



WONDERFALLS

"Lying Pig"

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Air #110

Final Shooting Script

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WONDERFALLS

"Lying Pig"

TEASER

A RECAP takes us briefly through the stages of Jaye and Eric's brief courtship. Warm/funny moments up through the break-up-in-the-woods scene from "Safety Canary," and finally landing in the last moment of that episode, where...

1 INT. THE BARREL - NIGHT 1

The place is closed. The jukebox plays a smooth number. ERIC is in a lip-lock with a WOMAN who might be Jaye. Until he looks over that woman's shoulder to see... JAYE standing in the doorway, watching. Stunned.

ERIC

Jaye...

The WOMAN who is pressed up against Eric turns, looks back.

ERIC (cont'd)

This is Heidi... My wife.

Jaye is shattered. Before she can react, THE FILM starts REWINDING. Jaye backs out of the door... Heidi jerks back to her lip-lock on Eric... things BLUR... we catch a glimpse of Eric walking backwards back into the back room. Eric stepping backwards and reversing himself back onto the cot. And now we are FORWARD MOTION again as...

2 INT. THE BARREL - BACK ROOM - NIGHT 2

The ALT ROCK SONG begins from the off screen jukebox. Eric reacts, curious. He rises from the cot, moves to...

3 INT. THE BARREL - NIGHT 3

The bar is closed. Chairs are up on the tables, etc. The FIGURE of a WOMAN is silhouetted as she sways slightly to the music coming from the jukebox.

ERIC

(hopeful)

Jaye..?

(CONTINUED)

3 CONTINUED:

3

The woman turns. It's not Jaye, it's HEIDI. And this is the moment when she steps back into Eric's life...

HEIDI

Hello, Eric.

Eric freezes. Just stares. A beat of silence.

HEIDI (cont'd)

Okay. So not quite the welcome I was hoping for... I guess didn't really expect you to rush over and take me in your arms... but at least say something.

ERIC

We're closed.

He turns his back, moves to the bar, pours himself a shot.

HEIDI

I'm your wife, Eric. You have to talk to me sometime.

Back to her, he holds up his left hand, wiggles his fingers.

ERIC

No ring. No wife. How'd you get in here, anyway?

HEIDI

I bribed the busboy.

ERIC

The same way you "tipped" the bellman on our honeymoon?

HEIDI

You're angry. You should be. What I did was unforgivable. But here I am, anyway... begging you to forgive me.

ERIC

Don't get on your knees. Wouldn't help your case much.

HEIDI

You're trying to hurt me.

ERIC

How'm I doin'?

(CONTINUED)

3 CONTINUED: (2)

3

HEIDI

It's a start. I want you to get mad, Eric. That's what you're supposed to do. Scream at me. Call me names. Throw --

SMASH! The shot glass crashes against the wall near Heidi's head. She's startled. He looks at her, darkly calm:

ERIC

I've had a really bad night. You might wanna go.

HEIDI

I'm not leaving. Not without you.

ERIC

It's never gonna happen.

HEIDI

I made a mistake. I screwed up --

ERIC

Not "up" so much as the bellman.

HEIDI

For better or worse. Those were the vows --

ERIC

You're gonna talk to me about vows?

HEIDI

They meant something to you. I know they did. I was looking in your eyes when we stood up before God and everyone and you promised to love me forever...

She's advancing on him; he's backing away. She's got him up against a pillar, now...

ERIC

I wasn't the only one who made promises. And I didn't break mine.

She's very close now. She says, trying not to accuse:

HEIDI

Who's Jaye?

That just hangs there for a beat. The silence says much.

(CONTINUED)

3 CONTINUED: (3)

3

HEIDI (cont'd)

You said her name when you came in.
Did she comfort you? Did she help
you get over me?

He doesn't answer. Just looks at her. She moves yet closer.

HEIDI (cont'd)

I understand. Now let me help you
get over her. Show me how she
kissed you. Was it like this?

Her lips find his. He's not exactly responsive. She kisses
him anyway. He's about to push her away, but spots...

...Jaye in the doorway. And we're back where we started.

ERIC

Jaye... This is Heidi... my wife.
(to Heidi)
Heidi, this is Jaye. My... ex. Or
something...
(to Jaye)
See Heidi said "I do," then she
did. But not with me.
(to Heidi)
Jaye never said she would and she
didn't, but broke up with me
anyway.

Beads of sweat are forming on his brow. One might recall his
panic attack in "Lovesick Ass." We go into his POV for a
moment as everything goes a bit WOBBLY.

ERIC (cont'd)

You two should chat. You've got a
lot in common. I need some air.

And he pushes out of there. The two women stand there
awkwardly for a moment. Rather a face-off.

HEIDI

So. You're the reason my husband
stayed in Niagara Falls.

JAYE

Excuse me? Uh, I think you're the
reason your husband stayed in
Niagara Falls. I'm not the one
that broke your wedding vows.

STUFFED BASS

Mend what is broken.

(CONTINUED)

3 CONTINUED: (4)

3

Jaye looks to the fish behind Heidi's head...

HEIDI

He's still my husband.

JAYE

What did you say?

STUFFED BASS

Mend what is broken.

HEIDI

We're still married, so you need to back off.

JAYE

(to the fish)

I can't...

HEIDI

You better.

STUFFED BASS

Mend it.

JAYE

You can't make me!

HEIDI

You don't think so? If you're looking for a fight, you'll get it. Eric's leaving with me. I don't care how long it takes.

And with that, Heidi exits. Jaye doesn't really even notice. She's staring at the fish. She finds a glass, hurls it the Stuffed Bass. Off the CRASH --

BLACK OUT.

END OF TEASER

ACT ONE

4 INT. TYLER HOUSE - AARON'S BEDROOM - DAY 4

A FEMALE HAND reaches over, grabs a RINGING PHONE from the bedside table. We follow it to a groggy MAHANDRA, still in bed. And mostly still asleep.

MAHANDRA

Hello?

INTERCUT WITH:

5 INT. JAYE'S TRAILER - CONTINUOUS 5

A confused, stressed Jaye takes a silent beat, then:

JAYE

Mahandra?

MAHANDRA

(suddenly awake)

Uh...

JAYE

Oh, god. Sorry -- I must've mis-dialed -- go back to sleep.

Mahandra hangs up. A beat. Mahandra is frozen, waiting for: It RINGS again. She picks it up and wordlessly hands it to -- AARON, naked in bed next to her. Under the following, Mahandra modestly rises and sets about getting dressed.

AARON

Hello?

Oh, and we're still INTERCUTTING WITH:

JAYE

Hi.

AARON

(a glance to Mahandra)

Jaye -- ?

JAYE

Yeah. Listen, um, can you come over right away?

AARON

Why? What's wrong?

(CONTINUED)

5 CONTINUED:

5

JAYE

Nothing. Everything. Don't ask questions. Just get over here.

He hears the urgency. Doesn't question it.

AARON

I'm on my way.

He hangs up and we end the intercut. He starts pulling on some pants as:

AARON (cont'd)

Jaye's having a crisis. My car's in the shop, think you could...

He trails off as he notices Mahandra's dressing hurriedly, looking very remorseful. He rises and moves to her.

AARON (cont'd)

Hey -- what's wrong?

MAHANDRA

Nothing. Everything.

AARON

You sound like my sister.

MAHANDRA

(flaring)

I'm not your sister!

(gathers herself)

I mean... I had a very nice time. Thank you.

AARON

You had a "very nice" time?

MAHANDRA

Yes. Very nice. It was very nice. Also, very wrong. Or it would have been wrong if it in fact had happened. But it didn't.

AARON

It didn't?

MAHANDRA

Nope. Never happened. 'Cause that'd be...

AARON

Wrong?

(CONTINUED)

5 CONTINUED: (2)

5

MAHANDRA

Right! I mean, we practically grew up together. Your family's always been like a second family to me. A second white family. Well, not a second white family, but a second, white family. So you're like...

Mahandra reacts now to the OFF SCREEN SOUND of the FRONT DOOR opening and VOICES.

MAHANDRA (cont'd)

Oh, god!

6 INT. TYLER HOUSE - FOYER - CONTINUOUS

6

KAREN and DARRIN TYLER push their way into the house, returning from a weekend excursion. Mom is stone-faced, Dad follows her carrying a couple of suitcases.

DAD

I don't know what you expected, Karen. You know what these medical conferences are like.

MOM

Yes. Like an all night poker game, evidently. While your wife sits alone in your suite wearing her new, untried teddy.

As they head up the stairs, Mahandra is flying down them. She's a lifelong fixture and they have nary a reaction.

MAHANDRA

Morning Mrs. T, Mr. T.

MOM

Morning, dear.

DAD

Good morning.

Mahandra heads out the front door; Mom and Dad continue up the stairs. As they disappear around a corner:

DAD

There was a teddy?

MOM

You'll never know.

A beat, then Aaron appears, pulling on a shirt and running down the stairs, going after Mahandra.

6A EXT. HIGH AND DRY TRAILER PARK - DAY

6A

We're in a bird's eye looking down on MAHANDRA'S CAR as it pulls up near Jaye's trailer.

AARON (V.O.)

Thanks for the ride.

MAHANDRA (V.O.)

There was no riding of any kind.
Remember that. Get out.

He gets out, she drives off, ducking low so as not to be seen. (Note: the above lifts on the day if it's a problem. If not, it's one shot with no coverage and kinda like radio -- only with a picture. And you can't count this parenthetical in the page count. Just sayin'. So if this goes away, then 6A just starts with Aaron knocking on the trailer door and):

Aaron moves to Jaye's trailer door, knocks. A beat and she pulls the door open, she looks a little crazed. Off his reaction to her state --

TIME CUT TO:

7 INT. JAYE'S TRAILER - DAY

7

Jaye paces in her trailer like a caged animal. She's on the edge. Aaron sits weighing her words. She's chewing her nails, eyeballing him, waiting for a response. Finally:

AARON

And how long has this been going on?

JAYE

I dunno. Two months? More than two months? Remember the 'sode I had at work? When I passed out? That's when it started.

AARON

So it's not just the cow creamer?

JAYE

Huh-uh.

AARON

(almost to himself)
Interesting...

(CONTINUED)

7 CONTINUED:

7

JAYE

No! Not interesting! Crazy,
right?

He looks at her. She seems desperate.

JAYE (cont'd)

It's crazy that a person would
think inanimate objects are talking
to them, telling them to do things.
And crazier that a person would
feel compelled to do the things the
inanimate objects are telling them
to do!

(then, smaller)

Please tell me it's crazy.

AARON

(studies her)

Do you want it to be crazy?

JAYE

I want it to be over.

AARON

Do they ever tell you to hurt
people?

JAYE

Let's just say the thing they're
telling me to do now would hurt.

AARON

(growing still)

Something's talking to you now?

JAYE

Not right this second.

WAX LION

Mend what was broken.

JAYE

(without hesitation)

Okay, now.

He picks up a salt shaker.

AARON

Was it this?

JAYE

No. That's a salt shaker.

(CONTINUED)

7 CONTINUED: (2)

7

AARON

Yeah...

JAYE

It doesn't have a face. It has to have a face. And from what I can tell it has to be an animal face.

Aaron does a slow glance around the trailer.

AARON

Um, you're surrounded by things with animal faces...

JAYE

I know. Crazy, right?

Off that --

8 INT. THE BARREL - DAY

8

Eric is prepping his bar set-up; cutting up lemons and limes, Mahandra walks up, sits at the bar and starts picking glass out of her shoe.

MAHANDRA

What's with the broken glass everywhere? Was there an earthquake?

ERIC

(cold, mad, tired)
You could say that.

MAHANDRA

(thinks he means Jaye)
Oh. Yeah. Bad night, huh?

ERIC

I'm guessing yours was better.

MAHANDRA

(defensive)
What are you accusing me of? Are you saying I'm glowing? I'm not glowing. I mean, maybe I am. I'm a woman of color, we just do that, alright?

(CONTINUED)

ERIC

Uh, I just meant the shrew who ruined my life showed up here last night to ruin my life some more.

MAHANDRA

Oh. That. Look, she may be confused but she's not a shrew.

ERIC

You're defending her?

MAHANDRA

It's my job. Plus I might've kinda encouraged her to...do the deed.

ERIC

Huh? You didn't even know me then. How did you encourage my wife to give the bellman... room service?

MAHANDRA

Your wife? I thought we were talking about Jaye --

ERIC

No. I was talking about Heidi. She came back last...
(realizing:)
Wait a minute... you encouraged Jaye to break up with me?

MAHANDRA

Uh... I thought we weren't talking about Jaye?

ERIC

You know what? Forget it. Jaye's the least of my problems right now.
(spots something o.s.)
And here comes most of them.

Heidi appears, she looks like the only one who slept last night -- freshly scrubbed and casual but stylish.

ERIC (cont'd)

Heidi, what are you still doing here?

HEIDI

I told you I'm not leaving without you. I managed to rent our honeymoon suite.

(MORE)

(CONTINUED)

8 CONTINUED: (2)

8

HEIDI (cont'd)

Why don't you come back there with me and let me make things right?

ERIC

You want me to go back there? Are you out of your mind?

MAHANDRA

(to Heidi)

Didn't really think that one through did you?

HEIDI

(re: Mahandra)

Who's this, another girlfriend?

MAHANDRA

(protests too much)

Hey! I'm nobody's girlfriend, okay? Completely unattached. Eric's a friend! I don't sleep with my friends! Or my family!

Eric and Heidi just stare at her like, what the fuck?

HEIDI

Could you excuse us? I'd like to have a word with my husband.

ERIC

(to Mahandra)

Don't go anywhere.

HEIDI

Eric...

MAHANDRA

No, it's cool. I'm good with watching. Go ahead.

HEIDI

(a sigh, then)

Eric... please... I love you. I stayed away as long as I thought was good for us. You got some of your frustration out with that girl Jaye, and that's good...

MAHANDRA

Oh please! First of all, if you think Jaye made him less frustrated, you're sadly mistaken. And what he did and what you did?

(MORE)

(CONTINUED)

8 CONTINUED: (3)

8

MAHANDRA (cont'd)

Not even in the same league. Eric made a friend. You, like, did it with your brother.

(recovering)

Because... at a hotel... they make you feel like family?

A beat, Heidi looks back to Eric, continues:

HEIDI

I know you want to come home. You were too easy to find. If you'd really wanted to stay lost -- you could have.

ERIC

What makes you think I'm lost? Maybe I just like it here.

HEIDI

I'm supposed to believe you dropped out of your whole life so you could work in a bar?

(then)

Tell me it's not about that girl.

ERIC

You were my life, Heidi -- and you're the one that dropped out.

Eric drops everything and walks away. Heidi starts after him, but Mahandra darts in front of her, blocking her path.

MAHANDRA

Just an FYI... You got nothin' on "that girl." Men drop at Jaye Tyler's feet. Often it's because she's decked them, still... trust me, you don't want to take her on.

Heidi just pushes past Mahandra. Mahandra calls after her:

MAHANDRA (cont'd)

Mess with the bull you get the whores -- Horns... I meant, horns!

9 INT. JAYE'S TRAILER - DAY

9

Everything with a face has been tossed into a pile on the trailer floor. Aaron's scooping it all up into large garbage bags. Jaye is at the table making a list.

(CONTINUED)

9 CONTINUED:

9

JAYE

This is a good idea. A good idea.
Should have done it a long time
ago.

(confidential aside)

Sometimes they keep me up at night.

AARON

(as he gathers)

How's that list coming?

JAYE

Uh, done.

She hands it to him. He looks at it.

AARON

This is everything?

JAYE

Everything I could think of. Yeah.

AARON

(off list)

Dad's lawn flamingos... all of
them?

JAYE

What's the difference?

AARON

Good point.

(hoisting bags)

Okay. Well. You're the only thing
with a face in here now.

(ala "Poltergeist")

This trailer is clean.

(off the mess)

Kind of. You just... stay here
and... sweat it out. And try to
get some rest.

She nods, is staring at the bags.

JAYE

What're you gonna do with 'em?

AARON

Don't worry. I'll take care of it.

(starts to go)

Drink lots of liquids.

(CONTINUED)

9 CONTINUED: (2)

9

JAYE

Okay. Why?

AARON

I dunno.

JAYE

Okay.

AARON

(pauses)

Oh. I didn't drive. Can I borrow
your car?

JAYE

Sure.

She grabs the keys, stuffs them in his hand. Looks at him.

JAYE (cont'd)

Thank you.

AARON

(sincere)

No problem.

They hold a look between them for a beat, then he goes. She closes the door after him, turns and looks at her muse-free house. It's white knuckle time.

10 EXT. HIGH & DRY TRAILER PARK - CONTINUOUS

10

Aaron heads to Jaye's car toting the garbage bag of muses. He sees Heidi, looking at the trailer park Directory. Aaron nods a "hello" to her. As Aaron passes, Heidi takes in the view, ogles him from top to bottom -- trailer park hottie -- who knew?

She heads off. Aaron tosses the garbage bag into the backseat of the car. We ZOOM IN TIGHT as A RUBBER MOUSE CAT TOY rolls out of the bag and UNDER THE DRIVER'S SIDE SEAT.

11 INT. JAYE'S TRAILER - DAY

11

Jaye still sits stiffly. Fidgets. Silence. More silence. Okay... It's too quiet. Jaye turns on the TV.

ON THE SCREEN: A BACON COMMERCIAL. A WISE MOTHER serves wholesome pork products to her family. She holds up the package to CAMERA. Suddenly, the cartoon PIG on the box ANIMATES, turns and looks out of the set, directly at Jaye.

(CONTINUED)

11 CONTINUED:

11

LYING PIG
Mend what was broken.

JAYE
Damnit!

She grabs the small, portable TV set and HURLS it out the OPEN WINDOW. From outside, Jaye hears a WOMAN'S VOICE --

HEIDI (O.S.)
Ooof!

-- followed by a loud THUD.

12 EXT. JAYE'S TRAILER - CONTINUOUS

12

Jaye runs out -- sees Heidi lying on the ground, a trickle of blood flows down the side of her head, the TV lays on its side next to her. ON THE SCREEN: The cartoon Pig (Jaye never unplugged it) tells her one last time --

LYING PIG
Mend what... was... broken...

ZZZZZT! -- And the TV fizzles out.

13 INT. HOSPITAL - WAITING ROOM - DAY

13

Jaye's sitting, unwrapping gum and shoving it in her mouth when Eric enters.

ERIC
Hey.

JAYE
(mouthful of gum)
Hmay.

All sorts of awkward silence, then:

ERIC
Thanks for calling.

JAYE
Least I could do.

ERIC
So you hit her with a TV, huh?
(fighting a smile)
Must've been some fight. Heidi's
not un-scrappy.

(CONTINUED)

13 CONTINUED:

13

JAYE

Oh. Well. No. She um, she was just standing outside my window when I...got mad at my TV. Never even knew she was there.

A beat as he takes that in, registers disappointment.

ERIC

Oh.

And now there's more painful, awkward silence.

ERIC (cont'd)

So...last night, at the bar. You raced in -- I raced out.

(a dare)

Was there something you were coming to say?

Jaye looks into his eyes, really really wants to answer. But the COBRA ON ERIC'S T-SHIRT ANIMATES AND HISSES at Jaye.

T-SHIRT COBRA

Mend what was broken.

Jaye reacts, freaked. Then, to Eric...

JAYE

Um...no. Not really.

ERIC

Right... Guess I better go check on my wife.

As he goes, the COBRA SLITHERS AROUND THE BACK OF THE SHIRT:

T-SHIRT COBRA

Drop your gum, and follow. Follow!

Freaked, Jaye drops her gum on the floor and then starts after Eric, but a voice from behind her stops her.

MOM (O.S.)

Jaye?

Jaye turns to see Mom and Dad, standing with a BOX OF BOOKS.

MOM (cont'd)

What are you doing here? Is everything alright?

(CONTINUED)

13 CONTINUED: (2)

13

JAYE

Just here with a friend.

MOM

(hopeful, off Eric)

A very handsome friend.

JAYE

He's here to check on his wife.

MOM

(disappointed)

Oh.

(then, pointed, to Dad)

What a very thoughtful husband.

Mom walks away, STEPPING IN JAYE'S DROPPED GUM as she goes.
But Dad's focused on Jaye, reading her. Jaye squirms.

JAYE

So.. um... what's with the box?

DAD

Your Mother's donating some of her
travel books to the bed-bound.

(then)

So how long have you been dating
the young man with the wife?

JAYE

I'm not dating him.

DAD

Good. Because I raised my children
to respect the sanctity of
marriage.

JAYE

Yeah.

Jaye moves off. Dad watches her go, then realizes:

DAD

Karen?

Off Dad misplacing his wife...

14 INT. HEIDI'S HOSPITAL ROOM - DAY

14

(CONTINUED)

14 CONTINUED:

14

DR. FRANK CHAMBERS, a handsome Irishman, is shining a PEN LIGHT in a groggy Heidi's eyes, checking to see that they are dilating. Eric's standing in the doorway, silent. Jaye appears silently behind him.

FRANK
Follow my finger.

He passes his finger back and forth in front of her eyes.

FRANK (cont'd)
Looks like you have a mild
concussion. I think you'll pull
through.
(notices Eric)
Are you the husband?

Eric wants to protest, but Heidi's already straining to see:

HEIDI
Eric?

Caught, Eric steps into the room.

ERIC
I'm here.

HEIDI
What happened?
(off Frank's accent)
Are we in Ireland?

ERIC
No. You're still in Niagara Falls.
You... Uh... You had an accident.

Heidi BLINKS...

HEIDI
An accident? Oh no! On our
honeymoon?

Eric looks over to Jaye - his look of shock matched only by the one she wears -

END OF ACT ONE

ACT TWO

15 INT. HEIDI'S HOSPITAL ROOM - DAY

15

Eric and Jaye stand watching as Dr. Frank checks the pictures from Heidi's Cat-Scan.

HEIDI

Really? With a television? Were there riots?

JAYE

Uh, no riots. I just threw it out my window. But it was an accident -
- y'know, if the cops ask.

HEIDI

Oh.
(then, to Eric)
Who is she?

ERIC

Nobody.

Jaye feels that sting as Dr. Frank looks up from the x-rays.

FRANK

You don't remember anything about the incident, Mrs. Gotts?

HEIDI

Mrs. I love being a Mrs.
(takes Eric's hand)
No. I don't remember it at all.

ERIC

(dry)
She seems to be missing a couple other details, too.

HEIDI

Well, you can fill me in on the way back to the hotel.

Eric's utterly bewildered, doesn't know what to say.

FRANK

I'm afraid I can't recommend you go anywhere just yet. Complications can develop. And if you're experiencing memory loss, you'll want to consult a specialist.

(CONTINUED)

15 CONTINUED:

15

ERIC

He's right -- you should stay here.

HEIDI

What? Baby, I'm fine --

ERIC

You don't remember anything, Heidi.

HEIDI

That's okay. We're here to make memories. I'm not spending my honeymoon in a hospital bed.

(to Eric, with a smile)

Maybe in a bed...

He takes her hand off his arm, pulls away, uncomfortable.

ERIC

You should just listen to the doctor.

She looks at him, confused, hurt...

T-SHIRT COBRA

Check out time!

As Jaye reacts to the Snake...

JAYE

No she shouldn't!

(all she can come up with)

She seems fine. You should check her out.

Eric looks at Jaye like she just grew a second head.

HEIDI

(to Jaye)

You are my new best friend!

Heidi bounces out of bed, kisses Eric on the cheek, grabs her clothes and disappears into the bathroom.

FRANK

I'll have to ask you to sign a release stating that you understand this is against my advice.

JAYE

We will. Not a problem.

Eric just stares at her. Frank exits with:

(CONTINUED)

15 CONTINUED: (2)

15

FRANK

I'll get the forms.

ERIC

(to Jaye, alone now)

What are you doing?

JAYE

What do you mean?

ERIC

Did you get hit on the head, too?

(re: he and Heidi)

She's not my responsibility.

JAYE

So what were you gonna do? Just leave her here in this hospital all by herself?

ERIC

Yeah.

JAYE

You can't do that.

ERIC

Why not?

JAYE

Because -- you're not that guy.

You're just not.

They hold the look between them. He's pissed that she's so clearly got his number. Off Eric, knowing she's right --

SMASH CUT TO:

16 INT. HOSPITAL HALLWAY - DAY

16

Eric and Jaye are miserably pushing Heidi down the hall in a wheelchair. Eric glares at Jaye: I hate you for this. Jaye smiles sheepishly as they pass, but don't notice Mom who's balancing on one foot, fiddling with her shoe. STAY ON MOM.

Thanks to Jaye's gum, the shoe has collected a potpourri of grossness. Mom balances as she picks at it with a tissue, ultimately spilling her books. Before she can pick them up, Dr. Frank is doing it, all charm and Irish cuteness.

(CONTINUED)

FRANK

(off books)

You read Karen Tyler? You're a woman after my own heart.

MOM

Thank you.

Mom looks up from her shoe, Frank sees her face, then looks down at her picture on the book, then back at her.

FRANK

Oh. You are Karen Tyler.

He pulls a hankie from his pocket and goes to work cleaning the gum from Mom's hand. He's charming, wry; never creepy.

FRANK (cont'd)

Frank Chambers. I've read all your books. We traveled together, you and I. Kindred spirits, really. Until you broke my heart.

MOM

I'm sorry?

FRANK

You did. With your otherwise poetic exploration of Ireland. You called Dublin a "tired berg full of workaday drunks barely dragging themselves from pub to pub." It was never the same between us after that.

Mom smiles, can't help it, she likes this guy.

MOM

As I recall, a man vomited on my shoe as I stepped out of my taxi at the hotel in Dublin.

FRANK

Well, that will happen, but--

MOM

And then again as I went out for breakfast the following morning.

FRANK

(a laugh, then:)

Your shoes haven't fared much better here.

(MORE)

(CONTINUED)

16 CONTINUED: (2)

16

FRANK (cont'd)

But you wouldn't write Niagara up
as a berg full of gum-droppers,
would you?

MOM

(with a smile)

Well, Doctor, I always appreciate
feedback from fans, but I do stand
by my reviews.

FRANK

Then I'll make it my mission to
change your mind. Over dinner,
perhaps?

(then)

Come on, Karen Tyler. One dinner
in the pursuit of truth in
journalism.

(then)

I promise not to vomit on your
shoes.

Off Mom, utterly flattered and maybe a little flushed...

17 INT. HONEYMOON SUITE - DAY

17

A DOOR OPENS REVEALING the HONEYMOON SUITE. Prominently
displayed on a table is a complimentary "Welcome Newlyweds"
gift basket. A spectacular view of Niagara Falls.

REVERSE on Heidi in the doorway, taking it in...

HEIDI

Oh, it's beautiful...

Panning to Eric... looking a little green.

ERIC

Yeah...

Then panning to Jaye...

JAYE

Awesome gift basket.

WIDER to REVEAL all three of them are standing in the
doorway. Heidi looks past Eric to Jaye, smiles.

HEIDI

Please, help yourself to a piece of
fruit before you go.

(MORE)

(CONTINUED)

17 CONTINUED:

17

HEIDI (cont'd)
(to Eric)
That'd be okay, right... sweetie?

She trails off because beads of sweat are forming on Eric's forehead. He's staring into the place... we go into HIS POV as the suite goes a WOBBLY. Heidi steadies him.

HEIDI (cont'd)
Let's get you to a chair.
(aside to Jaye)
He gets panicky sometimes...

Eric sinks into a chair. Heidi gets on her knees before him.

HEIDI (cont'd)
Oh, baby. I'm fine. You don't
have to worry. Really.
(then, with affection)
But you're going to anyway, aren't
you? And that's why I love you.

Eric looks down at her sweet, shining face. Jaye backs away toward the door, watching this moment between them. Heidi reaches up, tenderly touches his face.

HEIDI (cont'd)
I'm sorry I ruined our honeymoon.
But I'm okay now. We're gonna be
okay. I promise.

She's so sincere that for a moment it seems as if she remembers how she really ruined their honeymoon. Eric gets lost in her eyes for a moment, then forces himself not to go too far. He stands, pulling her up (not roughly) with him.

ERIC
Get off you knees.

She looks at him, confused at his sudden coldness. Now she gets dizzy. Sways. Now he's steadying her. She smiles. Jaye's backing out the door when Eric's shirt says:

T-SHIRT COBRA
Ssssstay...

HEIDI
Look at us. Like an old, doddering
couple already.
(touches his face)
Be back.

She moves off to the bathroom. Eric has his back to Jaye, just watching Heidi go, powerless.

(CONTINUED)

17 CONTINUED: (2)

17

JAYE

Brain damage suits her.

(a beat, he is silent)

I mean, y'know, she seems nice. Maybe... more like the girl you married? Probably good she can't remember what happened.

ERIC

Just because she can't remember doesn't mean I can forget.

(then)

So what is it? You figure if you can get me back together with my wife, that makes you less of a flake?

JAYE

No-- I-- You think I'm a flake?

ERIC

Last night you told me to run. So I did what you said. I ran. But then you came after me -- why?

JAYE

I...

Jaye gazes into his eyes. A beat.

T-SHIRT COBRA (O.S.)

Meeend...

JAYE

I... I think... she's been in there for a long time. Maybe you should check on her.

ERIC

You're her new best friend. You check on her. I'm late for work.

And he goes. She's left standing there. A beat, then the bathroom door opens and Heidi emerges. She's changed into her simple, elegant and very sexy white negligee.

HEIDI

(upon exiting)

How's this for room... service.

JAYE

(er, uh)

Pretty.

(CONTINUED)

17 CONTINUED: (3)

17

HEIDI

Where's Eric?

JAYE

I think he went to get some air.

HEIDI

Oh.

Off the two women, uncomfortable...

18 INT. TYLER HOUSE - KITCHEN - DAY

18

Mom's sipping tea and re-reading "Karen Tyler's Travels Through Ireland." Sharon comes in through the back door carrying her briefcase, dropping a file folder as she enters.

SHARON

Where's Dad? I need my paternity test.

(off Mom's double take)

It's for a client. Dad promised he'd speed it through channels and have it for me today.

MOM

Yes. I've heard your father's promises.

(looks back to book)

He's in his study.

Sharon exits through the side door. The instant she's gone:

MOM (cont'd)

(eyes on book)

I met a man today.

Sharon instantly reverses course and is back in.

SHARON

Please. Not interested. I hope you didn't give this one my number.

MOM

No, no, I mean... a fan. Of mine. A doctor at the hospital, actually. Very funny. And complimentary, in a strange sort of way.

Mom looks up to see Sharon staring at her, jaw dropped.

(CONTINUED)

SHARON

Why would you be telling me about a man-fan? That's -- it's just -- it's inappropriate.

Dad enters.

DAD

Hello ladies.

He kisses them each on the cheek, then heads for the fridge.

DAD (cont'd)

Anything good to eat?

MOM

I believe there's some of Yvette's Veal Parmesan left over.

SHARON

(to Dad, narcing)

Mom met a man!

MOM

A fan, Sharon. I met a fan. I dropped my books at the hospital and he helped me pick them up.

DAD

Well, who said chivalry's dead?

Sharon's jaw remains unhinged as Dad pulls the Tupperware from the fridge.

MOM

Perhaps you know him, Darrin. Dr. Chambers?

DAD

Frank Chambers? Oh, sure. He said something about being a fan of your work. Didn't I mention it?

MOM

(terse)

No.

DAD

Must've slipped my mind.

MOM

He invited me to dinner.

(CONTINUED)

SHARON

What?!

MOM

Don't worry, it didn't 'slip my mind' to mention that I'm married.

DAD

Well he knows you're married, Karen, he works with your husband. Besides, he's new in town, probably doesn't know many people. If he invited you out, I think it's rather rude not to accept.

SHARON

I know you're not actually suggesting that Mom go out with another man?

DAD

Why not? He's a promising young doctor, maybe she can charm him into buying you dinner next.

SHARON

No! I don't want dinner! And neither does Mom!
(to Mom)
Right?

But Mom's become stone. Says:

MOM

Actually, I'm feeling a bit peckish.

And she rises and exits. Dad's oblivious, investigating the contents of the Tupperware:

DAD

(oblivious)
Ooh, she mixed Reggiano in with the Parmesan -- lovely.

Sharon just blinks -- what just happened? Now Aaron enters carrying a PINK LAWN FLAMINGO.

AARON

Hey.

(CONTINUED)

18 CONTINUED: (3)

18

Without explanation, he grabs the COW CREAMER off the table and heads out again. As a bewildered Sharon watches him go...

19 INT. HONEYMOON SUITE - DAY

19

Jaye and Heidi.

HEIDI

So he didn't say when he'd be back?

JAYE

No.

HEIDI

Mmmm. Thanks for sticking around, but I don't seem to be slipping into a coma or anything, so you really don't have to.

JAYE

I don't mind.

Heidi smiles... she might mind. She doesn't protest, though. Wanders to the mini-bar. Considers it.

HEIDI

So do you think it's bad to drink with a concussion?

JAYE

Probably.

HEIDI

Yeah.

She grabs a couple of mini-bottles anyway and tosses one to Jaye. They each open their bottle and sip it gratefully.

HEIDI (cont'd)

They say it fades, y'know. Romance. All my friends, about two years into a relationship, the bloom is like, way off the rose.

JAYE

Two years? Try two months.

HEIDI

But Eric and I have been together six years in April. And still...

(MORE)

(CONTINUED)

19 CONTINUED:

19

HEIDI (cont'd)

The way he looks at me... It's like
I'm made of pure...flawless...
glass.

Jaye listens, relating.

HEIDI (cont'd)

I have faults, I've always had
faults, but it's like he just
doesn't see them... Sometimes it's
terrifying.

JAYE

(lost in the relating)

'Cause you're afraid you can never
live up to it. That you could
never really be the woman you are
in his eyes.

HEIDI

(lost in it too)

I know I can make it up to him.

It's a slip and after a beat, Jaye clocks it.

JAYE

Make what up to him?

HEIDI

What?

CLOSE ON: Beads of sweat forming at Heidi's brow.

CLOSE ON: Jaye's eyes, watching the beads of sweat.

RESUME SCENE: As Heidi slugs back the rest of her bottle.

JAYE

(dawning)

You remember.

HEIDI

What? Remember what?

And then, a KNOCK. Grateful, Heidi bee-lines for the door.

HEIDI (cont'd)

Eric.

But it's not Eric; it's THE BELLMAN. Yup, the very one.

(CONTINUED)

19 CONTINUED: (2)

19

BELLMAN

Hi. I noticed you were back. I
saw your husband leave...

Under Jaye's watchful eye, Heidi panics and SLAMS the door.
A beat, then, Jaye answers Heidi's last question:

JAYE

Remember that.

And suddenly Heidi gets right up in Jaye's face.

HEIDI

If you tell Eric, I'll murder you
in your sleep.

Off Jaye, incredulous...

END OF ACT TWO

ACT THREE

20 INT. HONEYMOON SUITE - NIGHT

20

Jaye and Heidi, circling each other, pissed.

JAYE

Faking amnesia? How "Days Of Our Lives" can you get?

HEIDI

Oh please! This whole thing's your fault.

JAYE

While normally that'd be true, this time I'm quite certain you're the crazy one.

HEIDI

You hit me with a television!

JAYE

It was a portable!

HEIDI

When I woke up, I really did think I was on my honeymoon. For a second. But you're the one who insisted Eric bring me back here!

JAYE

Fine, I'm the crazy one! But I had the Snake!

HEIDI

I had the snake before you!
(off Jaye's deadpan)
The snake... that's a penis reference right?

JAYE

No! Gawd! With a mind that works like that, no wonder you cheated on your honeymoon.

HEIDI

Okay, glass house, giant stone. I cheated once, but you've been involved with a married man for months!

(CONTINUED)

JAYE

The bellman, Lady, on your honeymoon. Between us, you win the skanky ho contest.

HEIDI

I was practicing, okay? I had never done it!

JAYE

(a beat, then)
Don't even try it.

HEIDI

It's true. I mean, I'd done it on vegetables and things but--

JAYE

Oh gawd.

HEIDI

But it's not the same. I made Eric wait until after the wedding, and he'd been so patient and I just wanted to get it right! It was a mistake, okay? I made a mistake!

JAYE

You ruined him! He can't even walk past a chapel without having an anxiety attack. And there's a lot of chapels in this town!

HEIDI

I'm sorry. I said I was sorry.

JAYE

Well, I hope you and your sorryness will be very happy.

Jaye starts for the door.

HEIDI

Where're you going?

JAYE

Think I'll go help Eric 'practice.'

Jaye opens the door, but Heidi grabs Jaye's arm.

JAYE (cont'd)

(oh so calm)
Uh, you might not want to do that.

(CONTINUED)

20 CONTINUED: (2)

20

HEIDI

He's my husband. And he loves me.
And I'm not letting you get in the
way of that.

JAYE

You really need to take your hand
off me.

HEIDI

Not until you close the door.

JAYE

(to herself)
Ooookay....

CLOSE ON: Jaye's hand as it forms into a tight, angry fist.

CUT TO:

21 INT. TYLER HOUSE - NIGHT

21

Sharon comes racing down the stairs to find Dad sitting in
the living room eating popcorn and reading a magazine.

SHARON

You're eating popcorn?!

DAD

Mwhat? It's low-fat.

SHARON

Where is your wife? My mother?
Your wife?!

DAD

She's upstairs getting dressed.

SHARON

Exactly. She's upstairs getting
dressed for a date with someone
other than you. My father, her
husband.

DAD

Take a breath, Sharon. You're
starting to wheeze.

Annoyed, Sharon does.

(CONTINUED)

21 CONTINUED:

21

SHARON

I just feel a need to warn you right now, that if you and Mom get a divorce I will end up in therapy.

DAD

Sharon, you're being ridiculous. Your mother is dining with a fan. And it's because our marriage is so strong that I don't have a problem with that.

SHARON

Oh, really? Have you seen her?

Before he can answer, Mom enters, dressed to kill. It's a little black number, all arms and legs and hotness.

MOM

Sharon, I thought you were getting me a safety pin.

Dad chokes on his popcorn as the DOORBELL RINGS.

MOM (cont'd)

That must be Frank. Well, I guess the bra strap will just have to show.

DAD

Sharon, get your mother a safety pin!

Sharon hurries out as Dad pushes past Mom and heads for the door, pulling it open to reveal Frank Chambers, cute as ever.

DAD (cont'd)

Dr. Chambers.

FRANK

Dr. Tyler. How are you?

DAD

Fine. I'm fine. Why wouldn't I be?

MOM

Hello, Frank.

Dad turns to see Mom behind him.

(CONTINUED)

21 CONTINUED: (2)

21

FRANK
(impressed)
Hello Karen. I'm so glad you
changed your mind.

DAD
(all he can manage)
Drink, Frank?

Frank steps inside as Sharon races in from the kitchen.

SHARON
(pin in hand)
I got it, I got it!

MOM
Sharon, this is Dr. Frank Chambers.

FRANK
Lovely to meet you. I'm quite a
fan of your Mother's.

She stares at him, then looks to her Dad.

SHARON
(*this is worse*)
He's European.

DAD
(fatherly)
So. You'll be going out to dinner
then?

FRANK
Yes. We have eight o'clock
reservations.

SHARON
(motherly)
And do you expect to be very late?

FRANK
Oh, um, no, uh, no ma'am.

DAD
Good. Because I have surgery in
the morning and I don't want to be
up til' all hours worrying.

FRANK
Right, of course.

(CONTINUED)

21 CONTINUED: (3)

21

SHARON

(to Mom)

Is your cell phone charged up?

Mom's had all she can take.

MOM

Did you say eight o'clock? We should probably go.

FRANK

Right. Thank you, Dr. Tyler, for lending me your lovely wife for the evening.

SHARON

She's not property. He can't lend her.

FRANK

Oh... right... sorry.

MOM

Shall we?

FRANK

Good night, then.

DAD

Drive carefully!

As Dad winces at his own stupidity, Mom and Frank leave.

22 EXT. TYLER HOUSE - NIGHT

22

Frank offers his arm and leads Mom down the path. In the window of the Tyler house, Dad's head appears, peering through the drawn curtains. After a beat, Sharon's head appears beside her father's. Neither head is happy.

23 INT. HONEYMOON SUITE - NIGHT

23

The "Welcome Newlyweds" basket smashes into a wall and shatters. A tousled Jaye rises into frame, arms up, yelling.

JAYE

Alright, stop! Stop!

PAN the wrecked room to find Heidi, scraped up, standing opposite Jaye, another lamp in hand, ready to throw.

(CONTINUED)

23 CONTINUED:

23

JAYE (cont'd)
You realize all of this is going on
your credit card?

Heidi considers that, then slowly puts the lamp down.

JAYE (cont'd)
Okay. Let's both just calm down
and discuss this like mature
adults...

Heidi acquiesces, and they both stand there for a moment,
collecting themselves. Then, they both BOLT FOR THE DOOR.

JAYE (cont'd)
(in the lead, half way
out)
It's forty degrees out. Shoes
help.

Heidi stops, looks down at her bare feet.

HEIDI
Damn it!

When she looks up, Jaye's gone.

HEIDI (cont'd)
Bitch!

24 INT. THE BARREL - NIGHT

24

Eric's pouring drinks, Mahandra's traying them. She notes
his mood, grabs two drinks off the tray and hands one to him.

MAHANDRA
What're we drinking to?

ERIC
How 'bout crazy women and the
losers who love them?

MAHANDRA
You're not a loser. She's your
wife. You don't just stop loving
her because...

ERIC
I'm not talking about Heidi.

MAHANDRA
Oh. Wow. Really? You love her?

(CONTINUED)

24 CONTINUED:

24

Eric just looks at her. Mahandra takes it in.

MAHANDRA (cont'd)

Then you have to tell her.

ERIC

Not until she tells me.

MAHANDRA

You playing chicken? She has to say it first?

ERIC

Not 'it.'" But something. Anything. I just need a word. One word so I know I'm not the only one feeling this. But she can't say it. And I don't know why.

MAHANDRA

Well, maybe it's 'cause she's freaked out. I mean, here you are, her friend, practically her brother, and now all the sudden she's thinking about you in dirty ways. It's freaky, okay?

ERIC

I met Jaye three months ago. How am I 'practically her brother?'

MAHANDRA

You're a boy.

With that, Mahandra grabs her tray and takes off. She pushes her way through the crowd and passes Mom and Frank's table.

MAHANDRA (cont'd)

Hey, Mrs. T.

MOM

Hello, dear.

As Mahandra does a double-take at Frank and moves on...

FRANK

It's the beautiful sadness in your work that I find so compelling.

MOM

Sadness?

(CONTINUED)

FRANK

A kind of ennui. One invariably comes away from one of your books with the image of a lonely wanderer, forever buffeted from pillar to post.

MOM

Really?

FRANK

It's a view I recognize. Because it's been mine. You do much of your travelling alone, do you?

MOM

Well... Darrin's very busy with his work. And... I don't follow him into the operating room, so...

FRANK

The canals of Venice might take on an extra sparkle as seen through the eyes of a companion.

AT THE BAR. Mahandra trays two drinks, turns and nearly walks into Aaron, who's eyeing the Stuffed Bass.

MAHANDRA

What are you doing here?

He opens his mouth to speak, but she grabs his arm, starts dragging him to the back room.

AARON

Where are we going?
(notices as he's dragged)
Hey -- is that my mother? Who's the guy?

But they're gone. CAMERA FINDS another WAITRESS and keeps moving as we follow her back out into the dining room; she rushes past a table where WE LAND ON Dad and Sharon, using their menus to try and be incognito. Spying.

SHARON

He's touching her hand now!

DAD

What? Where? I can't see!

Sharon GASPS audibly.

(CONTINUED)

24 CONTINUED: (3)

24

DAD (cont'd)
What? WHAT?

SHARON
She's eating his pickle!

Off Dad's horror and growing anger --

25 INT. THE BARREL - BACK ROOM - NIGHT

25

Mahandra pushes Aaron up against a wall.

MAHANDRA
You shouldn't have come here. I
told you it can't happen again. I
mean, last night was great, okay?
Better than great, but we can't.
If you were anyone else, maybe.
But you're not anyone else. You're
you. And you're like a brother to
me.

AARON
(flattered)
I make love like a black man?

MAHANDRA
Not that kind of brother, you
idiot! Look, it's too complicated.
It can't happen. Just go.

AARON
I came for the fish.

She looks at him. A beat. Then:

MAHANDRA
Oh what the hell.

And she launches herself at him, landing a big kiss.

26 INT. THE BARREL - BAR - NIGHT

26

Jaye bursts in, a bit out of breath and makes a bee-line for
the bar. Eric looks up, sees her coming --

(CONTINUED)

JAYE
(out of breath)
Hi. I've got something say...

ERIC
(hopeful)
Okay...

JAYE
Okay. Good. Here's the thing...

Jaye's distracted as the STUFFED BASS shakes its head "No."

STUFFED BASS
Shut it.

She looks back to Eric, who's waiting...

ERIC
What?

JAYE
Uh...

Eric stares. He's waiting. She's doing that not-talking thing again. He grinds his teeth. Heidi races in wearing her sneakers, a coat over her negligee.

HEIDI
I lied to you! I'm sorry. I remember everything. And I lied about it. It was wrong, but I didn't know what else to do. I love you so much, Eric. Please forgive me. Forgive me for all of it. Please.

WHIP PAN TO:

MOM AND FRANK: Frank touches her hand.

FRANK
You're an amazing woman, Karen. I know if you were mine you wouldn't be wandering alone. I'd never let you out of my sight.

DAD (O.S.)
Yeah. I agree.

Mom and Frank react to Dad standing over them.

(CONTINUED)

26 CONTINUED: (2)

26

DAD (cont'd)
 (to Frank)
 Get up.

MOM
 (mortified)
 Darrin, what are you doing?

DAD
 I don't need to be hit over the
 head with a shillelagh to see
 what's going on here.
 (again to Frank)
 Get up.

FRANK
 I beg your pardon?

SHARON
 (appearing)
 You heard him.

27 INT. THE BARREL - BACK ROOM - NIGHT

27

Aaron and Mahandra are making out passionately, knocking shit
 over. Cans crash to the ground.

AARON
 They'll hear us.

MAHANDRA
 Don't care.

AARON
 Oooh, sister.
 (she pulls away)
 Kidding -- I'm kidding!

And as she smiles and he kisses her again --

28 INT. THE BARREL - BAR - NIGHT

28

Eric is frozen, staring at Heidi, then Jaye, then Heidi.

HEIDI
 Eric. We belong together. You
 know we do. Please... what can I
 do? What can I say?

A beat, then, Eric looks to Jaye.

(CONTINUED)

ERIC

I don't know...

Jaye looks back at him. That was meant for her. She wants to respond, but RAISED VOICES nearby draw their attention. She reacts as she spots her parents here for the first time.

JAYE

Ohmygod...

-- Frank is now standing. He's all mature and rational as he puts a hand on Dad's arm. (Exactly the way Heidi put her hand on Jaye's arm before.)

FRANK

Dr. Tyler, there's really no need for this sort of unpleasantness.

Dad looks down to Frank's hand on his arm.

DAD

You really need to take your hand off me.

But Frank doesn't.

FRANK

Don't you think it'd be best for everyone here if you just turned around and walked away?

DAD

I think it'd be best if you took your hand off me...

CLOSE - DAD'S HAND as it curls into a fist...

PUSHING ONTO JAYE as she realizes what's coming...

WHAM! Frank goes down with one swing.

SHARON

Dad!

MOM

Darrin!

The women both go to help Frank up and into a chair.

AT THE BAR.

ERIC

That's what I want in my life.

(CONTINUED)

JAYE
Insane parents?

ERIC
Something worth fighting for.

Eric locks eyes with Jaye, but before she can respond:

HEIDI
Then fight for us. I know I messed
up, but if you'll let me, I'll
spend the rest of my life making it
up to you. Eric, please -- marry
me again.

As the BYSTANDERS ooh and ahh, Eric looks to his wife, then looks to Jaye, giving her one last chance to fight. Jaye hesitates and glares at the Bass -- and it's all the hesitation Eric needed. He folds up the divider on the bar as he tosses his bar towel aside. Looking at Jaye as he says:

ERIC
Fine. Let's do it right now.

HEIDI
(shocked with happiness)
Really?

ERIC
There's an all-night chapel.
(to Jaye)
Spring Street, isn't it?

JAYE
(defeated)
Rainbow Boulevard.

ERIC
(terse)
Thanks.

As Heidi bursts into tears, Eric leads her out the door, with one long last look back at Jaye. Time SLOWS DOWN as Jaye watches them walk out the door, then looks back over to her parents, just in time to see Frank rising up behind Dad, pissed. From Dad's startled POV, the fist flies at him. Dad drops like a sack of potatoes -- but then again, so does Frank as Mom's fist flies at him, taking us to BLACK.

END OF ACT THREE

ACT FOUR

29 INT. THE BARREL - NIGHT - MOMENTS LATER

29

Mahandra emerges from the back room. Reacts as she sees Jaye sitting at the bar. She quickly motions behind her for Aaron to stay put, then straightens herself up and walks out.

MAHANDRA

Hey... What's up?

JAYE

Tyson/Holyfield, the senior tour.

MAHANDRA

Huh?

JAYE

My Mom was on a date with this hot guy, and then my Dad kicked his butt. Then he kicked my Dad's butt. Then Heidi and Eric left to get re-married. Then my Mom kicked her date's butt. Looks like they left a nice tip, though.

MAHANDRA

Uh, you wanna back up?

JAYE

To where? The butt-kicking?

(a look from Mahandra)

Oh. Eric marrying the cheating liar. Yeah. That's my least favorite part, too.

MAHANDRA

And you let it happen? You just let him walk out of here with the Heidi-Ho?

JAYE

Oooo, I wish I'd said that.

MAHANDRA

You still can! Go after them!

JAYE

Uh, aren't you the person who told me to "cap him?" One quick one to the back of his head?

(CONTINUED)

MAHANDRA

Maybe I was wrong.

JAYE

You couldn't have been more right.
We're not supposed to be together.

MAHANDRA

Actually, sometimes the person
you're not supposed to be with is
the person you're supposed to be
with. Go tell him how you feel.

JAYE

What happened to you?

MAHANDRA

Nothing. I'm not glowing.

JAYE

I don't want to hurt him any more
than I already have. He's been
through enough.

MAHANDRA

Nobody can get hurt by just
admitting what they feel.

JAYE

I think I might love him... Ouch.
See... That hurt...

MAHANDRA

Jaye, you have to tell him. He's
been waiting for you to tell him!
Go! Go right now!

JAYE

I can't.

MAHANDRA

Fine. Then I will.

Mahandra thinks for a second, grabs Jaye's purse (without Jaye seeing) and takes off. Jaye reaches over the bar to grab a bottle to refill her glass, but as she does, the STUFFED BASS ANIMATES, LOOKS OVER.

STUFFED BASS

Get to the church on time.

If this were HBO, Jaye would give it the finger. As it is, she settles back, takes a drink. Not going anywhere.

(CONTINUED)

29 CONTINUED: (2)

29

JAYE

Bite me. I kept my mouth shut.
It's not my fault if Mahandra
doesn't forever hold her peace.

STUFFED BASS

Get to the church.

Jaye sighs. Hell. She reluctantly gets off her bar stool and grabs for her purse, but it's gone. She realizes that Mahandra took it and bolts out of there. A moment later, Aaron enters frame, takes the Stuffed Bass off the wall, and heads back out again.

30 EXT. THE BARREL - PARKING LOT - CONTINUOUS

30

Jaye runs out to the parking lot, but she's too late. She sees nothing but tail lights, as Mahandra peels out of there in Jaye's car.

JAYE

Thief!
(yelling after her)
That's a felony!!

31 INT. ERIC'S CAR - DRIVING - NIGHT

31

Eric drives down the road with Heidi by his side. The looks on their faces say it all. Eric is conflicted -- confused, sad, mad -- all of the above. Heidi is all smiles and contentment, eyes for nothing or no one other than her betrothed. She looks at Eric lovingly, puts her hand on his.

HEIDI

I love you.

Eric smiles, squeezes her hand, doesn't answer.

32 INT. TYLER HOUSE - KITCHEN - NIGHT

32

Mom and Dad walk into the kitchen. Her HAND IS HURT, and he's got a SPLIT LIP. Not a word is spoken between them as Dad heads to the freezer, starts making two ice-packs. Mom examines her hand - she's pissed.

MOM

How dare you embarrass me like
that?

(CONTINUED)

32 CONTINUED:

32

Dad doesn't answer - he doesn't have much of an argument and he knows it.

MOM (cont'd)

What in God's name were you thinking? Throwing punches like some... like some Neanderthal. And spying on me? After you all but set that date yourself--

DAD

I set that date? How did I set that date?

MOM

I told him no. I didn't want to go. I had plans to stay home and watch movies with my husband. But no -- that was 'rude,' and it was crazy of me to imagine that my marriage should prevent my accepting a dinner invitation from another man!

DAD

I told you to make the man feel welcome, Karen, not to welcome the man to feel you.

MOM

Oh please. Maybe I was trying to make you jealous leaving here with him -- but how was I supposed to imagine that he would actually... make a 'move.'

DAD

Because he's a man, Karen. Men make moves.

MOM

A young, handsome, man like that?

DAD

Come on, Karen. Jaws drop when you walk into a room. And don't tell me you don't know it.

MOM

The only jaw I care about is yours.

That's said with just a trace of the anger. Then she softens, moves to him, reaches up and touches his tender jaw.

(CONTINUED)

32 CONTINUED: (2)

32

MOM (cont'd)
Poor darling.

They stand there for a breathless beat. She leans in and softly kisses the spot. Now her lips find his, and they kiss. And kiss. And kiss. Between kisses:

DAD
Ow, ow, ow ow, ow...

But the kissing is heating up, and off the couple...

33 INT. TAXI CAB - DRIVING - NIGHT

33

Jaye sits in a cab. She looks at a DOG air freshener dangling from the rearview mirror. She eyes it suspiciously. Before it can animate or say anything, she leans forward, reaches out and yanks it off, tosses it out the window. The DRIVER glances at her in the rearview mirror.

JAYE
It already smelled good in here.
(then)
Drive faster.

34 INT. ALL-NIGHT CHAPEL - NIGHT

34

Eric and Heidi enter the all night chapel - she clutches his hand in hers. Eric stops dead in the doorway, taking it all in.

ERIC'S POV: Everything in the chapel starts to go a bit wobbly for a second, his breathing speeds up, gets heavier. But then, a moment later, things even out, his breath calms down. Everything is still.

Heidi looks over at him.

HEIDI
You okay?

On Eric, he doesn't answer. As we're left wondering the same thing...

35 INT. JAYE'S CAR - DRIVING/EXT. STREET - NIGHT

35

Mahandra is in Jaye's car, driving like a bat out of hell. We ZOOM IN TIGHT under the driver's seat, and see the RUBBER MOUSE CAT TOY that fell out of the bag of muses earlier, roll out and wedge itself under the brake.

(CONTINUED)

35 CONTINUED:

35

Mahandra puts her foot on the brake as she approaches a red light. The brake depresses, but only a little bit, the car slows slightly, but it's not even close to stopping.

MAHANDRA

What the...?

Mahandra stomps on the brake pedal -- nothing -- she can't see the Cat Toy muse wedged underneath.

MAHANDRA (cont'd)

Oh God...

Oh, Fuck! A car is stopped ahead of her at the red light. There's no way Mahandra can slow down enough to avoid rear-ending it. Without a choice, Mahandra turns the wheel and veers off the road. Mahandra SCREAMS as the car goes over an embankment, disappearing out of frame. An OFF SCREEN CRASH! Silence. We HOLD THE EMPTY FRAME for a beat, then:

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

Crap.

36 INT. TYLER HOUSE - AARON'S BEDROOM - NIGHT

36

TIGHT ON Aaron's face, staring intently. We PULL BACK to find him sitting on the floor in his bedroom looking at all of the MUSES. He's emptied the garbage bag, and taken everything he's collected: The WAX LION, BRASS MONKEY, PINK FLAMINGOS, STUFFED BASS, etc. They are arranged like a small army before him.

AARON

Okay... Talk to me... Come on...

Let me hear it... Talk to me...

(silence)

Please...?!

37 INT. ALL-NIGHT CHAPEL - NIGHT

37

Jaye bursts in expecting to find Mahandra. Instead she is met with the sight of Eric and Heidi at the altar, standing before a MINISTER. Eric and Heidi spin around - their faces the ever-continuing dichotomy of emotions we've seen thus far. Eric -- is this possible? Heidi -- oh, shit!

ERIC

Jaye...?

JAYE

Um... Hi...

(CONTINUED)

ERIC

What are you doing here?

JAYE

I was uh... I wanted to...

Jaye is locked in Eric's gaze, then looks over to meet Heidi's eyes -- You can't have him. A smile crosses Eric's face. He looks at a very worried Heidi and then leaves her standing at the altar, walks over and pulls Jaye aside.

ERIC

I'm so glad you're here.

JAYE

Eric --

ERIC

Jaye, meeting you changed everything. I didn't think I would ever feel that way again...

JAYE

Eric, wait...

ERIC

I couldn't understand why you wouldn't admit how you feel. But now I know.

JAYE

You do?

ERIC

What Heidi did was horrible and it's not going to go away...

Eric trails off for a moment. Jaye can't believe it - is this really happening...?

ERIC (cont'd)

But... I took vows, too.

(a beat)

And not honoring them was literally breaking me in half. I'll never be able to move on with my life if I don't try to make this work.

(he looks at Heidi)

This is what I have to do. I can't just walk away.

Jaye let's that sink in.

(CONTINUED)

JAYE

You're not that guy.

ERIC

No...

(sorta sad about it)

I'm not.

JAYE

And that's why I'm crazy about you.

And there you have it - the one thing Eric wanted to hear - just a little bit too late. They both know it and they both smile sadly as they look at each other.

ERIC

Notice anything different?

Jaye looks around the chapel, then back to Eric, his eyes never leaving her face. She gets it, smiles at him. He inhales deeply.

ERIC (cont'd)

I can breathe.

One last moment between them, then Eric gives Jaye a kiss on the cheek and rejoins Heidi at the altar. Heidi breathes a heavy sigh of relief. The Minister calls out to Jaye:

MINISTER

Are you the witness?

Jaye stands there, eyes locked on Eric, his eyes locked on Heidi. Jaye hesitates, but then, what can she do?

JAYE

I am...

Eric takes Heidi's hand in his and turns back to the Minister. Jaye sits down and the ceremony begins. Music covers dialogue as the CAMERA PULLS BACK and Jaye watches the man she loves says "I do" to another woman...

END OF SHOW