

WONDERFALLS

"LOVESICK ASS"

TEASER

1 EXT. HIGH & DRY TRAILER PARK - JAYE'S TRAILER - DAY 1

Heat roils from the red-hot sun as we FLOAT DOWN to ERIC, jeans and t-shirt -- on top of Jaye's trailer installing a satellite dish. JAYE and MAHANDRA lounge at a picnic table, drinks in hand, watching the view.

MAHANDRA

How'd you get him to do that?

JAYE

I asked.

MAHANDRA

Very clever.

JAYE

He was surprisingly eager...

Words trail as she catches Eric looking particularly sexy.

MAHANDRA

Eager is a good thing.

Jaye's staring at Eric, t-shirt clinging to his sweaty torso.

JAYE

Uh-huh...

MAHANDRA

You're staring.

JAYE

Uh-huh...

(right away)

No, I'm not. I'm supervising.

MAHANDRA

I see what you're supervising.

She nods toward Eric, bent over, his ass facing them.

MAHANDRA (cont'd)

It's like an apple. You could bounce a quarter off that apple.

(CONTINUED)

JAYE
Apples are good for you.

Mahandra continues to ogle:

MAHANDRA
Mmm. All crisp and sweet. And you
haven't had an apple in months.
Why are you denying yourself?
(a realization)
Are you a lesbian?

JAYE
No, but my sister is.

MAHANDRA
Stop it.

Eric pulls off his shirt, using it to mop the sweat from his
torso. He catches them staring.

MAHANDRA
Hi.

JAYE
Hi.

ERIC
Hi.
(beat)
Sure is hot.

MAHANDRA
(sotto to Jaye)
Sure is.

JAYE
You want something to drink?

MAHANDRA
(to Eric)
I don't recommend the tap water.
(to Jaye)
What was the stuff that came out of
your faucet that made you cry?

JAYE
I think it was mud, actually. At
least I hope it was mud.
(to Eric)
I have bottled water.

ERIC
Bottled would be great.

Jaye makes a move, Mahandra stops her, goes instead with:

(CONTINUED)

MAHANDRA

I'll get it.
(sotto, as she goes)
You two continue the mating ritual.

Jaye flashes her a look. Mahandra goes into the trailer.

ERIC

So when do I get to come over and
watch TV?

JAYE

Oh, I don't know. I just have the
one TV and it's very small.

ERIC

That's okay. We can sit close.

JAYE

Ha.

MAHANDRA (O.S.)

Head's up --

A BOTTLE OF WATER comes flying out of the trailer door. Jaye catches it, moves to Eric and hands it up. He leans down to take it. It's a moment.

ERIC

Thanks.

JAYE

Welcome.

He goes back to work after another lingering smile. Jaye steps back. Mahandra thrusts the BRASS MONKEY and the WAX LION into the doorway as if they were puppets.

MAHANDRA (O.S.)

(Brass Monkey as Eric)

We can sit close.

(Wax Lion as Jaye)

So close... So close...

Mahandra forces the Brass Monkey and Wax Lion into a long, passionate kiss.

MAHANDRA (O.S.) (cont'd)

Mmmm... Mmmm... Mmmm...

(Wax Lion as Jaye)

Your man-sweat is like honey-
mustard glaze on my tongue.

(MORE)

(CONTINUED)

MAHANDRA(cont'd)

(back to kissing)

Mmmm... Mmmm...

The Brass Monkey wipes off his mouth, shoots Jaye a look.

BRASS MONKEY

Inappropriate touching.

WAX LION

This isn't fun for anybody.

Jaye takes the figures from Mahandra.

JAYE

Stop it.

MAHANDRA

You stop it.

JAYE

I haven't started anything.

MAHANDRA

That's what I'm talking about. You should stop the not starting and start something already.

JAYE

He's married.

MAHANDRA

To a philandering strumpet. Those sorts of marriages get annulled.

JAYE

It's not a good idea for me to be in a relationship right now.

(eyes Monkey and Lion)

I have... issues.

Jaye puts the figures aside.

MAHANDRA

Who doesn't?

JAYE

I'm going through a "me" phase.

MAHANDRA

Going through?

JAYE

Leave me alone. Why can't I just be celibate?

(CONTINUED)

MAHANDRA

Um... because you like boys. And
this boy is ready for you.

JAYE

But look at him. He's smitten.

They look up at Eric -- he almost slips off the roof.

JAYE (cont'd)

Smitten and eager are bad. You
know what you get with smitten and
eager? Romance. Relentless,
treacly, manufactured romance. And
that kinda romance never ends well.

2 OMITTED 2

3 EXT. MAID OF THE MIST FOUNTAIN - DAY 3

A CROWD OF SIGHTSEERS enjoying the Falls; tossing coins; etc.
Through the crowd comes a WOMAN dragging two beat-up
suitcases, KATYA, a wide-eyed innocent Russian beauty. She
plops herself down at the fountain, scans the crowd -- eyes
darting. She's expecting someone. A man's VOICE:

MAN'S VOICE

Darling!

Katya sees a HANDSOME MAN with a bouquet of flowers walking
towards her. She stands with heart-thumping anticipation --
but he walks right by her and into the waiting arms of a
PRETTY WOMAN. She watches their passionate embrace,
crestfallen. She slowly sits back down. And she waits. All
around her COUPLES dominate. MEN pass. Some smile at her,
all keep going. This builds to:

SMASH CUT TO:

3A EXT. MAID OF THE MIST FOUNTAIN - NIGHT 3A

Katya alone and huddled at the foot of the fountain, resting
her head on her suitcase -- finally closing her eyes.

BLACK OUT:

END OF TEASER

(CONTINUED)

ACT ONE

4-6 OMITTED 4-6

7 INT. WONDERFALLS - DAY 7

Jaye half awake, unlocks the door, shuffles into the shop.
She's barely in the door when a BARREL BEAR says:

BARREL BEAR
Girl needs a boy.

JAYE
(snappish)
What'd you say?

BARREL BEAR
Girl needs a boy.

JAYE
What girl needs is to get in the
door before the badgering starts.
That's what girl needs, 'kay?

Jaye shuffles toward the back office.

BARREL BEAR
Girl needs --

JAYE
(cutting it off)
-- coffee.

8 INT. WONDERFALLS - BACK OFFICE - DAY 8

Quick shots: Coffee dumped into filter. Water poured into
coffee maker. The beany beverage drips into the glass pot.
Jaye pulls the pot out, sticks a cup under the stream, unable
to wait for the pot to finish. She glances suspiciously to a
dopey-eyed DONKEY DOLL, with a big heart on it, on the desk --
the LOVESICK ASS. And sure enough, it ANIMATES with:

LOVESICK ASS
Girl needs a --

JAYE
Girl might actually find time to
have a boy if you'd ever shut up.

LOVESICK ASS
-- a donut. *Girl needs a donut.*

(CONTINUED)

JAYE
(a beat, she reacts, then)
Finally something sensible.

She sees a pink pastry box. Flips open the top -- empty.

9 EXT. WONDERFALLS/QUAD - DAY 9

Jaye exits the store and instantly her focus goes to a DONUT BOX, which is big in the foreground as a FEMALE HAND selects a jelly filled (or whatever.) Jaye reacts --

REVERSE - JAYE'S POV through the CRISSCROSSING crowd of Katya in the distance by the fountain stuffing her face with donuts. She's talking to a MAN who has his back to us at the moment. Now we catch a glimpse of his face -- it's ERIC.

9A EXT. WONDERFALLS/QUAD - MOMENTS LATER 9A

MOVING POV through crowd, approaching Katya, Eric and the donuts. It's Jaye who is approaching. Eric spots her:

ERIC
Hi. I was just coming to see you.

JAYE
You were?

ERIC
Yeah. I brought you donuts.

JAYE
Those donuts?

ERIC
(enjoying Katya eat)
She was starving.

JAYE
So you were bringing me... and then she's here... and now they're all... and she is..?

ERIC
Her name's Katya. From Russia.

JAYE
So you know her?

(CONTINUED)

ERIC
No. Just met. I was passing and a
little voice told me I should
probably stop and check on her.

JAYE
Voice? There was a voice?

ERIC
You know, that little voice inside.

JAYE
Oh! Right. The little voice.
Inside. But you weren't prodded by
like a lamp or something?

ERIC
She looked like she needed help.

JAYE
(off Eric, to herself)
Interesting...

ERIC
I guess she's been here all night.

JAYE
She slept at the fountain?

KATYA
Fountain of love. I meet my Peter.
I marry. But he no come.

JAYE
Peter got a phone number?

KATYA
No phone. But he make me letters.

Katya hands Eric a thick stack of letters tied with ribbon.

ERIC
All e-mail print outs. No last
name. No physical address...

JAYE
(kinda sotto)
You think she's one of those
Russian mail order brides? You
know... sex slave.

(CONTINUED)

KATYA
(offended)
No sex slave! I coming for love!
And some sex. But no slave!

Eric looks from the forlorn Katya back to the anonymous letters. Musing to himself:

ERIC
This is so sad.

Jaye muses off Eric and his empathy for a stranger:

JAYE
Again, interesting.

Katya BELCHES loudly. Drops the empty donut box.

KATYA
Still hunger.

10 INT. THE BARREL - LATE AFTERNOON

10

A big plate of Buffalo wings being carried by MAHANDRA toward Katya, seated by herself at a table. As Mahandra drops off this order and picks up a plate of picked-over bones:

MAHANDRA
And another order of Buffalo wings.

KATYA
Taste like chicken, yes?

MAHANDRA
Yeah. Funny right?

Mahandra moves off, Katya begins devouring the wings. We GO WITH Mahandra, she exits frame and we LAND ON Eric and Jaye, at a nearby table -- poring over Katya's love letters.

JAYE
(reading)
*"Never break this spell I'm under,
every thought of you is wonder."* I
think I just threw up a little in
my mouth.

ERIC
I dunno... I think it's kinda
sweet. Anyway, we're supposed to
be looking for clues, not
critiquing the lovelorn.

(CONTINUED)

JAYE

Okay, but I gotta ask. I mean, I sort of get why you'd give her my donuts. And even springing for the all-you-can eat wings. But even if we do find this guy, there's gotta be a reason he ditched her. Why would you want to get involved in something so potentially messy and complicated if you don't have to?

ERIC

Because she makes me sad.

Jaye watches Eric looking at Katya. Clocks his sincerity.

JAYE

Are you attracted to her?

ERIC

If I were attracted to her I wouldn't be trying to find the guy she's in love with, would I?

JAYE

Ooh. Good answer.
(then)
So is this because of Heidi?

ERIC

Heidi?

JAYE

Yeah. Your wife.

ERIC

Oh. Right. That Heidi. Why would it have anything to do with Heidi?

JAYE

It'd explain why you're so big with the empathy. Hell, you only had to drive in from New Jersey to be betrayed and dumped on your honeymoon -- that poor woman came all the way from Asia Minor and never even got to have the wedding.

ERIC

I'm over Heidi. But I have been in love, if that's what you mean.

(CONTINUED)

JAYE
Well, yeah. Who hasn't?

ERIC
Have you?

JAYE
Have I what?

ERIC
Been in love?

JAYE
Ggggyyyy-yeah. Sure. I think so.

ERIC
You think so?

JAYE
I've had boyfriends. Lots.

ERIC
Yeah, but you've never really been
in love.

JAYE
You don't know that.

ERIC
It would explain why these letters
make you cringe -- it's like a
language you haven't yet learned.

JAYE
Actually, I think it's a language
the author hasn't yet learned. He
seems to think "nuptial" rhymes
with "cupful."

ERIC
Well, when it happens to you, when
you finally open yourself up to it,
you won't have to think about it --
you'll know it. In your bones.

JAYE
I don't know things in my bones. I
know them in my head. And what do
you mean "open myself up to it?"

ERIC
Well. You are a little closed off.

(CONTINUED)

JAYE
I'm not closed off.

ERIC
Little bit. I thought maybe it was
because you'd been hurt. But since
you've never been in love...

JAYE
I've been hurt!

ERIC
Okay.

JAYE
And I'm not closed off. I'm open.
Open for business. I'm just not
actively... active right now
because my life is so... full.

Now Mahandra approaches.

MAHANDRA
Solve the mystery, or should I have
Pedro slaughter some more chickens?

ERIC
We're still working on it.

MAHANDRA
Better work quick. You do know
this girl's supposed to get married
at six at the Fountain of Love?

ERIC
That's where we found her.

JAYE
She thinks people get married at
the fountain.

MAHANDRA
The "Fountain of Love" is a chapel
down on Rainbow Boulevard.

JAYE
Ohhhh...that "Fountain of Love."

12 INT. "FOUNTAIN OF LOVE" CHAPEL - ANTECHAMBER - DAY 12

Jaye, Eric and Katya enter the antechamber. Eloquent aphorisms ornament the walls: *Forever starts now; Hearts that love are always in bloom; Deposits are non-refundable.*

JAYE
Can you believe this place?

KATYA
No. Is too beautiful.

GLORY, the dry-as-dirt owner/minister appears.

JAYE
Hi. We're here about a wedding?

Glory eyes Jaye, steps behind a glass counter housing last-minute wedding necessities -- bouquets, bow-ties, etc.

GLORY
'Course you are. Guess you'll be needing to rent a dress.

ERIC
We're not the ones getting married.
Katya here...

Eric gazes at all the stuff in the case before him -- an unsettled look on his face.

ERIC (cont'd)
(nervous, fidgety)
...is...um... she's, the, you know
the one who's...

Eric can't seem to get his focus. Jaye steps up.

JAYE
Katya here's the bride and we're wondering if the groom's arrived.

KATYA
His name Peter.

GLORY
Peter got a last name?

JAYE
They're on a first name basis.
(off Glory's deadpan look)
(MORE)

(CONTINUED)

CONTINUED:

JAYE(cont'd)

Six o'clock. What've you got on
the books for six o'clock?

As Glory checks her book, Eric backs away from the counter.
He peers into the chapel, anxiety growing.

GLORY

The six o'clock was canceled.

KATYA

(slight panic)

Cancel?!? No cancel!!

GLORY

Yes cancel. Stop payment was put
on the credit card charge last
night.

Katya looks devastated by the definitive sound of that. Jaye
places an awkward hand on her shoulder. She looks to Eric
for a little help -- but Eric's distracted by a photo on the
wall of a happy bride and groom -- sweat forming on his brow.

JAYE

Ya think we could get an address
and phone number of the cardholder?

GLORY

Our privacy policy is very strict.

She points to sign: "Don't Ask, Don't Tell."

JAYE

How 'bout just a last name?

(off her refusal)

An initial?

(another refusal)

How 'bout we do that hot, cold,
getting warmer thing?

(then)

Come on. She's his fiance.

GLORY

Then she should have his contact
information. And if she doesn't
it's probably for his own safety.
You know how bad I'd feel if I gave
you his address and you went and
killed the sonofabitch? Real bad.

In the background, Eric drops out of frame.

KATYA

Eric!

(CONTINUED)

Glory pulls out a vial of smelling salts and moves to Eric.

GLORY
Nobody panic.

Glory kneels down beside Eric and cradles his head.

GLORY (cont'd)
Seen this a million times. Focus
on my eyes. These eyes over here.

Jaye uses the distraction to rip the page with Peter
Johnson's information from Glory's day-planner.

13 EXT. "FOUNTAIN OF LOVE" CHAPEL - DAY 13

Katya and Jaye sit on the steps on either side of Eric, who's
trying to breathe deeply. Jaye looks back at the Chapel.

JAYE
That was awesome. You did the
whole vapors thing and dropped. It
got a little Don Knotts with the
eye-rolling but other than that,
very real.

Eric doesn't respond -- still trying to catch his breath.

JAYE (cont'd)
That was real?

ERIC
I'm sorry... I'm sorry. Last time
I was in one of those was...

JAYE
Heidi?

ERIC
I wasn't expecting... I really am
over her.

JAYE
Un-huh. You seem over her.

Obviously there is more to be said, but neither is saying it.

14 EXT. PETER'S HOUSE - DAY 14

A large, well-appointed home. Eric and Jaye on either side
of Katya as they move down the front walk.

(CONTINUED)

KATYA
Is beautiful. I always dream of
such a house... split-level revival
with French modern influence...da?

JAYE
Yeah. Nice pad.

They get near the door, Katya stops in her tracks.

KATYA
I change my mind. Like he did.

JAYE
What?

KATYA
Maybe he come and see I no great
prize.

ERIC
That'd be impossible. You're
adorable.
(she smiles, then:)
Katya, I really think this is
something you have to do -- if you
don't ring that bell, it could
haunt you.

JAYE
He's right. If you don't face this
now, you'll be eating chapel floor
the rest of your life.
(to Eric)
That wasn't a reference.

They start walking her a few more steps. She stops again.

KATYA
I not know...

ERIC
He owes you an explanation.

JAYE
And airfare. He owes you airfare.

KATYA
He no wants me, he rejects me. He
cancel credit card.

(CONTINUED)

JAYE

Fine. If he canceled after he brought you all the way over here, then he's damn well gonna explain why. Don't you want that? Don't you think you deserve that?

KATYA

(resolute)

Ring bell.

Jaye rings the bell. Katya looks to Eric, who smiles sweetly at her. The door OPENS -- but it seems no one's there. TILT DOWN to reveal PETER -- a thirteen year-old boy! When he glimpses Katya his face pops with delightful enthusiasm.

JAYE

We're looking for Peter Johnson.

PETER

I'm Peter Johnson.

JAYE

Uh... the other Peter Johnson.

PETER

There isn't one. I'm Peter. And you must be Katya... my darling.

KATYA

(recoiling)

I need bigger Peter.

Off their stupefaction...

FADE TO BLACK.

END OF ACT ONE

(CONTINUED)

ACT TWO

15 EXT. PETER'S HOUSE - DAY

15

Where we left off. Katya peers into the house --

KATYA

Somewhere must be bigger Peter.

PETER

My darling Katya, I would never have missed our nuptials, except I got grounded.

JAYE

What are you, like five?

PETER

I'm sixteen.
(off Jaye's dry look)
Fifteen.
(another, drier look)
Fourteen.
(drier than whiskey look)
On my next birthday.

KATYA

(to Jaye and Eric,
stunned)
He tiny boy.

PETER

I'm so sorry, my darling. If only I'd cashed in a bond and not used my dad's credit card, I'd be married now instead of grounded.

KATYA

But in jpeg you send, you man, not unripe dumpling! Who was picture?

PETER

It was me. I used photo-imaging software to age myself. It's how I will look... in twelve to fifteen years. But you -- you look even better than your jpeg.

KATYA

I show you most intimate photographs!

(CONTINUED)

PETER

Yeah. I know. I made them into my
desktop wallpaper.

Katya SHRIEKS, lunges at Peter. Jaye and Eric restrain her.
Katya breaks down in Eric's arms. Off her shrieks of grief --

16 INT./EXT. JAYE'S TRAILER - DAY

16

Eric gently transfers the sobbing Katya onto Jaye's bed. He
closes the door to the sleeping area allowing Katya her
privacy and moves to join Jaye on the other side of the door.

JAYE

Can't you get her to stop?

ERIC

She just found out the man she
loves doesn't exist. Her heart's
broken. This is what happens.
People cry. I cried for three
days.

JAYE

Okay. You were right. I guess
I've never been in love, because
the only time I ever made a noise
like that I'd had some bad fish.

ERIC

Love doesn't always sound like
that.

JAYE

You said you cried for three days.

ERIC

True. But it was a more manly
weeping. Anyway, you have to be
willing to risk the heartache if
you want the good stuff, right?

JAYE

Uh, I'm pretty sure there's lots of
"good stuff" you can get without
all that.

ERIC

Sure. But if you want to be close
to somebody... really close... you
have to open yourself up.

(CONTINUED)

JAYE
Like a wound?

ERIC
(moving closer)
You have to drop the defenses.

JAYE
(letting him get closer)
I don't have defenses.

ERIC
No. You have offenses. Don't you
ever wish you had someone you could
just be yourself with?

JAYE
I'm not sure who that is yet.

ERIC
But wouldn't it be interesting to
find out?

They're very close now. Personal bubble close. She doesn't
back away. We can see she's drawn to him. Will they kiss?
Eh, no, because now the bedroom door opens, REVEALING Katya.

KATYA
(through tears)
I want to home. I want to Russia.
I have no one. I all alone.

Jaye, thrown out of the small spell, seems subtly freaked.

JAYE
Essentially we're all alone.

KATYA
You no alone. You have Eric the
great for boyfriends.

JAYE
No boyfriend, not boyfriend. Just
boy. Just friend. Not a couple.
There's no coupling. We're just --

ERIC
(cuts her off, insulted)
I think she got it. I think we all
did.

(CONTINUED)

KATYA
(sniffly, to Eric)
You alone too?

ERIC
Yeah.

JAYE
(cheery)
See? All of us are alone. We're
all of us here, together alone.

And for the first time, Katya is calm. But not for long:

PETER (O.C.)
Katya!

Katya's eyes go wide. Jaye opens the door, revealing Peter outside the trailer -- yelling like Brando in 'Streetcar.' Peter glances back to a YELLOW CAB parked a few yards away.

PETER (cont'd)
Keep it running!

JAYE
Get out of here!

PETER
I came to collect my wife!

JAYE
Leave! Shoo!

Suddenly a shoe comes flying over Jaye's head -- and smacks Peter in the chest. Jaye spins around to find Katya -- in a rage -- frantically grabbing things from Jaye's closet.

JAYE (cont'd)
No, bad Katya. No shoe. And
definitely not those shoes.

Katya grabs whatever else she can, WINGING it at Peter.

PETER
Come away with me to my cabin! Our
magical hideaway where you'll
always be safe and pampered. All
your desires will forever be met.
Come, Katya. Come!

(CONTINUED)

KATYA
(RUSSIAN)
TBD

KATYA (cont'd)
(ENGLISH)
*You're lucky my Uncle Boris
isn't here -- he'd rip off
your dingle dangle and feed
it to the wolves!*

JAYE
Yeah! What she said!
(to Katya)
I'm assuming that was hateful,
nasty and demeaning?
(off Katya's nod)
Good. Really came across that way.

PETER (O.C.)
Let me have my bride!

ERIC
(starts for the door)
This kid doesn't need a bride, he
needs a talking to. Someone needs
to explain to him what it means to
be a man.

JAYE
Can't expect a guy to do that.

Before Jaye follows, she hands Katya the TV remote.

JAYE (cont'd)
Here. Forty thousand channels.
Welcome to America. We'll be back.

17 INT. THE BARREL - DAY

17

We PAN UP from dangling feet that don't reach the floor to
find Peter sipping a milk shake, sitting in a booth across
from Jaye and Eric -- they're giving him a parental sit-down.

PETER
At Josh Poskanzer's bar-mitzvah
last month the Rabbi proclaimed he
was a man, and he turned thirteen
six months *after* I did.

ERIC
That doesn't make him a man.
That's a symbolic rite of passage.
A thirteen year-old isn't ready for
the responsibilities that come with
starting an adult relationship.

(CONTINUED)

PETER

I did everything I was supposed to do. I found a woman, paid for her, I intended to marry her and provide my family's luxurious cabin on the lake in Chautauqua. I'm ready. I love her. I burn for her.

ERIC

You lied to her. You didn't tell her who you really were.

PETER

She knows who I am now.

JAYE

And she doesn't want you. See what happens when you tell the truth?

(off Eric's look)

Sorry. Continue.

(before he can:)

Tell him the part about how getting involved with someone is like heaving after bad fish.

ERIC

Um, that wasn't my observation, that was yours.

JAYE

Oh. Well, tell him the thing about love being like an open wound.

ERIC

Also yours.

JAYE

Oh.

Eric stares at Jaye, then turns to Peter with conviction:

ERIC

Peter, for your own good: don't go after a woman who isn't interested. They'll just make you crazy.

JAYE

What's that supposed to mean?

ERIC

Just giving the kid some advice.

(CONTINUED)

JAYE

That's not advice. That's thinly veiled sub-text. Whether she's interested or not isn't the point --

PETER

So you think maybe she is?

JAYE

Shut up.

(to Eric)

He's thirteen! He's practically a zygote. That's the only argument you need to make.

PETER

I'll be fourteen in a month...

ERIC

See? He's willing to wait.

(to Peter)

Don't wait, Peter. She doesn't want you. You're only setting yourself up to be tortured.

Peter looks like he's watching a tennis match --

JAYE

Actually, Peter, "torture" would imply some kind of malicious intent on her part, and I don't see it.

ERIC

You'd be torturing yourself.

JAYE

So you can't really blame her.

ERIC

No one said anything about blame. If it's not there, it's not there. Nothing you can do about it.

JAYE

And sometimes it's there, but there're just larger, more insurmountable obstacles --

ERIC

Something can't be "more" insurmountable. Either it's surmountable or it's not.

(CONTINUED)

JAYE
Point is, obstacles.

ERIC
The only really insurmountable
obstacle would be her disinterest.

JAYE
Or not. She might be plenty
interested.

ERIC
(to Jaye, meaning her)
Is she?

JAYE
I thought I made that clear?

A moment of frustration that is interrupted by:

PETER
(to Eric)
I agree with your girlfriend --
there's a chance she's interested.
(to Jaye)
Your boyfriend's right, it's not
insurmountable. I wanna thank you
both.

Peter drops a fiver on the table. Scoots out of the booth
and starts to head off. Eric looks at Jaye --

ERIC
Nice job.

MOVING WITH PETER as he walks away. Suddenly, SLAM, BANG --
he's shoved up against a wall. It's Jaye looming over him.

JAYE
Hi. I think maybe I wasn't getting
my point across back there. Here's
the remedial version: Stay the hell
away from Katya. She didn't pack
up her whole life and leave
everything behind so she could be
with an embryo. She wants a man.
A real man.

PETER
(mesmerized)
My god, you've got fire.

(CONTINUED)

JAYE

Yeah. And it's gonna burn you
unless you stay away from her.
Leave her alone. Forget about her.

PETER

(oh so smitten)
I've forgotten about her already...

JAYE

Good. Every time you start to
think of her, think of me instead
and my burning fire, got me?

PETER

Uh-huh. Burning fire...

JAYE

Who are you forgetting about?

PETER

I don't remember.

JAYE

Keep it that way. At least until I
figure out how to get her out of my
house. You embarrassed me in a
trailer park -- you know how hard
that is to do?

She pushes away from Peter, strides to the exit. Eric
watches her go. Peter watches her too, adjusting his pants.

SHARON (V.O.)

Are you in the mafia?

18 EXT. CITY PARK - DAY

18

A HOTDOG VENDOR hands SHARON a hotdog. Jaye dogs her through
the park during the following:

JAYE

What are you talking about?

SHARON

A Russian mail order bride's not
something you get off E-Bay. You
do realize these women are Russian
mob controlled sex slaves? You
can't be involved with a sex slave.
You get too close to something like
that you might be next.

(CONTINUED)

JAYE
I can't be next. I'm not ready for
a relationship right now.

SHARON
Huh?

JAYE
I'm just trying to help her out.

SHARON
Out of what?

JAYE
Out of my trailer! Come on,
where's your sense of compassion?
Can't you just have her deported?

SHARON
I can't deport her unless her visa
expires.

JAYE
What if she breaks the law?

SHARON
You can't go down that road again.
There's no more wiggle-room on your
rap sheet.

JAYE
(averts her eyes)
I promised myself I wouldn't beg.

SHARON
No, no. No begging.

JAYE
(genuine)
Please... please help me.

Sharon stares at Jaye for a moment, then melts just enough.

SHARON
I don't know. I don't...
(sighs)
I guess I'll see what I can do.

JAYE
Thank you.

Now Sharon smiles to herself.

(CONTINUED)

JAYE (cont'd)
What? You're not laughing because
of the begging?

SHARON
I just think it's funny that you
moved in with a woman before I did.

19 INT. JAYE'S TRAILER - NIGHT

19

Jaye steps in and can't believe what she sees -- Katya has not only cleaned the trailer to sterility, she's completely reorganized it. Everything's laundered, folded and stacked. She sees Katya, who seems oddly nervous to see Jaye there --

KATYA
Oh. Hello.

JAYE
Hi. You cleaned.

KATYA
Having to do somethings to stop
crying. I hope you're not minding.

JAYE
No. Not at all. This is great.
(taking it in)
I kinda like having a wife...

Jaye sees the table -- it's set beautifully for two.

JAYE (cont'd)
Ohmygod. Did you make dinner?

KATYA
Galubnya.

JAYE
Is that yes or is that dinner?

KATYA
I not know how to expect you back,
so I'm not telling you about...

There is a KNOCK at the door. Jaye opens it... Eric stands there, dressed nicely and with a bottle of vodka.

JAYE
Hi.

(CONTINUED)

ERIC

Hi.

KATYA

(self consciously)

Eric! You come too quick.

Eric enters. Katya moves to him, embraces him warmly. Jaye looks over at the table for two -- and puts it together.

JAYE

I believe you've met my wife.

(under her breath)

Who seems to have fidelity issues.

ERIC

(offering vodka to Katya)

Sorry, it's not Russian.

KATYA

I put in freezer. You sit.

Katya moves off. Eric glances to the table, then to Jaye --

JAYE

(sotto to Eric)

Guess she won't be crying for three days...

ERIC

This isn't a date.

JAYE

Then what is it?

Now Katya appears between them holding a platter of jiggling:

KATYA

Galubnya.

It's fish suspended in clear gelatin -- eyes, gills and all.

JAYE

Fish jello... oh, and it looks like just enough for two...

KATYA

No, no. Plenty for all. You stay.

(moves past to table)

You can be third wheel.

20A INT. JAYE'S TRAILER - A SHORT WHILE LATER

20A

Post dinner. We COME OFF dishes (or some other brilliant Holland-esque transition). Eric and Katya are facing each other as two might at a romantic dinner for two. Jaye is in the middle, boy at one shoulder, girl at the other. Jaye's fiddling with the fish bones (starting her reconstruction) as Katya shows Eric a set of Russian nesting dolls.

KATYA

Matryoshka -- nesting doll. My town Zagorsk famous for this.

ERIC

Beautiful. Was it hard to leave?

KATYA

(off smallest doll)

This is me. I always baby.

Katya puts the little doll inside the bigger, and so on.

KATYA (cont'd)

I feel small. I need bigger. But mostly I need love.

JAYE

Couldn't find it back home, huh?

KATYA

Only old mans and cripple. So I making web page and Peter hit me many times with much love. So I come as bride to America to live with many things, and much food. And look where I now -- in sardines can with curtain!

Katya and Eric laugh good-naturedly at that. Jaye forces a fake laugh, watching the two of them together as we --

21 INT. JAYE'S TRAILER - A SHORT WHILE LATER

21

Eric and Katya are having a spirited discussion. They're deep into a bottle of wine.

ERIC

Capitalism makes society greedy, insensitive. Too many people here are poor and unemployed.

(MORE)

(CONTINUED)

CONTINUED:

ERIC(cont'd)

With socialism, everyone would have a job and everyone would have the same amount of money.

KATYA

Everyone have job no one get paid. You wait in line thirty hour in frozen cold for piece of bread then telling me you liking socialism.

Jaye, feeling invisible, has begun reconstructing the skeleton of the fish.

22 OMITTED 22

23 INT. JAYE'S TRAILER - A SHORT WHILE LATER 23

Eric and Katya are engaged in a playful game of Hearts --

ERIC

You can't lead with a heart until hearts are broken.

KATYA

My hearts not broken?

ERIC

(off cards)

No. These hearts...

Eric doesn't take his eyes off her as he says to Jaye:

ERIC (cont'd)

Your turn.

Jaye sits nearby over her now nearly reconstructed fish skeleton. She absently tosses down the Jack of Hearts.

KATYA

Jaye breaks hearts.

ERIC

Yes, she does.

24 EXT. JAYE'S TRAILER - NIGHT 24

We're in SOMEONE'S POV looking at Jaye's trailer, featuring the kitchenette window. Now Jaye appears at the sink.

REVERSE -- it's Peter who's spying, perched on his ten-speed bike, holding a bouquet of flowers.

(CONTINUED)

CONTINUED:

As he watches, it's stylized romantic imagery and beautiful music as he soft-focuses in on her. Suddenly, Peter's romantic "vision" is spoiled when Eric steps into frame, turns to Jaye and softly caresses her hair -- the music turns ominous. Peter's expression turns dark, very dark...

PETER

I'll show you a real man.

He angrily tosses the flowers, then pushes off, as...

25 INT. JAYE'S TRAILER - CONTINUOUS

25

Now WE SEE that Eric wasn't so much caressing Jaye's hair as plucking a small bone from it. Holds it up.

ERIC

This was in your hair.

JAYE

(taking it)

Dorsal fin. I was looking for that. Thanks.

Jaye eyeballs Katya going into the bathroom. Jaye speaks:

JAYE (cont'd)

So how long is perestroika gonna go on tonight? Because, you know, I gotta be up early.

ERIC

Aren't you having a good time?

JAYE

Not as good as some people. Though that could be because I don't have anyone cutting my jello for me. You really shouldn't lead her on.

ERIC

I haven't been. Do you think I have?

JAYE

(admitting)

No... You've been a perfect gentleman -- but that could be taken the wrong way, you know.

ERIC

By whom?

(CONTINUED)

JAYE
I thought you said you weren't
attracted to her?

ERIC
She was engaged at the time.

JAYE
Oh, so now that she's not you
suddenly are attracted?

ERIC
I didn't say that.

JAYE
What are you saying?

KATYA
(reappearing)
Who's for wodka?

Off Jaye, miserable...

26-27 OMITTED

26-27

27A EXT. ND STREET - NIGHT

27A

Looking up at Peter through the handle bars as he peddles furiously, a look of grim determination on his face -- we're intercutting between that and his feet pumping furiously and now also --

PETER'S POV - of a tree or lamppost or some such inert object as he gets closer and closer, faster and faster -- and on IMPACT! BLACKNESS. Over BLACKNESS WE HEAR KNOCKING --

28 INT. JAYE'S TRAILER - NIGHT

28

The trailer door is pulled open...revealing Peter, standing outside with a black eye and badly swollen face.

PETER
Look what your boyfriend did to me.

Jaye stands at the door in her PJ's -- obviously roused from a deep sleep. Off her half-conscious bewilderment, we...

FADE OUT.

(CONTINUED)

END OF ACT TWO

(CONTINUED)

ACT THREE

29 INT. THE BARREL - DAY

29

Jaye catches Eric prepping his bar set-ups before the place opens -- he's slicing limes.

JAYE

Hi. I have a problem. Peter showed up at my house last night with a big black eye and he says you did it.

ERIC

That's ridiculous.

JAYE

Yeah. I know. So anyway, I have a problem. Peter showed up at my house last night with a big black eye and he says you did it.

Eric can't help it, he laughs.

JAYE (cont'd)

What are you laughing at? It's not funny. Clearly he did it to himself. The kid's disturbed.

ERIC

Hey, you're the one who gave him a taste for it.

JAYE

Taste for what?

ERIC

Violence. He probably fell in love with you the moment you threw him up against that wall.

JAYE

Uh, no, if I wanted him to fall in love with me, I would've given him a taste for fish jello.

ERIC

What's that supposed to mean?

(CONTINUED)

JAYE

It's impossible you could've actually liked any of your three portions -- it's fish jello. You do realize that's jello and fish?

ERIC

I don't know why you're so bent out of shape -- you made it perfectly clear you weren't interested in me.

JAYE

When did I ever make anything perfectly clear?

ERIC

"No boyfriend, not boyfriend, just boy." Didja mention that to little Peter?

JAYE

You're not my boyfriend! That's just a statement of fact. Doesn't mean I'm not interested.

ERIC

Are you?

JAYE

(hesitates, then:)

If I were in a position to be interested in somebody... I think I could safely say it'd be someone very much... not unlike... you.

ERIC

Thanks for the clarity. Did you just come here to deliver your mixed message in person?

JAYE

I came here because I have a Peter problem. He invited me to the opera. I mean, I'm living with his ex-fiance. Isn't it inappropriate for him to be inviting me to the opera? And why am I wondering about the appropriateness of this?

(then)

Come on. You gotta help me out. I can't have a stalker whose voice hasn't changed yet.

(CONTINUED)

ERIC
I don't know what you expect me to
do about it.

JAYE
Talk to him. Or smack him around
for real. Whatever.

ERIC
He'll never hear it from me -- he
thinks I'm your boyfriend.

JAYE
He'll never hear it from me -- he
thinks I'm his girlfriend.

ERIC
Then I guess we'll just have to
find someone he will hear it from.

30 EXT. CONSTRUCTION SITE - DAY 30

Busy and noisy. From a distance, we see Eric step up to a
CONSTRUCTION WORKER. A moment later, the worker points Eric
in the direction of DICK JOHNSON -- a strong man with
weariness etched on his face. Eric approaches Dick.

ERIC
(yelling over the din)
Excuse me.

DICK
Not now.

Dick turns back to his work. Eric taps him on the shoulder.

ERIC
Are you Dick Johnson?

Dick grabs a hard hat and pushes it in Eric's chest.

DICK
Better wear one.

As Eric puts it on, Dick turns back to the construction.

DICK (cont'd)
(yelling off screen)
Hey, Fernando -- that concrete's
gotta be re-poured.

(CONTINUED)

ERIC
Mister Johnson, if you could give
me a few minutes --

DICK
Better be important.

ERIC
You tell me. I need to speak to
you about your kid.

That got his attention. He turns to Eric, narrowing his eye:

DICK
What about my kid?

Off that --

WE SLAM TO BLACK. OVER BLACK we hear KNOCKING on a door...

31 INT. JAYE'S TRAILER - DAY 31

Jaye pulls open her trailer door, revealing Eric, standing
outside with a black eye and split lip.

ERIC
Look what your boyfriend's father
did to me.

32 INT. JAYE'S TRAILER - DAY 32

Jaye holds an ice pack to Eric's swelling face. Katya's
beyond in the kitchenette readying medical remedies.

ERIC
I probably shouldn't have said that
thing about his wife...

JAYE
Whatever you said didn't give him
any right to hit you.

ERIC
I kind of implied Peter must be
taking his cue from the way his
father treats his mother.

JAYE
That doesn't sound so bad.

(CONTINUED)

ERIC
Apparently she's dead. She died
last year.

JAYE
Oh.

ERIC
And he didn't actually hit me. But
it was his fault I walked into the
forklift. Good thing I was wearing
a hard hat.

KATYA
So Peter has not mother?

ERIC
Seems like he doesn't have anybody,
really. Poor kid's trying to deal
with his mother's death and he's
got a father who can't be bothered.

Eric winces under Jaye's ice pack. She's not great at this.

JAYE
Sorry.

Katya approaches with bandages and disinfectant. Jaye takes
away the ice pack. Katya takes over.

KATYA
We disinfect.

ERIC
I mean, he's obviously starving for
adult attention and not getting it
at home. He's hit puberty, and now
he's confusing the issue.

Katya finishes disinfecting, begins massaging Eric's scalp.
Eric MOANS, but with pleasure this time.

KATYA
We move blood.

JAYE
Careful where you move it to.

Jaye watches as Eric melts under Katya's expert touch. Now,
from OFF CAMERA:

WAX LION (O.S.)
Boy needs a girl.

(CONTINUED)

Jaye does a take. Sees THE WAX LION nearby on a surface. It makes a face at her (remarkably like the one in the pilot where it gave a defiant shrug. I guess what I'm getting at is it IS THAT ANIMATION. Thanks for playing.)

JAYE
Well, clearly there's only one
solution to this problem -- I'm
gonna have to start dating the kid.

As Jaye reaches out and grabs the Wax Lion we GO TO:

33 EXT. CIVIC CENTER - DAY 33

The marquee reads: *Niagara Symphony Orchestra presents Romantic Classics*. Peter stands waiting outside, dressed in his Sunday best, holding a bouquet of flowers. He takes a hit of Binaca.

JAYE'S CAR pulls up curbside; she rolls down the window.

JAYE
Oh, geez.
(to Peter)
Hey.

Peter rushes up and peers in.

PETER
You're not dressed for Tchaikovsky
and heavy petting.

JAYE
Ew. Just get in the car.

PETER
Are we goin' some place more
intimate?

JAYE
Oh, yeah. You're gonna love it.

PETER
(climbing in)
I knew you'd come around.

34 INT. JAYE'S CAR - DAY 34

Peter rides shotgun, reveling in the spoils of his victory. Jaye drives up to a red light, waits for it to turn, as:

(CONTINUED)

PETER
I hope you're through with that
abusive boyfriend of yours.

JAYE
He's not my boyfriend.

PETER
Did he beat you?

JAYE
He didn't beat me and he didn't
beat you either.

PETER
He denied it, didn't he? Of course
he did. He's a liar. He's a liar
and he beats people.

JAYE
He's not a liar -- you're a liar.
You've even got like **bark in your
wounds**. Did you hit yourself with
a **tree**? *
*
*

PETER
(beat)
No.

Peter flips down the visor and checks himself in the mirror.
He angrily flips it back up.

PETER (cont'd)
With eyes that beautiful, how can
you be so blind?

JAYE
What?

PETER
He's threatened by me.

JAYE
Shut up.

PETER
He wants you all to himself. He
won't share you with anyone.
You're in danger. He's dangerous.
(deadly serious)
I saw him smoking a cigarette.

(CONTINUED)

JAYE
He doesn't smoke. He doesn't hit
people. He doesn't deface
synagogues and he doesn't frequent
gay bath houses.

PETER
I have pictures--

JAYE
You have photo-imaging software.

Peter's getting a little worked up.

PETER
I'm only trying to protect you.
Come with me to the cabin -- I'll
keep you safe. We have a cellar.

Jaye stares at him, then:

JAYE
You're getting all intense. You
ever hurt insects or small animals?

PETER
No. Do you want me to?

JAYE
No.
(beat)
Listen, you could really learn a
thing or two from the book that is
Eric. You'd be lucky to grow into
half the man he is.

She reacts to her own words and the thought of Eric brings a
smile. Peter bristles.

PETER
He's a puss.

The light turns green. Jaye PEELS out and OUT OF FRAME:

PETER (O.S.) (cont'd)
Where're we going?

36 INT. DICK'S TRAILER OFFICE - DAY

36

Jaye approaches Dick. She's dragging Peter up by the collar.

JAYE
Excuse me, Mr. Johnson. I'd like
you to meet your son.

Peter jerks free of Jaye's grip and stands there, avoiding eye contact with his father. He's eerily calm.

PETER
We've met, actually.

Dick is instantly exhausted.

DICK
What'd you do?

PETER
My only sin is love.

DICK
(to Jaye)
What'd he do?

JAYE
He ordered a wife from Russia.

DICK
You bought a woman?

PETER
She's my fiance.
(to Jaye)
Was my fiance.

DICK
For godsakes, Peter. Where is she
now? In some kind of shelter?

JAYE
She's singing Russian folk ballads
at the High & Dry Trailer Park.

Dick plops down on a saw horse, runs his hands through his hairs, rubs his eyes.

JAYE (cont'd)
He was planning to lock her away in
the woods where nobody would know
about her...

(MORE)

(CONTINUED)

CONTINUED:

JAYE(cont'd)

(eyes Peter)
...or hear her scream.

Jaye studies him, suspicious.

DICK

What were you gonna do with her?

Peter grows more emotional, angry not weepy.

PETER

Protect her. That's what you're supposed to do. You're supposed to protect your wife and keep her safe and make sure she doesn't die.

JAYE

Holy crap. That's harsh.
(to Dick)
Unless you actually did have something to do with her death.

DICK

She had cancer.
(to Peter)
She had cancer, Peter.

PETER

You should've kept her safe. Safe from carcinogens. Safe from power lines and microwaves. If you loved her more you would've kept her safe.
(to Jaye)
If he loved her like I love you.

JAYE

Okay, that's my other problem --

DICK

Peter, you don't love this woman. You're twelve.

PETER

(exploding)
How would you know? You don't know how to love! That's what's wrong with you!
(to Jaye)
He's a puss. Just like your boyfriend.

(CONTINUED)

JAYE
(aside to Dick)
If you want to slap him I'll
totally look the other way.

PETER
(stomping off)
I'll show you how to love.
(under his breath)
Puss.

Jaye and Dick stand there for a moment, then she extends her hand:

JAYE
I'm Jaye.

DICK
(absent)
Nice to meet you.

JAYE
I'm just gonna... make sure he
doesn't steal my car.

37 EXT. CONSTRUCTION SITE - DAY 37

Jaye strides back to her car and reacts as --

JAYE
You little sonofabitch!

-- her car speeds away from her. She immediately starts looking for a ride with the passing trucks.

JAYE (cont'd)
Excuse me! Excuse me! Can
somebody give me a lift? Hey!

38 OMITTED 38

39 INT. THE BARREL - DAY 39

A disheveled Jaye strides up to Mahandra, sporting a few stray chicken feathers in her hair and a scowl on her face. Mahandra picks off a stray chicken feather.

MAHANDRA
I'm not sure the feathered look
properly accentuates your features.

(CONTINUED)

JAYE

I hitched a ride on a poultry truck. And can I just say? I'm never eating wings ever again -- unless they're really made from buffalo. Where's Eric? I need to talk to him about our son.

MAHANDRA

I thought he was with you.

JAYE

With me? Why would he be with me. We're not a couple.

MAHANDRA

Then why would you have a son? And are you referring to that freaky kid Eric just left with -- ?

JAYE

He was here?!

MAHANDRA

Came in, said something to Eric about you and a cabin and they ran out of here. Not that I was eavesdropping. Well, not very successfully, anyway.

JAYE

Ohmygod. Psycho boy cabin. The kid's probably got a shrine up there with Eric's picture and a bull's eye or something. The cabin... the cabin... Where did he say it was? On a lake... which lake? Was it Chautauqua?

MAHANDRA

What's going on?

JAYE

Remember that Russian mail order bride?

MAHANDRA

Yeah --

JAYE

(reconsidering)
Actually, that's all I have time for right now. I need your car.

(CONTINUED)

MAHANDRA

What happened to yours?

JAYE

I lost it.

MAHANDRA

Um, I don't feel comfortable
lending my car to someone who's
lost theirs.

JAYE

I need your car. Lives are at
stake. Possibly. That kid's not
right. He's fixated on Eric. He
keeps insisting I should dump him.

MAHANDRA

I thought you weren't a couple.

JAYE

Shut up. I need your car.

MAHANDRA

After the last time you borrowed my
car? I'm thinking not.

JAYE

Fine, where's Eric's car?

MAHANDRA

Probably parked out back where
people with cars park them.

JAYE

Where are his keys?

MAHANDRA

Probably in his pocket where people
with pockets put things like keys.

JAYE

Damn.

MAHANDRA

Since when do you need keys to
start a car that doesn't belong to
you?

JAYE

Ooo! Good point.

40 OMITTED 40

41 EXT. HIGH & DRY TRAILER PARK - DAY 41

From a distance, we see Dick step up to a TRAILER PARK RESIDENT. A moment later, the resident points Dick in the direction of Jaye's trailer.

42 EXT. JAYE'S TRAILER - MOMENTS LATER 42

Dick steps up to the door and knocks. There's no answer. He knocks again.

DICK
It's Dick Johnson... Peter's
father?

The door opens. It's Katya. As Dick takes in her beauty...

43 EXT. CABIN - DAY 43

Eric and Peter pull up (in Jaye's car) to a rustic cabin in a remote wooded area. Eric and Peter get out. Eric looks anxious.

ERIC
Where is she?

Peter reaches out, holds Eric back.

PETER
Inside. She's inside. But you
can't just go rushing in there.
You'll spook her.

ERIC
Why was she even up here?

PETER
I told you. For some reason she
thought you'd assaulted me. Don't
know where she got a crazy idea
like that. She came up here
begging me not to press charges.

ERIC
And that's when she hit her head?

(CONTINUED)

PETER

She did that when she passed out.
I thought she was just trying to
scare me, you know how women are,
but she was pretty upset.

They start moving toward the cabin together. Peter lets Eric
get in front of him...

PETER (cont'd)

I tried to call a doctor, but she
wouldn't let me. She said she'd
only talk to you. Only you... she
only wanted you...

As they pass a tree or some such, Peter casually reaches over
and grabs a baseball bat hidden behind it. And as Peter
moves in on an oblivious Eric, we...

FADE TO BLACK.

END OF ACT THREE

(CONTINUED)

ACT FOUR

44 OMITTED 44

44A INT. CHEVY CAMARO/EXT. THE BARREL PARKING LOT - DAY 44A

The car is seemingly empty until we PAN DOWN TO SEE the WAX LION sitting all tiny and wax on the passenger seat. Now WE FIND JAYE... wedged under the steering column staring at a mess of wires.

JAYE
Blue and black. No, wait. Green
is go. Green and red. No, that's
Christmas...

WAX LION
Black to red.

Jaye looks up at the Wax Lion -- indignant, yet grateful.

JAYE
I was just gonna do that.

Jaye pulls out the black and red wires. Jaye touches them together -- the engine ROARS to life.

45 EXT. CABIN - DAY 45

Eric steps onto a CREAKY wooden porch and up to the door as Peter follows behind him, baseball bat poised to strike.

ERIC
(peering inside)
Jaye?

Peter comes around with a mammoth swing that's sure to crush Eric's skull -- but Eric catches the meaty portion of the bat, with one hand, without even turning around.

ERIC (cont'd)
Do you want me to kick your ass?
'Cus I can. I can do that if you'd
like.

Peter is paralyzed by this surprising super-cool move.

(CONTINUED)

PETER
Uh...I'd rather this not spiral
into a whole physical thing, so
I'll respectfully decline your
offer to kick my ass.

Eric takes the bat and chucks it. Peter slumps to the porch.

PETER (cont'd)
How long did you know?

ERIC
The whole time.

PETER
Damn.

ERIC
You know, even if you got rid of
me, you'd still be left with the
biggest obstacle to Jaye's heart.

PETER
What's that?

ERIC
Jaye.

46 INT. JAYE'S TRAILER - DAY

46

A weary Dick has his checkbook out before an angry Katya.

DICK
I'm so sorry he did this to you.
Look, I'm gonna pay your way back.

KATYA
I see tree drops same rotten fruit.
You like Peter -- but not so tiny.
No can stop fire by peeing much
money to put out big flame. You
leave small child who is like cross
eyed dog to run free to poo on
whole village.

DICK
If you're finished with the potty
metaphors, maybe you can just tell
me who to make the check out to?

(CONTINUED)

KATYA
Pay, pay, pay. What Peter needing
you no can pay. Have no parents.

DICK
He has no mother.

KATYA
He have no mother and no father
too. He needing love. He
troubled. He tortured poet.

DICK
Tortured? Maybe. Poet? Don't
think so.

Katya grabs a bunch of letters clutching them to her breast.

KATYA
Da. Look at what your boy he
writes to me.

She gives him the letters, he begins to shuffle through them.

KATYA (cont'd)
(eyes closed, reciting)
*I etched your name in a cloud, but
it was lost when the thunder cried.
I etched your name in the surf, but
it was stolen by the rising tide...*

DICK
(cutting her off)
*I etched your name in my heart,
and forever it will there reside.*

KATYA
You have read them?

DICK
I wrote them. To my wife. Years
ago. Peter must have found them
and copied them... I didn't even
know she kept these...

KATYA
Who would throw away such words?
Her heart was captured with this.

DICK
Yeah. I guess so.

(CONTINUED)

KATYA
And mine too.

He looks at her. She looks back. A long beat.

47 EXT. CABIN - DAY

47

Eric and Peter sit together on the porch.

PETER
Why does it have to hurt so bad?

ERIC
Because you love her, but you know
it's impossible to be with her.

PETER
You think I'll ever forget her?

ERIC
She was your mother. She'll always
be a part of you.

PETER
I'm sorry I tried to steal your
woman.

ERIC
Jaye's not my woman.

PETER
She's not?

ERIC
Huh-uh.

PETER
Oh. You think I still have a shot?

ERIC
Actually, by the time you're old
enough to date, she might be ready
to stop running. So maybe you do.

PETER
What's she running from?

ERIC
I dunno. Take a smarter man than
me to answer that.

(CONTINUED)

PETER

I'm smarter than you... and I can't solve the riddle that is Jaye.

ERIC

She is a riddle.

PETER

She's the most mysterious girl I've ever known.

ERIC

She's an enigma.

PETER

She's a conundrum.

ERIC

She's a ten million piece sky puzzle.

PETER

She's a lifetime of New York Times Sunday crosswords.

ERIC

She's a Rubik's cube.

PETER

She's here.

Eric looks over -- sees Jaye slamming the Camaro door behind her as she rushes in.

ERIC

In my car...

Jaye runs up to the them... well, to Eric, and without thinking throws her arms around him. He's surprised at this sudden show of affection. Peter takes this in. Finally she disengages, feeling a little self conscious.

JAYE

Okay. So would one of you please tell me why someone isn't dead or injured? Say, for instance --
(re: Peter)
-- him? I risked my life -- and your car -- to rush out here.

PETER

And may I say that jeopardy puts a lovely blush in your cheek.

(CONTINUED)

JAYE
Shut up. Get me a soda.

PETER
Okay.

Peter heads inside, leaving Jaye and Eric alone.

JAYE
Hi.

ERIC
Hi...

48 EXT. JAYE'S TRAILER - DAY

48

Sharon's SUV pulls up, parks. She climbs out. Sharon approaches Jaye's trailer door, she HEARS MOANING. She stops, notices the trailer rocking a bit. She knocks. A beat. The rocking stops and the door opens, revealing Katya - clutching a white sheet to her naked, milky-skinned body.

KATYA
Yes? Can you help me?

Sharon can't believe what she thinks she sees...

SHARON
(into the trailer)
Jaye??
(to Katya)
Is Jaye... in there?

KATYA
She no is here.

SHARON
You must be Katya.

KATYA
Da. I am she.

SHARON
Yeah, Jaye asked me to look into helping you return to Russia and I've found a way.

(CONTINUED)

Dick appears, covering his privates with a bed pillow.

DICK
Hi. She's not going back right now. In fact, I'm not sure she's ever leaving. But I'd appreciate it if you would.

And Dick closes the door in Sharon's face. HOLD ON SHARON --
The trailer begins rocking once more. And off Sharon --

48A EXT. CABIN - DAY

48A

Eric and Jaye, as before.

ERIC
So... you came to rescue me.

JAYE
I guess I kinda did.

ERIC
Thanks. But he is only twelve.

JAYE
Yeah, well, I guess maybe I was trying to rescue you from me... I am the one who let him get away.

ERIC
I don't think I need to be rescued from you. In fact --

JAYE
You know what? Maybe this isn't really a conversation we should have right now.

ERIC
Oh, it's not going to be a conversation. It's actually going to be a speech. By me. I had some time to think during my abduction, and here's the thing -- I don't know what your issues are or what happened to you to make you the way you are, but you're clearly not ready for a relationship. Frankly, I think with you any sort of human interaction is pretty iffy.

(MORE)

(CONTINUED)

CONTINUED:

ERIC(cont'd)

And that's not a criticism, because god knows you saw what happened to me back in that chapel. I'm damaged. And it's going to take me time to heal. Probably more time than I can guess. Which is why I think... we should have a date.

JAYE

What?

ERIC

You know, a date.

JAYE

I know what a date is...
(just checking)
You're not talking about the fruit?

ERIC

I just feel like there's something here, a spark or chemistry or something and we should explore that.

JAYE

But the issues and damage? You weren't wrong about any of that. In fact, you don't even know the half of it. I mean, forget about your damage. I'm quite possibly certifiable. Why would you want to get involved with anything so potentially messy and complicated as, well, me?

ERIC

Because you make me happy.

And she's suddenly got her tongue down his throat. A good, long kiss. She pulls away, he just blinks.

JAYE

So you know how when you have like a first date there's all that tension because you've never kissed before? So now we can just go out and it can be tension-free.

ERIC

I, uh, I still have tension --

And she lays another one on him. Ooooh, and it's a good one. And now Peter steps up near them.

(CONTINUED)

PETER
So I guess you worked out your
differences.

JAYE
We didn't have differences.

PETER
Congratulations to the victor. I'm
gracious enough to admit that the
better man has won the girl. Don't
worry about me. I'll be fine.

And in the background, the Camaro suddenly erupts in flames.

PETER (cont'd)
I mean, you know, eventually.

ALT PETER LINE:

PETER (cont'd)
I may still have issues.

And as Jaye and Eric watch the flames, agog --

49-50 OMITTED

49-50

FADE TO BLACK.

END OF SHOW