(to Sloan)  
You might wanna get your keys out  
to uncuff my daughter.

(CONTINUED)

ANGIE

Well...

MINUTES LATER:

66A INT. DR. RON'S OFFICE - LATER

66A

Dr. Ron sits in his chair in shock as Sloan pulls a large hunting knife out of Angie's duffle.

DR. RON

Ohmygod.

REVEAL Sloan's kneeling on Angie's back -- she's now handcuffed face-down on the floor. Mom, Sharon and Jaye look on.

SHARON

(sees lighter fluid)

Oh my god, she was gonna torch you.

ANGIE

Sorry. But I'm calm now.

SLOAN

That power outage saved your life.

Dr. Ron glances at Jaye. Jaye glances at the Monkey.

JAYE

(sotto)

Save him from her.

DR. RON

(sotto)

Save him from her.

They share a look -- what in the hell? Sloan hauls Angie to her feet and pushes her toward the door.

SLOAN (CONT'D)

Come on miss girl, up on your feet.

(to Sharon, re: duffel)

(MORE)

(CONTINUED)

CONTINUED:

SLOAN (CONT'D)

Grab that murder kit for me, would ya?

Forever put upon, Sharon grabs the murder kit and follows.

SHARON

(sotto, to Sloan)

I'm not getting in the elevator with her.

ANGIE

Bye, Karen. Thanks.

MOM

Good luck, dear.

Mom waves, after they're gone:

MOM (CONT'D)

(re: Angie)

Crazy.

JAYE

But you talked her back from the edge.

MOM

I do have some wisdom to impart.

DR. RON

Wisdom seems to run in your family.

Jaye glances at him, smiles appreciative.

JAYE

(to Dr. Ron)

You gonna be okay?

DR. RON

I think so. No harm done. Thanks to you.

Jaye smiles, turns to exit with her mother. But pauses as:

DR. RON (CONT'D)

Jaye?

He holds up the Brass Monkey.

DR. RON (CONT'D)

I'd like you have him.

(CONTINUED)

JAYE

Really?

He hands her the Monkey.

DR. RON

He's a little creepy now. I'm not  
sure I want him around.

Jaye smiles, Mom puts her arm around her daughter and the two  
exit.

67 INT. THE BARREL - NIGHT

67

It's late. Eric's behind the bar. Jaye approaches.

JAYE

I have an apology and an  
explanation. Which do you want  
first?

ERIC

The apology.

JAYE

(she means it)

I'm really sorry. I don't think  
anybody has ever been more sorry  
than I am. What happened was all  
sorts of wrong. But I can explain.

(CONTINUED)

ERIC  
You don't have to.

JAYE  
But it's good. See, somebody was  
gonna get killed. Just not you.  
The anonymous tip was vague and I --

ERIC  
Stop.  
(beat)  
Heidi went back to Jersey.

JAYE  
She did?

ERIC  
She's looking for our apartment and  
when she finds it I'm going back to  
Jersey, too.

They sit for a silent beat.

JAYE  
Everything's weird now, huh?

ERIC  
Yeah.

Another PATRON arrives at the bar, waves to Eric. He exits  
the frame to serve him. Off Jaye, devastated and alone...

END OF SHOW