

WONDERFALLS

"CRIME DOG"

TEASER

1 INT. POLICE STATION - SHARON'S INTERROGATION ROOM - PRESENT 1

SHARON sits at a table opposite OFFICER SLOAN (40's). Sharon *
is on edge, glances at the cigarettes in her purse.

SHARON

I'll give you fifty bucks if you
let me smoke in here.

SLOAN

It's a hundred dollar fine.

Sharon digs the cash out of her purse, slaps it on the table,
pops a cigarette in her mouth, lights it.

SLOAN (cont'd)

Your sister ever do anything like
this before?

SHARON

No. She's done other stupid
things. But she's never done
anything exactly this stupid.

SLOAN

I take it you're not terribly
surprised.

SHARON

Oh, I'm surprised. I just can't
say I'm shocked. This is her
fourth arrest.

(low)

Three prior for disorderly conduct.

SLOAN

(off Jaye's record)

I see she likes to hit people.

SHARON

She's scrappy.

SLOAN

Do these scrappy types commonly
keep folks in their trunks?

1A INT. JAYE'S CAR TRUNK - NIGHT - FLASHBACK 1A

We're looking up from INSIDE THE TRUNK as it POPS OPEN revealing several UNIFORMED OFFICERS looking down into the trunk. They react to something we can't see (us, really.) WE SEE JAYE being hauled OUT OF FRAME behind them. They flash BRIGHT FLASHLIGHTS at us. As a FLASHLIGHT FLARES --

1B INT. POLICE STATION - SHARON'S INTERROGATION ROOM - PRESENT 1B

SHARON
I admit that's odd.

Sharon has risen from her seat, paces a little. CAMERA MOVES with her... and REVEAL the TWO-WAY GLASS that looks into another interrogation room. JAYE is there with her face pressed up against the glass. She mouths the word, "hello?" We can't hear her, and it's clear she can't see us. *

2 INT. POLICE STATION - JAYE'S INTERROGATION ROOM - PRESENT 2

As we cut around to her side. We can't see into the other room. She's alone in here, cupping her hands against the two-way mirror in an attempt to see what's on the other side. A cardboard display featuring "MacGUFFIN, THE CRIME DOG" hocking peel-off information sheets sits in the corner behind her. *

JAYE
Hello? I'm not sure how this precinct interrogates people, but generally it's Q&A.
(no response)
Doesn't anybody wanna talk to me?

The Crime Dog on the display ANIMATES, turns to Jaye.

CRIME DOG
I'll talk to you.

CUT TO BLACK.

END OF TEASER

(CONTINUED)

ACT ONE

3 INT. POLICE STATION - JAYE'S INTERROGATION ROOM - PRESENT 3

Jaye sits at the table, her jaw cradled in open palms, staring at the Crime Dog display -- which happens to be staring back at her. She covers her mouth and speaks low, barely moving her lips:

JAYE
If I go to jail I'll rat your ass
out faster than you can say "boo."

CRIME DOG
They'll think you're crazy.

JAYE
Am I crazy?
(off his look)
I don't care. I'm tellin' them.

CRIME DOG
Then do it.

JAYE
I will.

CRIME DOG
Fine.

JAYE
Fine.

The door opens and OFFICER HALE (40's, female, warm, attractive and confident) ENTERS holding a cup of coffee.

HALE
Hello, Jaye. I'm Officer Hale.

JAYE
Hi.

CRIME DOG
Go ahead. Tell her.

HALE
You got yourself into some trouble.

JAYE
Yeah.

(CONTINUED)

CONTINUED:

HALE

Again.

JAYE

(smaller)

Yeah.

HALE

Help me help you.

JAYE

What?

HALE

I wanna help you. How do I do it?

JAYE

Um... release me?

Hale smiles, good-natured.

HALE

You think that's funny?

Jaye isn't sure what to say.

HALE (cont'd)

I wasn't speaking rhetorically. I said do you think that's funny?

JAYE

(smallest)

No.

Hale's demeanor suddenly goes sour, she raises her voice:

HALE

You broke the law, bitch. And you presume to come in here and waste my time being funny? Who the fu --

3A INT. POLICE STATION - JAYE'S INTERROGATION ROOM - CONTINUOUS 3A

ANGLE - BEHIND TWO-WAY MIRROR (M.O.S.)

Hale pokes her finger in Jaye's face as she berates her on the other side of the glass. Jaye stares back, horrified. We don't hear a thing. This goes on.

3B INT. POLICE STATION - JAYE'S INTERROGATION ROOM - CONTINUOUS 3B

Hale takes a deep, cleansing breath, having just finished her tirade.

HALE

Now, I didn't like that anymore than you did. I don't enjoy raising my voice to people. I enjoy respecting people. I enjoy communicating with people. Are we gonna be able to communicate, Jaye?

JAYE

Yes.

HALE

Good. That makes me happy.

Hale pulls up a chair. Jaye stares back, afraid to move.

HALE (cont'd)

You don't have anything to hide, do you?

JAYE

Nuh-uh.

HALE

You don't feel like you need a lawyer, or...

JAYE

Um...

HALE

(cutting her off)

Good. So let's communicate. Tell me about the last time you saw your family's housekeeper before she ended up in your trunk?

4 INT. JAYE'S CAR - TRUNK - DAY - FLASHBACK

4

DARK. The trunk pops open exposing blinding daylight and REVEALING JAYE several days earlier. She's wearing her work smock. We are --

5 EXT. TYLER HOUSE - DAY - FLASHBACK

5

Jaye struggles with a large garbage sack wedged in the trunk. She finally frees the Hefty bag, slings it over her shoulder. She passes several plastic lawn flamingos on her way to the door. She eyes them suspiciously. Once she gets to the door and has her back to them --

MALE VOICE (O.C.)

You might wanna hold that from the bottom.

*

JAYE

(turns to Flamingo)

There's no reason for you to be talking so shut your little mouth. Just shut it.

*

MALE VOICE (O.C.)

Only trying to help.

Jaye realizes the MALE VOICE belongs to the GARDENER planting a bush in the yard.

*

*

JAYE

Hi.

GARDENER

Hello.

JAYE

(beat)

Sorry. I'm PMS-ing.

GARDENER

That'll do it.

The Gardener quietly returns to his work. Jaye grabs her bag, hauls it inside just as --

*

-- SHARON'S CAR screeches to a stop in front of the house. A hyped-up Sharon hops out of her car and hurries toward the house. Jaye kicks the door shut behind her. Sharon hits the door hard expecting it to open, but it doesn't. She jiggles the latch -- locked.

SHARON

Oh, for god's sake.

She simultaneously knocks and fumbles for her keys.

6 INT. TYLER HOUSE - KITCHEN - DAY - FLASHBACK

6

DAD and AARON are pecking over the remnants of a delicious pancake breakfast. MOM paces with a plate of food as she chats with YVETTE, the family maid (40's), who is washing the dishes. Yvette speaks with a French accent.

MOM

I have to tell you, Yvette, they sense she's not right.

*

DAD

Who?

MOM

That Gibson woman across the street. Every cat she has runs away the first chance it gets.

YVETTE

They never stay more than a week.

AARON

Maybe she's eating them.

MOM

That's an ugly thought.
(to Yvette)
We should keep an eye on her.

Jaye ENTERS dragging her bag of laundry.

DAD

Morning, sweetheart.

JAYE

Hi.

Jaye crosses to Yvette.

YVETTE

Bonjour.

JAYE

Bonjour, Yvette.

YVETTE

Sit. I make you a pancake.

*

MOM

They're very good. She put figs in the batter. Isn't that creative?

(CONTINUED)

CONTINUED:

JAYE

No thanks. Wish I could. But
here's my laundry.

Jaye smiles at Yvette, sets the Hefty bag on the floor.

DAD

Oh, sit down and have some
breakfast.

Jaye's already making her way to the door as Yvette heads to
the off screen laundry room.

JAYE

I can't.

MOM

Always in such a rush. You never
stay for more than five minutes.
I'm beginning to think you're
trying to avoid spending time with
your family.

JAYE

That's crazy talk. I just don't
wanna be late for work, that's all.

AARON

The store doesn't open for another
hour.

Jaye flashes him a look -- shut the fuck up.

DAD

I admire your work ethic. That boy
who runs things... what's his name?

JAYE

The mouth-breather?

DAD

He said there's room for
improvement but he's been generally
very happy with your performance.

JAYE

Why are you talking to the mouth-
breather... about my performance?

DAD

I called you at work, he answered
the phone. Seemed rude not to have
a conversation.

(CONTINUED)

JAYE
Of course it did.

MOM
Sweetheart, Doctor Ron asked about
you the other day. You really
should go back and see him.
Ignoring your little stress issue
won't make it go away.

JAYE
It will if we stop talking about
it.

YVETTE
(returning from laundry)
Cherie, you look too pale. Have a
pancake. *

JAYE
I don't want a pancake.

COW CREAMER
Mooooo.

Jaye looks over to see the COW CREAMER on the table has come
to life and is staring at her.

COW CREAMER (cont'd)
Have a pancake.

JAYE
I don't want a pancake.

MOM
Then have some fruit.

Sharon hurries into the kitchen.

SHARON
Morning.
(to Mom)
Mother. A word.

MOM
Aren't you supposed to be at work?

SHARON
Yes, but now I'm here. A word.

Mom follows Sharon out. Dad pushes his chair back, calls to:

(CONTINUED)

DAD
Thank you for breakfast, Yvette.

YVETTE *
You're welcome, Mister Tyler.

DAD *
(as he goes) *
Have a good day, all.

Dad EXITS leaving Aaron alone at the table. Aaron turns to see Jaye surreptitiously addressing the Cow Creamer.

JAYE
(sotto, side-long)
I don't want a pancake.
(listens)
I don't want a pancake.
(listens)
I don't want a pancake.
(then) *
Yvette, can you make me a pancake?

Jaye turns around and sees Aaron staring at her. Yvette happily pours some batter on the grill. *

YVETTE
I'll make sure you get lots of figs
in yours.

AARON
Were you just talking to the Cow
Creamer?

JAYE
No.

AARON
Because it looked like you were.

JAYE
Well, I wasn't.

MOM (O.C.)
Ohmygod. How could you let this
happen?

SHARON (O.C.)
It's not my fault.

MOM (O.C.)
Ohmygod.

(CONTINUED)

Mom ENTERS, Sharon following quickly behind. Mom composes herself, trying to appear calm.

MOM (cont'd)
Yvette. You need to go with Sharon now. Her toilet's flooded. It's an emergency. *

Yvette reacts, yuck.

AARON
By "emergency" do you mean there's poop everywhere?

MOM
Yes, Aaron. There's poop everywhere.

YVETTE
I only just poured the batter.

JAYE
I'm supposed to have a pancake.

YVETTE
She should eat. You worry about her being thin. *

MOM
(to Sharon)
Does she have time for a pancake?

SHARON
No.

MOM
(to Jaye)
No time for pancakes, sweetheart.

7 EXT. TYLER HOUSE - DAY - FLASHBACK 7

Dad emerges from the front door as TWO CRUMPLY-SUITED B.C.I.S. OFFICERS approach the house, flash badges. *

OFFICER DONIKIAN
Good morning, sir. I'm Officer Donikian with the B.C.I.S.

DAD
Oh, you must be looking for Sharon. She's in the kitchen. Go on ahead. I'm late for a Cholecystectomy. *

(MORE)

(CONTINUED)

CONTINUED:

DAD(cont'd)

Not mine. Somebody else's. Keep up the good work.

Dad gives them the "thumbs up" and crosses to his car. The crumply-suited B.C.I.S. Officers make their way inside.

8 INT. TYLER HOUSE - KITCHEN - DAY - FLASHBACK

8

Jaye, Aaron, Sharon, Mom and Yvette. As before.

AARON

Just let her have the pancake. The poop isn't going anywhere.

*
*

SHARON

Yvette, now. We have to go now!

*
*

YVETTE

It's almost finished. Look, bubbles.

With that, the B.C.I.S. Officers ENTER, flash their badges.

OFFICER DONIKIAN

Good morning. I'm Officer Donikian. This is Officer Arnold. We're with the B.C.I.S.

MOM

Who?

OFFICER DONIKIAN

The Bureau of Citizenship and Immigration Services.

MOM

Who?

SHARON

The I.N.S.

MOM

Oh.

OFFICER DONIKIAN

We're looking for Yvette Lagimodiere.

MOM

She's not --

YVETTE

I'm Yvette Lagimodiere.

(CONTINUED)

CONTINUED:

OFFICER DONIKIAN

Miss Lagimodiere, we have a warrant
for your deportation.

Jaye shoots the Cow Creamer a look. Aaron clocks this. *

9 INT. POLICE STATION - AARON'S INTERROGATION ROOM - PRESENT 9

Aaron sits opposite Sloan. The Cow Creamer is on the table.

SLOAN

I was hoping this was one of those
odorless cocaine dolls. I never
seen one of them before.

AARON

Sorry.

Sloan stares at the creamer, scratches his head.

SLOAN

So what's with the cow?

AARON

(shrugs)

I like cows. They're docile and...
keep to themselves.

(eyes cow)

Most of the time.

SLOAN

Mmm-hmm.

QUICK POP TO:

10 EXT. NEAR U.S. CUSTOMS BUILDING - ROAD BLOCK - NIGHT - 10 *
FLASHBACK

Aaron stands next to Jaye's car. His arms are raised in the
air; he's holding the Cow Creamer in one hand. The
interactive glow of dozens of police lights dance across his
terrified face. Think "Midnight Express."

POLICE OFFICER (O.S.)

(through bullhorn)

Put down your weapon.

AARON

(don't shoot)

It's a cow.

11 INT. POLICE STATION - AARON'S INTERROGATION ROOM - PRESENT 11

SLOAN
Any reason you're fond of this
particular cow?

AARON
My sister sort of responded to it.

He tries not to think about the double meaning.

SLOAN
She doesn't respond to other cows?

AARON
Um, not like this.

12 INT. WONDERFALLS - DAY - FLASHBACK 12

Jaye moves from shelf to shelf restocking items from a box she's carrying. She's a little manic and distracted. She turns to see Aaron holding the Cow Creamer and startles.

JAYE
Ew. Get it off.

AARON
Is this triggering recovered
memories or something?

JAYE
No, no. It's just... it's dirty.
And there are already too many
things here with faces.

Jaye resumes re-stocking the shelves. Aaron stalks her.

AARON
You're being weird. Why are you
being weird? Are your pupils
dilated? *

JAYE
I expect the entitled invasion of
privacy from Mom and Dad and
whatshername, but not from you. *

AARON
(re: cow)
This is not an isolated incident.
(MORE) *

(CONTINUED)

CONTINUED:

AARON(cont'd)

Last time you were at the house, you got mad at those little pig-shaped salt and pepper shakers. Is this about farm animals or is it about condiments?

JAYE

Lay off the pipe.

AARON

Strange men came into our home like those homosexuals that do make-overs, and just... they just took Yvette. They took her. And you didn't even blink.

JAYE

I blinked. I blinked plenty. I'm sad Yvette got deported. She cooked and did things.

AARON

She practically raised us.

JAYE

I said I was sad. I'm gonna miss her. I already miss her. But Mom and Dad are gonna buy a new person to cook and do things, right?

COW CREAMER

Bring her home.

Jaye glances at the creamer; Aaron takes note.

AARON

You're doing it again.

JAYE

I am not. I mean, doing what?

COW CREAMER

*Bring her home. Bring her home.
Bring her home. Bring her home.*

JAYE

I'll just put that in a bag.

AARON

Why? Is it talking to you?

JAYE

Would you listen to yourself?

(CONTINUED)

She grabs the creamer and drops it in a Wonderfalls bag. Throughout the following, MUFFLED from the bag, the Cow Creamer recites an endless chant of:

COW CREAMER (O.S.)
(muffled)
Bring her home. Bring her home...

JAYE
So what are you gonna do?

AARON
What d'you mean what am I gonna do?

JAYE
You have to bring Yvette home. She practically raised us. You should do something. *

AARON
Why don't you do something?

JAYE
Hey. Why aren't you talkin' to Sharon? She's an immigration attorney for godssake. She might surprise us all and be useful.

AARON
Who do you think got Yvette deported?

13 EXT. CITY HALL - PARKING LOT - DAY - FLASHBACK 13

HAND-HELD VIDEO FOOTAGE FROM A NEWS CAMERA'S B-ROLL. We HEAR the clamor of footsteps as the CAMERA starts on the ground on feet scrambling in a running pursuit of...

REPORTER'S VOICE (O.C.)
Miss Tyler... Miss Tyler...

...SHARON. CAMERA finds her walking quickly out to the car. A REPORTER rushes into FRAME, pushing a microphone into Sharon's face as she unlocks her car door. Several more arms enter FRAME wielding microphones.

REPORTER
Would you like to respond to criticisms that local authorities employed gestapo tactics to apprehend illegal immigrants?

(CONTINUED)

CONTINUED:

Sharon's hurt and confused that someone would say this.

SHARON

That's ridi -- Who said -- That is so unfair. Yes, we have sent a message to our illegal population that our immigration laws cannot be ignored. But I assure you no one's rights were violated.

Sharon hurries to get into her car, then much more upbeat:

SHARON (cont'd)

And I'd just like to add that the United States has a generous program of legal immigration to which aspiring Americans are welcome to avail themselves.

As Sharon smiles and puts on her best television face...

13A INT. THE BARREL - DAY - FLASHBACK

13A

Miserable Sharon sits at a table with Jaye and Aaron. The table is covered with dirty dishes, as are the surrounding tables. ERIC busses tables in the background.

AARON

You're a horrible, horrible person.

JAYE

Yvette practically raised you.

SHARON

I didn't even know she was illegal until this morning. She's been living here on an expired visa since 1982.

(overwhelmed with guilt)

That's the summer she took me to E.T. and told me I had boobs.

AARON

You must be kicking yourself. You could've got her deported a long time ago.

SHARON

I could've got her citizenship, you ass. This isn't my fault. It's not like I reported her. She was on a list.

(CONTINUED)

CONTINUED:

JAYE

So **now** it's her fault she lied and
got caught?

*

Jaye reacts, she didn't mean it to come out that way.

SHARON

If we're being brutally honest,
then yes.

Eric approaches with a large rubber tub, brimming with dirty
dishes. He starts to clear their table.

ERIC

Hi.

JAYE

Hi.

ERIC

They deported two busboys and a
dishwasher.

JAYE

They took our housekeeper. Did you
meet my sister, Sharon? This is
all her fault.

SHARON

(forced smile)

Nice to meet you.

ERIC

I saw you on the news.

SHARON

(mortified)

Oh, god.

QUICK POP TO:

13B CHANNEL 9 NEWS FEED

13B

The NEWS B-CAMERA FOOTAGE of Sharon is now framed by a
colorful boarder sporting the "Channel 9 News" logo. Sharon
comes off as an unlikable bitch in the edited sound-bite:

REPORTER

Did you employ gestapo tactics to
apprehend illegal immigrants?

(CONTINUED)

SHARON

Yes, we have sent a message to our
illegal population that our
immigration laws cannot be ignored.

13C INT. BARREL - DAY - FLASHBACK

13C

ERIC

(matter-of-fact)
You're a horrible person.

AARON

I told you.

ERIC

(to Jaye)
I'm sorry I was rude to your
sister.

JAYE

Please.

ERIC

(to Sharon, re: tub)
Oh. And thanks.

SHARON

(please someone shoot me)
You're welcome.

He moves off continuing to bus tables.

JAYE

See. Everybody blames you.

SHARON

So strange because I blame you.

JAYE

That a fact?

SHARON

You needed that pancake? Was it
worth it? Was it the best pancake
ever? I hope so.

JAYE

This is not about breakfast food.

*

(CONTINUED)

CONTINUED:

SHARON

It is about breakfast food. I mean, when's the last time you actually stuck around long enough to have a meal with the family? I was trying to get Yvette out of there but you just had to have that pancake.

*
*
*
*
*

AARON

(to Jaye)

Yeah. You were being really weird with the whole pancake thing.

JAYE

Oh, yawn. Can't you just fix it? You know, like before they ship her off to Mexico or whatever.

SHARON

I tried. She's gone. They're putting her on a bus. They're kicking her out of the country and they're not letting her back.

JAYE

Aw, crap. It was the pancake. (meaning the creamer)
Stupid cow.

SHARON

Selfish bitch.

14 OMITTED

14

15 INT. POLICE STATION - SHARON'S INTERROGATION ROOM - PRESENT 15

Sharon tosses a smoking cigarette into a Styrofoam coffee cup on the table -- several butts float on the surface. Sloan sits opposite her, as before.

SHARON

I love them, I do. But they can be mean-spirited. I wouldn't say they're mean people, but they can be mean-spirited. They used to ignore me for hours... when we were much younger. If they did that now I'd... I'd just leave the room.

(CONTINUED)

CONTINUED:

SLOAN

You think the way this went -- what it devolved into -- that might've been a personal attack on you?

SHARON

No. Oh, god, no. If I've learned anything from Aaron and Jaye it's that it's not about me. Ever.

SLOAN

It's like I'm listening to my own life story. I've got a couple of sisters. Always them against --

SHARON

Except right now. Right now, this is about me.

(right away)

I did everything in my power short of breaking the law to keep Yvette in this country.

She grabs another cigarette, before she lights:

SHARON (cont'd)

That fine's not per cigarette, is it?

He shakes his head "no".

SHARON (cont'd)

I put my ass on the line.

SLOAN

But that wasn't enough for them.

SHARON

No, Mike. It wasn't.

Sharon rises, paces. CAMERA MOVES with her... she looks into Jaye's interrogation room. Hale's in there yelling at her again M.O.S. *

SHARON (cont'd)

And now she's in some serious trouble... *

SLOAN

Yep. Real serious. She could go down for this. *

Sharon takes Jaye in for a beat, then, coldly: *

(CONTINUED)

SHARON
How far down?

She sparks the cigarette.

CUT TO BLACK.

END OF ACT ONE

(CONTINUED)

ACT TWO

16 INT. TYLER HOUSE - KITCHEN - DAY - FLASHBACK

16

Mom, Dad, Sharon, Aaron and Jaye. Dad paces, trying to wrap his mind around this. He looks to Mom --

*

DAD

This is a mistake. You were at the naturalization ceremony when Yvette took the pledge of allegiance. She's as American as any of us.

MOM

There was no naturalization ceremony. She failed that little U.S.A. test three times.

DAD

What're you talking about?

MOM

She's not American. She's French-Canadian. At least it's the same continent.

DAD

You've been lying to your entire family about this for twenty years?

MOM

I wasn't lying the whole time. There was the initial lie and then I just never bothered to tell you the truth. I'm not proud of it.

DAD

I knew she should've gone to those citizenship classes.

MOM

I couldn't have her in school all day. There were things that needed to be done.

DAD

I'm just sick about this.

MOM

How do you think I feel?

(CONTINUED)

CONTINUED:

DAD

(even)

Like a liar, I imagine.

MOM

(stung)

This is why I was afraid to tell you. I knew you'd be upset.

DAD

Do you know how embarrassing this is for Sharon? She looks like an ass. I look like an ass. I play golf with politicians who feel very strongly about this issue.

(ohmygod)

We employed an illegal alien.

MOM

Oh, don't be such a drama queen. Can't you just make a phone call?

DAD

No, I can't just make a phone call. This isn't a victim-less crime. The money you were paying Yvette could've gone to an American minority worker or someone who doesn't have a high school degree.

MOM

We didn't like those minority workers, we liked Yvette. She's the one we invited into our home.

JAYE

And then told her to clean it.

(off all their looks)

Sorry.

Dad stands up and takes a deep breath, then quietly walks out of the room. As he goes:

DAD

It's just very, very sad. I'm very sad.

The room is still for a moment after Dad is gone, then:

MOM

Sharon, go talk to him. You're his favorite.

(CONTINUED)

Sharon reacts, hops up and goes after Dad. Jaye and Aaron exchange a look -- were we just dissed?

AARON
I thought I was his favorite.

MOM
We don't have favorites.

They sit there in silence for a moment.

JAYE
Why can't we just go get her and smuggle her back?

AARON
It is only Canada.

MOM
Your father would have an aneurysm.

JAYE
So we just stick her in a storage unit with a mini-fridge and a Port-O-Potty until he cools off.

(off their horror) *
Or a hotel. The important thing is we bring her home. That's what we need to do. That's our goal.

Mom considers Jaye's words, wavering.

MOM
I realize that, sweetheart, but...

Mom looks to Jaye and Aaron's sad little faces. Then: *

MOM (cont'd) *
I'll give you all the cash I have in my wallet.

Mom, Jaye and Aaron go silent as Sharon steps back into the room. Awkward beat, clearly she's interrupted something.

SHARON
He's really upset. I'm making tea.

MOM *
Let me help. So that bus Yvette is on? Where do you suppose it's going?

17-18 OMITTED 17-18

19 EXT. CANADIAN BORDER - DAY - FLASHBACK 19

A line of cars waits to pass through the manned checkpoint.

20 INT. JAYE'S CAR - DAY - FLASHBACK 20

Jaye at the wheel; Aaron's in the passenger seat.

JAYE

I remember one time *Yvette* sayin' she was from Canada, but I sorta stopped listening after that.

*

AARON

I guess her family was really, really poor and...
(doing *Yvette*)
"...lived very much like *my little cherie*, Miss Jaye."

*

*

JAYE

Stop it. She did not say that.

AARON

You know she did. She was an only child and had no friends and when she was sixteen a baby Jesus ornament ignited the Christmas tree and burned the entire house down. Her parents died in the fire.

JAYE

You're lying. You're just like Mom. Full of lies.

AARON

She fled the country so she wouldn't have to move in with relatives she hated.

JAYE

Ohmygod. Ohmygod. Why does everything have to be so dramatic?

AARON

I know, right.

Jaye reels a bit from the drama of it all.

(CONTINUED)

JAYE
Can you imagine if the baby Jesus
killed Mom and Dad?

AARON
That'd suck.

JAYE
Yeah.

AARON
I'd be devastated. My life would
never be the same.

JAYE
Yeah.

AARON
And you know Sharon's gonna throw
herself on Dad's coffin when it
goes into the ground.

JAYE
(resigned)
Yeah.

AARON
Somehow I don't think the folks
dyin' is gonna have that big of an
impact on your life.

JAYE
What?

AARON
You're not gonna be throwin'
yourself on anyone's coffin.

JAYE
That doesn't make me a bad person.

AARON
Not at all. But you are insulated.
(off her look)
You wear your hillbilly trailer
park lifestyle around your neck
like a ring of garlic. Are you
trying to ward us off?

JAYE
No. Not all of you. Not you.
(beat)

(MORE)

(CONTINUED)

CONTINUED: (2)

JAYE(cont'd)

Mom and Dad have no concept of boundaries. I'm sorry, but they drive me crazy with the constant interest about everything. You do know she goes through your stuff all the time? All the time. How can you stand living there?

AARON

It helps that I don't pay rent. And there's a safe in my closet where I keep all my porn.

JAYE

Well, you're turning into them. You're turning into Mom and Dad with your constant interest.

AARON

I'm not interested. I'm concerned.

JAYE

Can't you keep it to yourself? I thought you and I had an unspoken agreement never to get into each other's business uninvited?

AARON

I never said that.

JAYE

That's why it's unspoken, moron.

AARON

Okay. Well. If you won't talk to me... will you talk to this?

He pulls the Cow Creamer out of a duffle bag and sticks it on the dash.

COW CREAMER

Moooo.

21 EXT. CANADIAN BORDER - DAY - FLASHBACK

21

Jaye and Aaron can be seen arguing in the car. Jaye hasn't noticed that the other cars in front of her have passed through. She's several lengths away from the row of manned checkpoint booths. The BORDER PATROL OFFICERS watch them arguing. They're holding up the cars behind them.

22 INT. JAYE'S CAR - DAY - FLASHBACK

22

AARON

Something's wrong with you.

JAYE

No, there's not.

AARON

You want me to cry? If I cry will you tell me what's wrong with you?

JAYE

Please don't.

AARON

You're scaring me.

JAYE

Oh, boo-hoo. Because I don't like your Cow Creamer?

AARON

Because you won't talk to me.

BORDER PATROL OFFICER #1

How are ya this evenin'?

A BORDER PATROL OFFICER leans down to Jaye's window.

JAYE

Good... how, um, how are you?

BORDER PATROL OFFICER #1

Just nifty. Is there a problem? Are you having second thoughts about visiting our little country?

JAYE

No, no. We're just... no.

AARON

We're looking for our passports.

The Officer points to the passports on the seat between them.

BORDER PATROL OFFICER #1

Is that them there?

AARON

Oh. Look at that.

(CONTINUED)

CONTINUED:

BORDER PATROL OFFICER #1
A snake would'a bit ya, eh?

AARON
Sure would.

BORDER PATROL OFFICER #1
If you like, you can pull on
forward and I'll see to it you're
taken care of.

JAYE
Great.

Jaye glances at Aaron and puts the car in gear. The Border Patrol Officer whistles as he walks along with the car as Jaye pulls forward. The Border Patrol Officer steps inside his booth, pulls the door shut and addresses Jaye and Aaron through the sliding glass window:

BORDER PATROL OFFICER #1
Passports, please.

Jaye hands them over. He studies them.

BORDER PATROL OFFICER #1 (cont'd)
Business or pleasure.

JAYE
Pleasure?

23 INT. POLICE STATION - JAYE'S INTERROGATION ROOM - PRESENT

23

HALE
When an agent of a sovereign nation
asks those questions, you're
expected to answer truthfully.
It's the law. Do you think you're
above the law, Jaye?

JAYE
Not really. I mean, I got
arrested, didn't I?

HALE
Did you just give me tone?

JAYE
No. There was no tone.

(CONTINUED)

CONTINUED:

HALE

You entered a foreign country under false pretenses with the intent of committing a crime.

JAYE

I actually haven't admitted that. So you can't put that down.

HALE

But you admit you were driving the vehicle and the vehicle you were driving was yours? And at no time during your stay with our neighbors to the north did someone else drive your vehicle? Can I put that down?

24 OMITTED

24

25 EXT. CANADIAN BUS STATION - DAY - FLASHBACK

25

Jaye sits on the hood of her car. The station is more or less deserted, a few stragglers haunt vending machines or sleep on benches. Aaron approaches from the ticket window.

AARON

No sign of her. The woman at the ticket counter said the bus from Buffalo dropped everybody off two hours ago.

(reacts to something O.C.)

Ohmygod.

*
*
*
*

JAYE

What?

AARON

That guy just blew his nose on the ground. I thought Canadians were supposed to be clean.

JAYE

Just don't make eye contact. So what do we do now?

AARON

I guess we work our way up and down the streets canvassing the 'hood. We look for hotels, motels, all night diners, women's shelters, anyplace she might --

(CONTINUED)

CONTINUED:

JAYE

There she is.

Yvette emerges from the women's room wearing the same clothes she had on this morning and carrying a small suitcase.

JAYE (cont'd)

Yvette!

YVETTE

Children!

Yvette is totally shocked to see them. She moves directly to Jaye and wraps her arms around her, squeezing tight. She takes a step back and looks at them both.

YVETTE (cont'd)

But what are you doing here?

JAYE

We came to take you home.

YVETTE

(trying not to cry)

Oh, so wonderful. To take me home... but... I have not a home.

JAYE

Of course you have a home. And it's getting dirtier by the minute without you. We should go.

YVETTE

The important officials have taken from me my passport.

JAYE

Oh, you don't need a passport.

YVETTE

They will send me to jail. I was told this.

AARON

Only if you get caught. Which you won't, because you'll be in the trunk.

(pops the trunk)

See? We've got pillows and a blanket in there.

She glances in, touched at the little space made for her.

(CONTINUED)

YVETTE
(touches Aaron's face)
Your teddy bear blankie.

AARON
(tries not to be insulted)
They're Ewoks.

YVETTE
This is a most beautiful kindness.
But it is too dangerous.

JAYE
No, it's fine. I tested it.

YVETTE
(re: the trunk)
Not this danger, *cherie*. The
danger is to you and to your
family. Your parents, and your
sister, no?

JAYE
Mom wants you back, Dad'll get over
it, and Sharon... Sharon's a bitch.

YVETTE
(with authority)
I don't want to hear these words
from your mouth to your sister.
She is a good heart that maybe
beats too fast.

JAYE
(chastened)
Yes, Yvette.

Yvette digs in her purse and pulls out an envelope.

YVETTE
Please give to your father this.
It is my key, also a birthday card.

*
*

She holds it out. Jaye pushes it back toward Yvette, saying:

JAYE
You give it to him. On his
birthday. In eight months.

YVETTE
(laugh/cry)
I know when is his birthday.
(MORE)

(CONTINUED)

CONTINUED: (3)

YVETTE(cont'd)

This was all they had at the bus station. I had to say goodbye and I'm sorry. Please. Take it.

Yvette looks pleadingly to Jaye. Jaye takes the envelope.

JAYE

Fine. But we're not leaving you in this bus station.

26 INT. JAYE'S CAR - DAY - FLASHBACK

26

Jaye driving, Aaron in the front seat, Yvette in the back. Aaron is counting a wad of bills.

AARON

A hundred and *forty-four* dollars. That's everything Mom gave us.

*

YVETTE

One hundred *forty-four* U.S. It will go further here. I will have a very nice room.

*

AARON

(to Jaye)

Do you have your ATM card?

JAYE

I just use it to clean my nails. I don't actually have any money.

AARON

You have to have some.

JAYE

Uh, I actually pay rent.

YVETTE

Children, please don't fight.

COW CREAMER

Bring her home.

JAYE

(sotto, to creamer)

I can't. She won't let me.

AARON

She won't let you what?

(CONTINUED)

CONTINUED:

JAYE

Nothing. Play ball in the house.
Remember that, Yvette? With the
house. And the ball. And the not
playing...

AARON

You weren't even talking to us,
were you?

YVETTE

(noticing creamer)
Does your mother know you took her
creamer?

COW CREAMER

Right on red.

JAYE

(to the creamer)
What?

AARON

(clocking it)
Oh my God.

COW CREAMER

Right on Red! Right on red! Moo!

Jaye glances out the windshield and sees she's rapidly
approaching a red light. She doesn't stop. Makes a hard
right. Everyone shifts.

AARON

What are you doing? What are you
doing?

JAYE

I don't know! I don't know!

AARON

It's one-way! It's one-way!

27	EXT. CANADIAN STREET - DAY - FLASHBACK - CONTINUOUS	27
	Jaye's car swerves to avoid oncoming traffic.	*
28	INT. JAYE'S CAR - DAY - FLASHBACK - CONTINUOUS	28
	Jaye, Aaron and Yvette are all screaming.	

29 EXT. CANADIAN STREET - DAY - FLASHBACK - CONTINUOUS 29

She over-corrects and the car swerves, hops another curb, crashes through a flower garden and finally comes screeching to a halt in someone's well-groomed front yard. *

30 EXT. CANADIAN HOUSE - DAY - FLASHBACK 30

Jaye, Aaron and Yvette stare into middle-distance, their hearts pounding in their chests. The car CREAKS and a hubcap drops off, landing with a loud CLANKITY-CLANK. A STYLISH WOMAN IN HER 60'S (HELEN) emerges from the house.

HELEN

Is anyone hurt? Are you alright?

JAYE

We're fine. Sorry about your yard.

Helen stops short of the car and stares slack-jawed as Yvette emerges from the back seat.

HELEN

Oh, god... oh, god -- I don't believe it.

YVETTE

(no French accent at all)
Hello, Mother.

JAYE

"Bring her home..." No way.

COW CREAMER (O.C.)

Moooooo.

CUT TO BLACK.

END OF ACT TWO

(CONTINUED)

ACT THREE

31 EXT. YVETTE'S PARENTS' HOUSE - DAY - FLASHBACK 31

Where we left off. Yvette face-to-face with her mother. Jaye and Aaron in the b.g., amazed. Now a distinguished man, FRED, also in his sixties, emerges from the house. He stops short as he sees Yvette standing there.

FRED
My god...

YVETTE
Dad...

They stare at each other -- so awkward. Finally Fred moves forward to give his daughter a halting, clumsy embrace.

FRED
My daughter...

AARON
(sotto, off real estate)
I thought they were supposed to be dirt poor?
(then)
These people aren't even French!

JAYE
Or dead.

AARON
The Baby Jesus didn't kill them!

ANGLE YVETTE AND HER PARENTS

HELEN
I can't believe it's you. Cindy.

Helen's turn for an awkward hug, as we ANGLE JAYE AND AARON.

JAYE
Cindy? Why she's just a great big liar. Awesome.

AARON
(turning on her)
You knew about this.

JAYE
What? No.

(CONTINUED)

AARON

You expect me to believe we just ended up on Yvette's-dead-parents'-who-aren't-really-dead-lawn by chance?

JAYE

I honestly don't care what you believe.

32 INT. POLICE STATION - JAYE'S INTERROGATION ROOM - PRESENT 32

Hale staring deadpan at Jaye.

JAYE

Well -- of course I care what you believe.

(beat)

Hi.

(then)

So, anyway...

33 EXT. YVETTE'S PARENTS' HOUSE - DAY - FLASHBACK 33

Continuing the moment. Helen reaches out, touches Yvette's face, almost as if to see if this is real.

HELEN

You've come home...

FRED

(off Jaye and Aaron)

You should have told us... we would have understood why you ran away.

AARON

She ran away?

FRED

...you were pregnant.

(moving to Jaye and Aaron)

I'm your Grandfather Fred and this is your Grandmother Helen...

HELEN

Grandmother makes me feel so old.
Call me Nanoo Helen.

JAYE

Um. I don't wish to.

(CONTINUED)

CONTINUED:

YVETTE

Mom, Dad -- Jaye and Aaron aren't
my children.

Disappointment flashes across the parents -- or is it relief?

34 INT. YVETTE'S PARENTS' HOUSE - SITTING ROOM - DAY -
FLASHBACK

34

Everyone sitting together in an elegantly appointed living
area. Is it ironic that an OLDER MAID (60s) serves them all
tea and cakes? Aaron takes a cake.

FRED

(to Aaron and Jaye)

So you employ my daughter, do you?

AARON

She works for our parents.

FRED

I see.

*
*

JAYE

But she's more a member of the
family than anything else.

YVETTE

I'm the Tylers' housekeeper, Dad.

*

JAYE

(off the parents' silence)

But she practically raised us.

*
*

YVETTE

That's not true.

(they look at her)

Your parents raised you. Don't
ever think otherwise.

As the Older Maid pours Fred some tea:

FRED

Well, good. If their family can
afford a live-in housekeeper they
shouldn't have any trouble paying
for the damage done to the lawn.

(to Older Maid)

Thank you, Yvette.

Both Jaye and Aaron clock that, glance to their Yvette, who
won't meet their eyes at the moment.

(CONTINUED)

CONTINUED:

HELEN

I'm sorry we don't have anything proper to serve you. You must be so hungry after your long drive.

YVETTE

It's fine, we're fine.

AARON

(munching)

Yeah. These are great.

HELEN

If you had called...

JAYE

It was a spur of the moment thing.

HELEN

After twenty years, a phone call...

YVETTE

(rising)

You're right. Should have called first. I'm sorry. This was rude. We'll do it again another time when it's more convenient.

HELEN

No. Please. I didn't mean...

YVETTE

I know. Nobody meant anything. But these kids have a long drive ahead of them. So...thank you for the tea. It was nice seeing you again. I'm glad you're well. But it's late. Children? Let's go.

She moves to the door. Her back is to Fred when he says:

FRED

Yes. Leave. That's what you do best.

This stops her. A beat. She turns --

YVETTE

How would you know what I do best? You don't know a thing about me.

(CONTINUED)

FRED

How could we? In twenty years
we've received only half a dozen
postcards to let us know you were
even alive.

YVETTE

Which is more than I received from
you in all the time I was under
this roof.

AARON

(off cakes)
Mmmm. Moist.

HELEN

You were our only child. We gave
you everything.

YVETTE

Everything except what I needed --
which was you.

FRED

That's not true.

YVETTE

What was the word I spelled to win
the fifth grade spelling bee?
(off their silence)
Of course you can't be expected to
remember something you never knew.
Because you weren't there.

*

FRED

Is this why you've come back? To
accuse us?

YVETTE

No. That's not... I didn't... I
shouldn't have come back at all.

JAYE

Oh, no. You should have. She
should have.

FRED

Do you have any idea what you put
us through? All these years--

(CONTINUED)

YVETTE

What I put you through? I was gone two hours and these children came to another country to find me! But you..? I was at the local youth hostel for four months praying for you to find me. Did you even bother to call the police?

FRED

(angry, indignant)
You were willful!

YVETTE

(white hot truth)
I was lonely! So... lonely.

Helen and Fred are silent. Yvette bites back any tears.

YVETTE (cont'd)

You never wanted a child. I was raised by teachers and camp counselors and the "help." If I was good at leaving it's because you held the door.

The parents are silent. Jaye's tortured.

JAYE

(to the parents)
Say something.

YVETTE

It's okay. Let's just go.

JAYE

It's not okay. It's not supposed to be like this.

YVETTE

It was sweet of you to do this,
Jaye --

JAYE

I didn't do this! I didn't bring you here! I'm not...
(fuck it)
I'm gonna kill that cow.

Jaye storms out.

35 EXT. YVETTE'S PARENTS' HOUSE/INT. JAYE'S CAR - DAY -
FLASHBACK

35

SLAM as Jaye gets into the car.

From the house emerges everyone. Jaye locks the car doors.
She picks up the Cow Creamer, looks at it.

JAYE

Hope you're happy. 'Cause nobody
else is. What good did this do?
You make me bring her all the way
here just so she can feel like
crap? You better start mooing me
an answer or I'll smash your
porcelain ass so fast --

Aaron's pounding the car window. Fred and Helen are in turns
yelling at Aaron and at Yvette, Yvette is yelling back at
them and shrugging off their advances.

OUTSIDE THE CAR

AARON

Jaye! Jaye, open the door. Please
stop talking to that creamer.

FRED

What the hell's wrong with her?

AARON

Nothing. There's nothing wrong
with her. Go away.

HELEN

She looks cracked.

AARON

You shut up.

FRED

Don't you speak to my wife like
that!

IN THE CAR - muted noises of the ruckus without. Jaye
focused on the creamer.

JAYE

Are you the Cow Of Pain? Are you --

COW CREAMER

Bring her home.

(CONTINUED)

JAYE

What?

COW CREAMER

Bring her home.

Jaye reacts to that, glances to

-- the escalating argument. Aaron pounds on the window. Fred comes up behind Aaron, grabs him by the shoulder, pointing and yelling to the damaged lawn. Aaron shrugs him away. Yvette yells at her father. Helen chastises Yvette. Aaron, worried, is still trying to get Jaye's attention. Fred takes him by the shoulder again. He whirls on Fred, says something that must be pretty nasty, because now -- Fred CLOCKS AARON in the jaw. The force of the blow spins Aaron toward Jaye, shocked as shit.

36 INT. POLICE STATION - AARON'S INTERROGATION ROOM - PRESENT 36

SLOAN

And that's when you assaulted him?

AARON

Er... not exactly...

37 EXT. YVETTE'S PARENTS' HOUSE - DAY - FLASHBACK 37

WHAM! A FIST lands a good one on Fred's glass jaw. He goes down. Everyone reacts, looks to see -- Jaye standing there, large and in charge.

JAYE

(to Aaron and Yvette)

Get in the car.

38 INT. POLICE STATION - JAYE'S INTERROGATION ROOM - PRESENT 38

JAYE

(oh so badass)

You don't screw with my family.

(then)

Hey -- no one's more surprised than me on that. Honest.

39 EXT. YVETTE'S PARENTS' HOUSE - DAY - FLASHBACK 39

Aaron, so impressed and totally shocked, moves to obey Jaye's command. Helen is helping Fred back to the house.

(CONTINUED)

CONTINUED:

FRED

You wanted us to call the police?
 Fine, we'll call the police!

Jaye turns to Yvette.

JAYE

Now are you ready to go home?

Yvette nods. They all pause before getting in the car as --

OLDER MAID (O.S.)

(a hushed call)

Cherie --

The Older Maid approaches from a side door, a paper bag in her hand and tears in her eyes.

ELDERLY MAID

(French accent)

It's the tomato, cut the way you
 like, thin, on the good bread --
 For your trip, *cherie*.

Yvette takes the bag, then hugs the Maid intensely.

ELDERLY MAID (cont'd)

(whispers)

'Oblique.' That was the word you
 spelled.

YVETTE

(also whispered)

Thank you.

They disengage. The Maid wipes her tears and turns to go as Yvette turns back to Jaye, as... THE TRUNK LID pops up into FOREGROUND. Off Yvette's reaction ("Oh, good. The trunk.")

JAYE

Hop in.

40 INT. JAYE'S CAR - NIGHT - FLASHBACK

40

Jaye and Aaron driving in silence for a beat. **Finally:**

*

AARON

You laid that guy out.

JAYE

I barely tapped him. Old people go
 down easy.

(CONTINUED)

AARON
(after a beat, venturing:)
Did the Cow tell you to hit him?

JAYE
No. Shut up. *

AARON
I sense you're not ready to talk
about this. *

JAYE
My god, it's like we're connected.

AARON
We are. Which is why I just have
to say, as your brother -- I'm
gonna be relentless until you tell
me what's going on with you.

JAYE
(rolls her eyes)
Gawd. As if I knew. *

AARON
I suppose you'd like it better if
we were like Yvette's family. That
way you'd have all the privacy you
wanted. *

She considers that, but reacts as she spots something: *

JAYE
Look innocent. *

40A EXT. AMERICAN BORDER - NIGHT

40A *

Tense silence as Jaye's car rolls up to the checkpoint.

AMERICAN BORDER GUARD
Passports. *

Jaye hands them over. He looks from them to Jaye and Aaron.
Back to the passports. Back to Jaye and Aaron. Back to the
passports. *

AMERICAN BORDER GUARD (cont'd)
You bringing any produce back into
the country? *

JAYE
Produce? No. *

(CONTINUED)

CONTINUED:

AMERICAN BORDER GUARD
Unreported purchases?

JAYE
No.

AMERICAN BORDER GUARD
Anything I should know about?

JAYE
Nothing you should know about.

AMERICAN BORDER GUARD
Mmm-hmmm.

Now he starts walking around the car... Jaye notes...

Nearby, another car has been pulled over, its PASSENGERS standing outside the car while BORDER GUARDS do a complete search -- trunk open, doors open, a Guard's ass sticking out as he climbs through the vehicle.

Jaye glances into the sideview mirror, sees his SHAPE lurking near the trunk. She can't stand to keep watching. Looks forward. He reappears suddenly at the window. Hands back the passports.

AMERICAN BORDER GUARD
Go ahead.

He waves them through.

40B INT. JAYE'S CAR - NIGHT - FLASHBACK

40B

As they move down the lane, alongside the customs building. Jaye looks in the rearview. Aaron looks over his shoulder.

JAYE
Are we clear?

AARON
Don't see anything --

JAYE
Okay, then we're...
(looking forward)
...dead.

UP AHEAD: FLASHING POLICE LIGHTS -- the road is blocked. Jaye slows to a stop, blinded by the floodlights facing her.

(CONTINUED)

POLICE OFFICER (O.S.)
(through bullhorn)
Step out of the vehicle!

40C EXT. NEAR U.S. CUSTOMS BUILDING - ROAD BLOCK - NIGHT - 40C *
FLASHBACK

Jaye and Aaron do as they're told. They emerge, terrified,
hands up. Aaron's got the Cow Creamer in his raised hand. *

POLICE OFFICER (O.S.)
(through bullhorn)
Put down your weapon.

AARON
(don't shoot)
It's a cow.

JAYE
How did they know?

Now from the heavy backlight emerges a FIGURE smoking a
cigarette. Cigarette Smoking Sharon. *

JAYE (cont'd)
Bitch.

CUT TO BLACK:

END OF ACT THREE

(CONTINUED)

ACT FOUR

40D EXT. NEAR U.S. CUSTOMS BUILDING - ROAD BLOCK - NIGHT - 40D *
FLASHBACK

DARKNESS. WHOMP! We're looking up from INSIDE THE TRUNK as it POPS OPEN revealing several UNIFORMED OFFICERS. They flash BRIGHT FLASHLIGHTS at --

-- Yvette, cowered in the trunk on an Ewok blanket.

WIDER - if there were doves, this would be a John Woo Moment as Jaye, Aaron and Yvette are all taken into custody and hustled in slow motion past Cigarette Smoking Sharon. As Jaye and Sharon share a look that has a world of history contained within it...

41 INT. POLICE STATION - JAYE'S INTERROGATION ROOM - PRESENT 41

Jaye sits alone in the interrogation room, uncomfortable. She glances to the two-way mirror, then to the face-down Crime Dog display. She casually reaches for it, rights it. The door opens. She quickly pulls her hand away. Hale is at the door... with Sharon. Jaye reacts to that, stiffening.

SHARON
Say I'm your lawyer.

JAYE
No.

SHARON
Say I'm your lawyer so we can talk privately.

CRIME DOG
Say it.

JAYE
She's my lawyer.

Sharon looks to Hale. A beat, Hale leaves.

JAYE (cont'd)
Well, if it isn't the squealer.
Thanks for squealing, squealer.

SHARON
How am I a squealer?

(CONTINUED)

CONTINUED:

JAYE

Um, could it be the squealing? You ambushed us with the fuzz. You were all back-lit and evil-smoking like that guy on the X-Files. You ratted out your own brother and sister.

(realizing)

Is this because we like each other better than we like you?

SHARON

You're hateful.

JAYE

You're hateful.

42 INT. POLICE STATION - BEHIND THE TWO-WAY GLASS - CONTINUOUS 42

Where Sloan and Hale view the pantomime argument.

HALE

The blonde one's queer. Look at her. Those fingernails are a dead giveaway. Cut all nice and short. Clean cuticle beds. Lesbians always trim their nails like that. Ya know why?

*

43 INT. POLICE STATION - JAYE'S INTERROGATION ROOM - CONTINUOUS 43

SHARON

You honestly think I tipped the police?

JAYE

You were there waiting with them.

SHARON

That's because they tipped me. I knew you'd try something stupid like this, which is why I tagged your name so when it came up in the system I'd know about it.

JAYE

And then you just dropped everything and came charging to the rescue?

(CONTINUED)

CONTINUED:

SHARON

You're my sister.

That hangs there for a beat.

JAYE

When are they gonna release me?

SHARON

You might not want to think
"release" so much as "parole."
Which I'm sure you'll be eligible
for at some point.

(then)

You were driving the car that was
used for trafficking human flesh
and was involved in destruction of
private property. And, oh yeah,
you beat up an old man.

JAYE

He wasn't that old.

SHARON

The Canadians are furious.

JAYE

Furious Canadians? Does that even
work?

SHARON

They've already filed for
extradition.

JAYE

(alarmed)

Sharon -- this is your one chance
to redeem yourself. I don't care
how you do it, but you can not let
them send her back there.

SHARON

Not Yvette. You.

JAYE

Me? They want to send me to
Canada?

SHARON

To face charges. Reckless
endangerment... vandalism...
assault... driving the wrong way
down a one-way street --

(CONTINUED)

JAYE

Okay. I get it.

SHARON

I don't think you do. After they're finished with you there, the U.S. will probably bring you back here to answer for attempted smuggling. You're wanted in two countries.

JAYE

(an ironic smile)

Guess it's a lucky thing I got me a good lawyer, huh?

Sharon softens at that. She looks at Jaye.

SHARON

Actually, you might want to consider new representation -- I don't think I can stop this.

JAYE

It's not your fault. I'll be okay. Just try to get Aaron out.

SHARON

He's already out.

JAYE

(reacts)

Bastard! He sang?!

SHARON

No. You admitted you were driving the car.

JAYE

(realizing)

Oh. I sang.

SHARON

You know there's like six "Law And Orders" on the air now. Have you never seen one of them?

JAYE

And I guess they already sent Yvette back.

(CONTINUED)

SHARON
Hilariously enough, she gets to
stay.

JAYE
She does?

SHARON
In a U.S. jail, until her identity
can be established. Did you know
her real name's Cindy something?

44-45 OMITTED

44-45

46 INT. POLICE STATION - JAIL CELL - NIGHT - PRESENT

46

Jaye and Yvette sit side by side in the otherwise empty cell.

JAYE
I'm really sorry about all this.
I'm sorry I asked for that pancake.
I'm sorry you got deported. I'm
sorry I made such a mess of things.
I'm sorry about your parents and
sticking you in the trunk. I'm
just really, really sorry.

*
*
*
*
*

YVETTE
I'm not. Okay, well maybe the
trunk thing. But not the rest of
it. I feel like I'm free finally.

*
*
*

JAYE
(staring at the bars)
Okay, well that's just ironic.

YVETTE
I never thought I'd see them again.
But every day for twenty years,
I've wondered if I made a mistake.
Now I know I didn't.

*
*
*

JAYE
So you recommend this whole running
away from your family thing, then?
'Cause I've kind of been
considering it.

*
*
*
*

(CONTINUED)

YVETTE

Dear, I've met your family. I know
you have wheels on your house --
it's not gonna help.

JAYE

Yeah, you're probably right. I
think Mom had a Lo-Jack surgically
implanted in me when I was born.
And in a way, now that I'm being
shipped off to Canadian justice --
I'm kinda glad. At least they'll
know where to send me stuff.

YVETTE

You'll always be taken care of.

JAYE

Huh.
(smiles)
Yeah. I guess that's true.
(after a beat)
Cindy?

YVETTE

Yeah?

JAYE

I have a confession to make...

YVETTE

What's that?

JAYE

I miss Yvette.

YVETTE

(smiles, French accent)
And she misses you, *cherie*.

Hale appears at the cell door. Opens it.

HALE

Tyler. Let's go.

Off Jaye, steeling herself for Canadian justice --

47 INT. POLICE STATION - CORRIDOR - NIGHT - PRESENT

47

As Hale leads Jaye down a corridor:

(CONTINUED)

CONTINUED:

JAYE

So is Canada still ruled by the Queen of England? Because if the judges there are gonna be wearing wigs, as an American I might have an issue with that.

HALE

You're not going to Canada. Ever again, probably. They've put a restriction on your passport.

JAYE

What?

HALE

Charges have been dropped. You're going home.

Hale leads Jaye around a corner, revealing:

*

48 INT. POLICE STATION - RECEIVING ROOM - NIGHT - PRESENT 48

MOM, SHARON AND AARON all wait for her.

JAYE

Mom!

Jaye rushes to her, embraces her, ecstatic.

JAYE (cont'd)

You sprung me! How?

MOM

Wasn't me, dear.

She turns to Sharon --

JAYE

I take back every bad thing I ever said about you -- you're the best lawyer a sister could have!

She embraces Sharon. Sharon recoils a little. Jaye disengages, looks at her --

JAYE (cont'd)

How'd you pull it off?

SHARON

I made tea.

(CONTINUED)

CONTINUED:

Jaye gives Sharon a quizzical look... then suddenly she's embracing Sharon again because THE FILM IS NOW GOING IN REVERSE MOTION. Jaye walks backwards with Hale back through the door. Sharon, Aaron and Mom all greet in reverse then part. Aaron is led away -- backwards. We STAY WITH SHARON. Things are SPEEDING UP NOW...

Sharon in the interrogation room. A wet cigarette hops out of the coffee cup into her fingers, lit again, the smoke she blew out goes back in her mouth...

Sharon watching Jaye, Aaron and Yvette get un-arrested in the reverse John Woo Moment (this moment jumps back to SLOW MOTION, because, how could it not?), then we're ZIPPING FAST AGAIN as...

Sharon steps BACKWARDS INTO the GLARE OF THE SPOTLIGHTS...

The FILM is SPEEDING SO FAST now that it's all just a BLUR, until we LAND IN:

48A INT. TYLER HOUSE - KITCHEN - DAY - FLASHBACK

48A

Yeah, a flashback of a flashback. We've landed back at the top of Act II. We move in REVERSE at nearly regular speed for just a brief moment, then we're GOING FORWARD AGAIN, as:

Dad stands up and takes a deep breath, then quietly walks out of the room. As he goes:

DAD

It's just very, very sad. I'm very sad.

The room is still for a moment after Dad is gone, then:

MOM

Sharon, go talk to him. You're his favorite.

Sharon reacts, hops up and goes after Dad. This time we follow Sharon to --

48B INT. TYLER HOUSE - LIVING ROOM - DAY - FLASHBACK

48B

Dad has moved to a shelf of framed photos. He's picked up one. Looks at it. Sharon appears, moves to him.

SHARON

Are you okay?

(CONTINUED)

CONTINUED:

DAD

She's been with us for over twenty years. We practically raised her.

SHARON

Let me make you some tea.

He just silently nods. Sharon exits. Dad continues to look at the photo.

ANGLE - THE PHOTOGRAPH. A birthday party for an EIGHT YEAR-OLD JAYE. TEN YEAR-OLD AARON and THIRTEEN YEAR-OLD SHARON all caught in a chaotic moment. MOM AND DAD are in the shot, as is YVETTE, clearly more a part of the scene than a server within it. *

DAD - regards the photo for a beat. He picks up the phone, dials.

DAD

(into phone)

Sydney. Darrin. Feel like a game of golf?

And now we're HIGH SPEED FAST FORWARDING AGAIN. ZIPPING PAST those SHARON MOMENTS again, with lots of BLUR in between... until we get to the John Woo Moment, of course, then it's all 120 Frames Per Second Slow Motion again, then ZIP! Fasty McFast and we land right back at --

48C INT. POLICE STATION - RECEIVING ROOM - NIGHT - PRESENT 48C

Jaye and her quizzical look to Sharon.

JAYE

You made tea?

AARON

Please. It wasn't her...

Jaye looks to Aaron and Mom. They glance across the corridor. Jaye follows their gazes to see: *

DAD AND SLOAN

Seen in a private room. Dad's very authoritative, even MOS. He's showing Sloan a letter. Hale joins them. More discussion. Sloan says something to Hale, Hale moves off. *

MOM

Your father's very upset. Make sure you thank him.

(MORE)

(CONTINUED)

CONTINUED:

MOM(cont'd)

He compromised his principles and wrote a very large check to the Bradleys.

(off Jaye's look)

"Cindy's" parents.

(to Sharon and Aaron)

How will I ever adapt to that name?

Sharon strokes Mom's back with a comforting hand.

HALE

(muttered, as she passes

Jaye)

Daddy's girl.

Hale exits through the door Jaye came out of. Jaye smiles at the comment. Not hating it. Now Dad turns, sees Jaye. She wipes the smile off her face and looks appropriately contrite as he approaches, stone-faced.

DAD

You weren't mistreated, were you?

JAYE

Hu-uh.

AARON

I wasn't, either. They didn't mistreat me.

DAD

(ignoring that, to Jaye)

You owe me forty-five hundred dollars.

JAYE

American or Canadian?

He just looks at her.

JAYE (cont'd)

I'm sorry I made you compromise your principles.

DAD

The first principle is always family. You take care of them first.

(looking past Jaye)

You ready?

Jaye turns to see: Hale has emerged with Yvette.

(CONTINUED)

YVETTE
(French accent) *
Oui, Mister Tyler. Yes, yes. *

Jaye reacts to this, astonished.

JAYE
How did you...? That's like magic.

MOM
Your father had a little round of
midnight golf. He arranged a
limited amnesty for Yve -- Cindy.

DAD
And this time she's gonna pass that
test and become a proud American.

YVETTE
(French accent) *
Yes, Mister Tyler. *

DAD
(satisfied)
Let's go home.

Jaye lets the rest of them get a little ahead of her, takes *
them in as a unit. Smiles, then follows. *

49 INT. JAYE'S CAR - TRUNK - DAY 49

DARK. The trunk pops open exposing blinding daylight and
REVEALING JAYE wearing her work smock. It's an all new day -- *

50 EXT. TYLER HOUSE - DAY 50

Jaye pulls Aaron's "Return of the Jedi" blanket and pillow
out of the trunk, tucks them under her arm. She moves *
through the yard, steers a wide berth around the flamingos. *

SHARON'S CAR pulls up in front of the house. A leisure-
suited Sharon hops out of her car carrying a tennis racket
and heads to the house. Jaye kicks the door shut behind her.
Sharon hits the door hard expecting it to open, but it
doesn't. She jiggles the latch -- locked. She takes a
breath, fumbles for her keys as -- *

-- Jaye unlocks the door and holds it open for Sharon.
Sharon smiles, pleasantly surprised.

(CONTINUED)

SHARON
Thanks.

51 INT. TYLER HOUSE - KITCHEN - DAY 51

Jaye and Sharon ENTER to find Dad, Mom, Aaron and Yvette sitting around the breakfast table. It's Sunday morning and everyone is casually dressed. Mom, like Sharon, is in a leisure suit, *filling her thermos with coffee*. Sharon b-lines it for the coffee maker. *

DAD
Morning, girls.
SHARON Morning. JAYE Morning.

Dad quizzes Yvette as he reads his paper.

DAD (cont'd) *
Branches of the government. *

SHARON *
I know! *

DAD
Of course you know, you're already an American.

YVETTE *
Executive, legislative, and *
judicial.

DAD *
I govern these branches. Who am I? *

YVETTE *
You are the constitution. *

Jaye approaches Aaron. *

JAYE
Hey.

AARON
Hey.

JAYE *
(re: blanket) *
Where do you want your Ewok linens? *

(CONTINUED)

CONTINUED:

AARON

Oh, could you put those in my room?

JAYE

How about I throw them over here.

Jaye tosses the pillow and blanket on the floor outside the kitchen and pulls up a chair next to Aaron.

MOM

Don't you have to be at work,
sweetheart?

Jaye exchanges a look with Yvette, then back to her parents.

JAYE

The store doesn't open for another
hour and the mouth-breather doesn't
come in until noon. I plan on
being late.

(to Yvette)

Um, can I have a pancake?

YVETTE

It would be my pleasure.

Mom and Dad react, pleased. Jaye glances at the Creamer; its head is missing in a suspiciously clean break. Instead of the small hole in its mouth, it has a big hole in its neck.

JAYE

What happened to the creamer?

MOM

Aaron **broke** it.

(you're an asshole)

You realize it was a **Limoges**.

AARON

It still works.

He demonstrates by pouring cream into his coffee from the headless cow's neck.

DAD

The constitution adopted by the
first thirteen states was called?

Yvette brings a plate with pancakes over to Jaye. Sets it in front of her, then takes her seat again as CAMERA STARTS PULLING BACK, taking in this family tableau --

(CONTINUED)

YVETTE
Articles of Confederation.

DAD
Which was replaced by the American
Constitution in what year?

*
*
*

YVETTE
1789.

*
*

DAD
Very good. Very good.

And as the CROSSTALK becomes overlapping chit-chat --

FADE TO BLACK.

52 OMITTED

52

END OF SHOW