



WONDERFALLS

"Caged Bird"

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Air #113

Final Shooting Script

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WONDERFALLS

"Caged Bird"

TEASER

1 INT. WONDERFALLS - DAY 1

CAMERA TRACKS through the semi-busy store on the heels of the ten year-old KID in a baggy coat. The Kid passes browsers and serious shoppers, banking around merchandise racks. The Kid picks up a caged bird tin toy and examines it.

He glances around to see if anyone's looking and tries to put the bird cage in his pocket, but it's too big. As he continues to try to conceal the toy CAMERA PUSHES up to a wall near the manager's office door until... AN EYEBALL FILLS THE FRAME. It's an eyeball peering out through a peep hole.

2 INT. WONDERFALLS - PEGGY'S PRIVATE BATHROOM - DAY 2

JAYE is the peeper. She's pressed against the wall, straddling the toilet. JONES, the security guard (from "Totem Mole,") is leaning against the door.

JAYE

Go for the sunglasses. Abort the bird cage and go for the glasses. You can fit a dozen in each sleeve.
(off Jones' look)
Hypothetically.

JONES

The idea is, we don't want them to steal.

JAYE

You don't understand, this is about as fun as it gets these days. I can't even go get a drink anymore.

JONES

How long have you been sober?

JAYE

Oh, I'm not sober. I'm in love with a bartender. And he just remarried his wife so that makes things awkward.

(peeps)

(MORE)

(CONTINUED)

2 CONTINUED:

2

JAYE (CONT'D)

He's eyeing the Slinkys®. You know, he has to steal four of those for me to even get a dollar.

JONES

Is this one of those stores that gives its employees a cash bonus if they apprehend a shoplifter?

JAYE

Ten percent of whatever they were gonna steal. One time I accidentally left the watch case open and I got like five hundred bucks.

2A INT. WONDERFALLS - JAYE'S POV THROUGH HOLE - CONTINUOUS 2A

The Kid stuffs the Slinky® down the front of his pants.

3 INT. WONDERFALLS - PEGGY'S PRIVATE BATHROOM - CONTINUOUS 3

JAYE

Slinky® in the pants, aisle three.

JONES

Roger that.

Jones moves to leave, Jaye catches his arm.

JAYE

No, we should wait. He might steal more and um..., and be more guilty.

JONES

Why? Is the watch case unlocked?

JAYE

(it is)

Fine. Let's catch him now.

As they move...

4 INT. WONDERFALLS - CONTINUOUS 4

Jaye and Jones emerge from Peggy's Office, Jones casually hangs back as to not spook the Kid. Jaye is right on the Kid's heels about to put the heavy hand of justice on his shoulder when the CAGED BIRD TIN TOY on the shelf ANIMATES:

CAGED BIRD

Let him go.

Jaye stops cold in her tracks, and sighs. Jones crosses to Jaye, shooing her after the kid.

JONES

What're you doing? You're supposed to escort him to the manager's office so we don't disturb the customers who are shopping legally.

JAYE

Yeah... I know but --

CAGED BIRD

Let him go.

JAYE

We should let him go.

JONES

No. We're not doing that. You have a sticker in your window that says you prosecute shoplifters to the full extent of the law and that is exactly what we're gonna do.

JAYE

Dude, it's a Slinky®. A Slinky®. And it's in his underwear. How weird is that gonna be --
(reacts to O.C.)
Do what you will.

Jaye pushes past Jones, crossing to an approaching ERIC, he's carrying a few Niagara Falls souvenirs from the store.

JAYE (CONT'D)

Hi. Wow. Hi. Uh... I didn't expect to see you. Here... buying souvenirs. Isn't that what people buy when they wanna remember a place... they're not?

ERIC

I'm leaving today. Heidi found us an apartment in New Jersey. You should see it, it's... I mean, you probably shouldn't see it, but -- This was all sort of inevitable, right? Me going back to Jersey. I mean, it is what it is. Right?

(CONTINUED)

4 CONTINUED: (2)

4

They stare at each other for an awkward moment.

JAYE

What if... What if I told you --

CAGED BIRD

Let him go.

HEIDI waltzes up to them from outside. In the background, Jones is stalking the unsuspecting shoplifting Kid.

HEIDI

(to Eric, re: souvenirs)

I hope you didn't pay for those with a credit card. I really don't want her knowing where we live.

ERIC

I haven't paid for anything yet.

HEIDI

(to Jaye)

Sorry to be such a bitch about this, but you are unstable.

Eric hands her his souvenirs.

ERIC

Can you pay for these? I'll just be a second.

Heidi stares, then reluctantly takes the merchandise to the counter where ALEC starts to ring her up.

ERIC (CONT'D)

You said "what if I told you --"
What if you told me what?

JAYE

What if I told you I'm happy. And happy for you and... her.

ERIC

And if you told me this, would you be telling me the truth?

(off her nod)

I guess I'd have to say goodbye.

CAGED BIRD

Let him go.

Jaye does what she has to:

(CONTINUED)

4 CONTINUED: (3)

4

JAYE

Then... I'm happy. And I'm happy
for you and I'm happy for Heidi.

(beat)

It was really nice meeting you.

ERIC

Same here.

They don't touch. He just turns and walks toward Heidi, who
is waiting by the door with her shopping bag.

4A INT. WONDERFALLS - JAYE'S POV - CONTINUOUS

4A

SOUND AND MOTION become WARPED AND SLO-MO as Eric joins Heidi
at the door. Behind them, the Shoplifting Kid is making a
brisk EXIT. Jones follows several steps behind.

Eric follows Heidi out the door and out of sight. He doesn't
look back. MATCH MOVEMENT as Jones pulls the Shoplifting Kid
back into the store. He SCREAMS and BEATS AT Jones M.O.S.

ON JAYE

She barely contains her emotion, then forces it down into a
bitter pill and swallows it. She gives the Caged Bird a side-
long glance of pure hate.

CLICK TO BLACK.

END OF TEASER

ACT ONE

5 INT. WONDERFALLS - PEGGY'S OFFICE - DAY

5

Jaye leans against the wall scowling at the Wax Lion, the Lovesick Ass, a Barrel Bear and the tin Caged Bird. Jones hovers over the shoplifting Kid.

JONES

Hope you weren't planning on goin' to college. Admission boards tend to frown on shoplifters. George W. Bush doesn't like 'em either so you can forget about working for any government or police agencies.

KID

Is that why you're not a real cop? You got caught shoplifting?

JONES

I'm cop enough to detain a criminal in possession of unpurchased merchandise. Picking up what I'm putting down? Now hand over that Slinky® in your pants or I'm authorized to go in after it.

KID

(re: Jaye)
I'll let the lady go in after it.

Jaye thumps him on the back of his head.

KID (CONT'D)

Ow.

He fishes the Slinky® out and tosses it on the desk.

JONES

You have choices. *Life* choices. This was a bad life choice. Which is why you're in an unpleasant situation. Unpleasant situations can be avoided by making good life choices.

JAYE

I have to disagree.
(building)
(MORE)

(CONTINUED)

5 CONTINUED:

5

JAYE (CONT'D)

I make good life choices, mostly because they're forced on me, but I make them. And I find myself in unpleasant situations all the time. You know why? Because even if you have a choice, it can and will be taken away from you. You know why? Because you're fate's bitch. We're all fate's bitch. You might as well go ahead and bend over for destiny now.

Jones and the Kid stare at Jaye for a moment, then:

JONES

I think that's the wrong message to be sending.

6 INT. THE BARREL - DAY

6

On Eric, who looks very disheartened. Heidi is going on to AARON and MAHANDRA...

HEIDI

It's two stories. Brand new wall to wall plush. Cream colored, so --
(to Eric)
No shoes in the house.

Eric looks like he just might hate her. She doesn't notice.

HEIDI (CONT'D)

We got all this great furniture from Eric's folks for our wedding. Pottery Barn. It looks perfect in there. Plus, did Eric tell you my Dad gave him his old job back?

MAHANDRA

No, he hadn't mentioned.

HEIDI

With a raise.

Mahandra sees Eric's misery, but tries for optimism anyway.

MAHANDRA

Sounds like you got a great thing goin'.

ERIC

Yup. Sounds that way.

(CONTINUED)

HEIDI

If we can ever get there. Come on,
baby. Let's get you packed.

Heidi heads into the back room. Eric looks to Mahandra and Aaron, communicating legions without a word. Then he follows Heidi out. A beat, then...

AARON

That is a world of unhappy that
just walked out of this room.

MAHANDRA

Yep.

AARON

Isn't he your friend? Shouldn't
you say something?

MAHANDRA

I've said many things. There comes
a point when you just gotta push
'em out of the nest and let 'em
fall to their death.

AARON

Aw. You're gonna be a great mom.

He tries to kiss her, but she pulls away, aware that there are people in the vicinity.

MAHANDRA

Don't you have someplace to be?

AARON

I need to shop for my parents'
anniversary dinner.

MAHANDRA

That's tonight? I thought we were
hanging out after work.

AARON

We are. At my parents' anniversary
dinner. Where you'll be my date.

(off her incredulous look)

Come on. It's not like I'm asking
you to shop for cream colored wall
to wall plush.

(CONTINUED)

6 CONTINUED: (2)

6

MAHANDRA

The answer is no. Jaye couldn't handle it. And your parents definitely couldn't handle it.

AARON

You're Jaye's best friend. And my parents love you.
(not mad)
I think the only one who can't handle it is you.

Aaron leans in to kiss her, but she leans away.

MAHANDRA

What did I just say? Public.

AARON

Yeah. Okay. For the record? This is getting just a little old.

Miffed, Aaron heads out. Mahandra calls after him:

MAHANDRA

So-- see ya after dinner then?

Aaron doesn't turn back.

7 EXT. QUAD - DAY

7

Jones approaches a PAIR OF COPS, the shoplifting Kid in tow.

JONES

Hello, officers.

The Cops size Jones up like he's the playground nerd.

JONES (CONT'D)

Our little friend here was committing a 170 over at the Gift Emporium. The stolen item was recovered and returned to the merchant. I'll be processing the paperwork this afternoon. Anything you'd like me to add to the report before I release the perp into your custody?

COP ONE

(to Kid)

What'd you steal?

(CONTINUED)

KID
A Slinky@.

COP ONE
Are you sorry?

KID
Yeah.

COP ONE
Don't do it again. Get outta here.

Grateful, the Kid runs off.

JONES
That was a little on the careless side. What kind of lesson are you teaching young Jeremy? It's certainly not to be responsible for his actions.

COP ONE
(clears his throat)
Who are you?

JONES
(offers hand)
Wade Jones. Hi. I enforce... security here in the quad. So how long you guys been walkin' this beat?

The Cops stare until Cop One's radio CRACKLES:

POLICE OPERATOR VOICE
All units. We got a 540 at 1601 North Whirl Pool.

JONES
Ooo. That's right around the corner. Can I go with you?

COP ONE
No.

As the two Cops move off:

JONES
I know what a 540 is.

OFF Jones watching them go...

8 INT. WONDERFALLS - DAY

8

Jaye's stocking shelves. She looks out the window and sees the Shoplifter Kid run past. Then she glances over and sees Jones walking away from the two Cops who are heading off.

A BARREL BEAR ANIMATES:

BARREL BEAR

Give him heart.

JAYE

Give him heart? What about me?
Who's gonna give me heart? Who's
gonna strengthen my resolve?
Because my resolve is definitely
losing structural integrity.

SHARON (O.S.)

Okay. Quick.

Jaye looks up to see SHARON rushing toward her with a DIGITAL CAMERA. On the display there's a picture of an OLD CLOCK, she clicks back and forth on the display between clock pics.

SHARON (CONT'D)

The antique mall closes in twenty
minutes.

(clicks)

One... or two. One... or two.

(off her look)

Mom and Dad's anniversary present.

One or two.

JAYE

Two.

SHARON

(clicks)

Two... or three. Two... or three.

JAYE

I take it we're getting them a
clock.

SHARON

It's tradition. Thirty-first
anniversary is a time piece. I'm
giving Dad a pocket watch just from
me, but this'll be from both of us.

(clicks)

Two... Or three.

(CONTINUED)

JAYE
 (emotion rising)
 Two.

SHARON
 (off emotion)
 Do you wanna give Dad the pocket
 watch?

JAYE
 (starting to lose it)
 No.

A customer we'll call ROB McROBBERSON, 30's, handsome,
 unsettled, crosses through the store toward the ATRIUM
 outside the back door. It's dark and empty, with LARGE BARS
 blocking the EXITS. Jaye spots Rob glancing into the Atrium.

JAYE (CONT'D)
 (to Rob, emotional)
 Boat tours are off-season.

ROB
 Where --

SHARON
 She said they're off-season.

Sharon quickly rushes Jaye into Peggy's office so she doesn't
 break down in the middle of the store. Sharon slams the
 door. Alec exchanges a look with Rob and shrugs, then:

ROB
 Hi. Do you carry apparel? I'm
 looking for something fleecy or
 downy... preferably muted tones?

9 INT. WONDERFALLS - PEGGY'S OFFICE - DAY

9

Sharon tries to comfort Jaye behind closed doors:

SHARON
 What is wrong?

JAYE
 I... I let him go. I had to let
 him go. I didn't wanna let him go.
 I wanted to keep this one. Why
 can't I have nice things?

The tears come freely now, Sharon puts her arms around Jaye.

(CONTINUED)

SHARON

What? Who? Your little friend
that likes the zoo?

JAYE

(nods)

I know there's that whole clause
about letting somebody go and what
it means if they come back, blah,
blah, blah. But I already told him
not to come back. Fairly
definitively. What I really wanted
to tell him was not to go.

SHARON

Jaye... you're in love.

JAYE

Don't make fun of me.

SHARON

Do you love him?

JAYE

Yes.

SHARON

Is he gone?

JAYE

He's going.

SHARON

Is he gone?

Off Jaye considering her sister's words...

Jones and Alec stand at the window watching cops move past.
Rob is nearby wearing a Niagara Falls souvenir sweatshirt,
but standing behind a display, so he can't be seen through
the window. Jones is acting all official:

JONES

A 540 at Bank of Niagara. That's
an armed robbery. Perp got away on
foot. May still be in the area.
They'll probably do a door-to-door.
Word is he's packing a nine
millimeter. Not doin' the mess
around, that one.

10 CONTINUED:

10

ALEC

Can I hold your gun?

JONES

Stop asking me that.

Alec waves to a passing Cop One and Jones gives him the thumbs up. Cop One shakes his head at Jones as he walks by. After the Cop CLEARS FRAME, Rob taps Alec on the shoulder and whispers something in his ear. Alec reacts.

11 INT. THE BARREL - DAY

11

The phone RINGS, Eric answers.

ERIC

(into phone)

Barrel.

INTERCUT:

12 INT. WONDERFALLS - PEGGY'S OFFICE - DAY

12

Jaye's on the phone. Sharon can barely contain herself at the sheer romance of it all.

JAYE

Hi.

ERIC

Jaye...? Hi...

JAYE

Hi. Okay. Um... You know how I said I was happy? Happy for you and happy for Heidi? Well, I lied. I'm not happy. I'm not happy at all. I mean, I'd be happy for you if you were happy but I don't think you are happy. Are you?

SHARON

(sotto)

You're sounding a little retarded.

ERIC

What are you trying to say?

JAYE

I'm saying we never said goodbye. Technically.

(MORE)

(CONTINUED)

12 CONTINUED:

12

JAYE (CONT'D)

I said nice meeting you and you said same here. Which in no way suggests closure of any kind. So I propose you meet me at my trailer in twenty minutes.

ERIC

For closure?

JAYE

Or whatever.

Eric eyes Heidi across the bar. A twinge of guilt, then:

ERIC

See you in twenty.

END INTERCUT.

Jaye hears the CLICK. Replaces the phone into the cradle.

SHARON

Is he meeting you?

JAYE

(nods)

He just has to ditch his wife.

SHARON

His wife?

JAYE

Shouldn't you call the antique mall and tell them to hold our clock.

SHARON

(glances at watch)

Ohgoodlord.

She picks up the phone and dials. As Jaye punches out and gathers her coat...

13 OMITTED

13

14 INT. WONDERFALLS - CONTINUOUS

14

Jones forces a smile as he holds the door open for a customer. Alec stands at the microphone:

(CONTINUED)

ALEC

(over loudspeaker)

Attention customers. The store is now closed. Please bring your final purchases to the reg --

(off Jones' head shake)

-- the register is broken. Leave your final purchases where you found them. We're closing. Now.

Jones forces a smile as he holds the door for the last customer. Jaye emerges from Peggy's office, passes Alec.

JAYE

We're closing?

ALEC

Register's broken.

JAYE

That's good 'cause I got a call from a neighbor and my trailer's on fire so I'm gonna go tend to that.

She sees Jones closing and locking the front door behind the last customer.

JAYE (CONT'D)

Don't lock it. I'm on my way out.

Next to her, a Barrel Bear tells her to:

BARREL BEAR

Give him heart.

JAYE

(through her teeth)

No. And you can't make me.

Jaye runs directly into Rob, who puts a gun to her belly.

ROB

Get on the floor.

Rob notices a red light on the phone by the register.

ROB (CONT'D)

Who else is here?

HARD CUT TO:

18 INT. WONDERFALLS - DAY

18

Some merchandise goes flying as Sharon is tossed hard on the floor in the middle of the store next to Jones, Jaye and Alec, who are laying face down, their hands on the back of their heads. A Barrel Bear rolls up next to Jaye:

BARREL BEAR

Give him heart.

Jaye looks to the Bear, then to Jones, who's laying beside her looking scared shitless.

JAYE

Okay. So maybe you can make me...

OFF her defeated sigh...

END OF ACT ONE

ACT TWO

19 INT. WONDERFALLS - DAY

19

Everyone's huddled on the floor before the gun-wielding Rob.

ROB

Keep your noses on the floor.

Rob moves off to get the lay of the land through the front windows. Now we're TRACKING along the line of hostages...

ALEC

Oh, god... oh, god...

SHARON

Nobody panic.

JONES

(mutters to himself)

Stupid, stupid, stupid...

We land on Jaye, her head is sideways down on the floor, nose-to-snout with the Barrel Bear, also sideways on the floor.

BARREL BEAR

Give him heart.

Stuck, literally, she looks to muttering Jones...

JONES

Stupid, stupid, stupid...

JAYE

Um, no. There, there. Cheer up.
It's not your fault.

ALEC

What do you mean? Of course it's his fault! He's security! Do you feel very secure right now?!

Now Rob appears, looking over them with his gun. Alec YELPS.

ALEC (CONT'D)

Ah! Please don't kill me! I can't die! I've never been with a woman!

ROB

(swings gun at Sharon)

You --

(CONTINUED)

SHARON

Yes I've been with a woman!

ROB

Keys. All I need are keys to those back gates, then I'm just a rumor.

SHARON

Why would I have keys?

ROB

(waves gun toward office)
You're the manager --

SHARON

(laughs)
Oh, no. I don't work here.

ALEC

I'm the manager.
(Rob swings gun at him)
Assistant manager. I have very little real authority, actually.

JAYE

Those aren't our gates.

JONES

There's no key, they take a code.

ROB

Okay -- what's the code?

JONES

Um. I don't know. I haven't been cleared for that.

ROB

They don't trust you with the gate code? What kind of security guard are you?

ALEC

Well not a very good one!

As Rob moves to a HAT RACK and starts ransacking the hats, discarding a few, looking, he mutters to himself:

ROB

I hadda come into the one place that's all windows and doesn't have a back exit.

(CONTINUED)

JONES

You're that bank robber.

ROB

My god... are you *The Profiler*?
GET OUT OF MY HEAD!

(then)

Yeah. I'm "that" bank robber.

SHARON

So -- armed robbery. A felony.
Still. There are felonies then
there are felonies, right? As an
attorney at law, can I just offer
some professional advice? There
are all kinds of reasons a jury
might sympathize with robbery. But
hostage-taking... that's when
things get...

(as Rob finds an ugly hat)

...ugly.

Rob turns the hat upsidedown, moves to them.

ROB

Cell phones, pagers...

(to Jones)

...your pop gun. That walkie. All
of it into the hat. Let's go.

Sharon drops her cell phone in, Rob looks at her -- clearly
she's hiding something. He grabs her purse and pulls out a
petite, Sharper Image-like STUN GUN.

ROB (CONT'D)

What's this? Stun gun?

SHARON

Oh. Ha. Forgot I had that.

ROB

(ZAPS the air near Sharon)

Didn't forget to charge it, didja?

(as he drops it in hat)

Scarier than the pop gun.

JONES

It's not a pop gun. It's a fully
licensed crowd dispersal firearm.

(CONTINUED)

19 CONTINUED: (3)

19

ROB
(flashing his real gun)
So's this. Well, except for the
licensed part.

Rob moves off to the counter with the hat of stuff. Sharon
leans over to Jaye --

SHARON
Don't worry. When Mom and Dad
realize we're late for their
anniversary dinner, they'll know
something's terribly wrong.
(off Jaye's dry look)
Okay... when they realize I'm late.

20 INT. TYLER HOUSE - DAY

20

DAD is in the midst of hanging anniversary decorations. MOM
passes through, fastening an earring.

DAD
Is all this really necessary?

MOM
It's our wedding anniversary.

DAD
I don't see why we have to make
such a fuss. Just once I'd like to
celebrate it just the two of us.
(nuzzles her, she yields)
No kids... no cakes... no
clothes...

MOM
We can't disappoint the children.

DAD
Disappoint Sharon, you mean.

MOM
You know how much this means to
her.

DAD
If she got married herself she
could be putting all this energy
into her own anniversary.

(CONTINUED)

MOM

She'd have to meet someone, first.
And not just Sharon, but Aaron and
Jaye, too, all of them. They're
attractive -- and yet unattached.
Maybe we damaged them somehow.

DAD

We didn't damage all of them.
Aaron said something about bringing
a lady friend this evening. Been
seeing her for some time.

MOM

Really?

Just then the door opens and Aaron blows in, bad mood.

MOM (CONT'D)

Aaron! Your father tells me we
should be expecting a guest --

AARON

She's not coming.

He's gone. Mom and Dad exchange a look.

MOM

Should we feel guilty about this?

Eric has cornered Mahandra, who's holding a tray of
appetizers -- a pleading look on his face.

MAHANDRA

No. No plans. Why?

ERIC

There's some place I gotta be. I
was hoping you could cover for me
for a while.

MAHANDRA

I don't work the bar.

ERIC

I mean cover for me with Heidi.
There's something I have to do.

MAHANDRA

Have to or need to?

21

CONTINUED:

21

ERIC

Want to.

MAHANDRA

That doesn't sound as urgent as
have to or need to.

ERIC

Want to have to need to. Okay?

MAHANDRA

Is this the kind of want to have to
need to that starts with a J and
ends with a kiss?

Eric looks at Mahandra -- caught.

ERIC

She wants to talk to me.

MAHANDRA

And you want to talk to her.

ERIC

Want to... have to... need to.

MAHANDRA

So you're just gonna leave your
wife at the bar to go see your
girlfriend, and you expect me to
babysit while you sneak out under
the cover of daylight?!?

(then)

Well, you are talking to the right
girl. Take your time. I'm a great
conversationalist.

22

INT. WONDERFALLS - DAY

22

Rob paces, mutters to himself, a caged animal. The hostages
cower. The Bear says, in a reused shot:

BARREL BEAR

Give him heart.

JAYE

If I do, will you get me outta here
by five?

Nothing. She sighs. Moves on her belly closer to Jones.

(CONTINUED)

JAYE (CONT'D)

So, Jones, tell me about yourself.

JONES

What?

JAYE

Just give me the thumbnail. Hopes? Dreams? Ambitions? Any problems I should know about?

SHARON

Are you flirting with him? Is this some kind of stress response?

Suddenly, in the hat on the counter, Jones' walkie SQUAWKS. Everyone gets tense. Rob grabs it out of the hat. Is struck with a thought. He yanks Jones up.

ROB

Can you talk to the cops on this?

JONES

You wanna turn yourself in?

ROB

Yeah, I wanna turn myself in. The lesbian lawyer convinced me.

(points gun at Jones)

Find out where they're searching.

Jones brings the walkie up... depresses the call button...

JONES

(to walkie)

N.F.P.D., this is 18th and Century Quad Security, over.

COP ONE (V.O.)

This channel is for official police business only.

JONES

Uh, yeah... I was just wondering how you fellas were doing on your, um, search, over.

COP ONE (V.O.)

Who is this?

22 CONTINUED: (2)

22

JONES

Wade Jones. Quad Security. Just looking for an update on the door-to-door. What's, um, what's our status? Can you give me your vector? Over.

Long beat of static, then...

COP ONE (V.O.)

Listen, Wade. Get off the radio or we'll arrest you.

Jones droops. Rob snatches the walkie talkie back.

ROB

Back on the floor.

JONES

(as he does)

Doing that now...

ROB

(re: video monitors)

These TVs, they get an outside channel?

ALEC

They're not hooked up for that. But there's a portable in the manager's office.

ROB

Bring it out here.

23 INT. THE BARREL - DAY

23

Heidi emerges from the back room. Approaches Mahandra.

HEIDI

Everything's packed. Except I seem to be missing one thing. My husband.

MAHANDRA

He's not here? Oh, I'm sure he will be. This is good, though. My shift just ended. We can use the time to bond.

Mahandra dumps her apron and ushers Heidi to a bar stool...

(CONTINUED)

23 CONTINUED:

23

HEIDI

We're going to bond now? I'm about to leave town forever.

MAHANDRA

I know. But we don't really like each other, so if we're going to bond, now seems like the perfect time, really.

(to bartender)

Benny? Alcohol.

24 EXT. JAYE'S TRAILER - DAY

24

As wide a shot as we can muster on the stage. Eric sits waiting on the metal stoop. Looking at his watch. A SERIES OF DISSOLVES take us closer and closer until finally he sighs, shakes his head, then rises and exits frame.

25 INT. WONDERFALLS - DAY

25

Rob is standing over Alec, but always with one eye over on the hostages. Alec is fiddling with the TV, trying to create a make-shift antenna from some kind of souvenir.

JAYE

Hey. I think I figured out what your problem is. You're not a cop.

SHARON

That seems to be everyone's problem at the moment.

JAYE

(ignoring Sharon)

You're not a cop, but I think maybe you want to be.

JONES

I can't be. I got rejected by the police academy three times. I couldn't pass the physical.

JAYE

So it's a weight thing?

JONES

No, it's not a...

(suddenly)

What do you want?

(CONTINUED)

JAYE

This might sound a little... crazy.
But... I think you're the reason
we're here.

JONES

We've already established that.

JAYE

No, not that it's your fault...
because I really don't think it is.

JONES

(searches her eyes)
You don't? Really?

JAYE

(not without compassion)
Really. But maybe the reason
you're in here and the guys who
didn't get rejected from the police
academy aren't... is so you can
prove you got what it takes.

JONES

But I don't have what it takes.

JAYE

I think you do.

A CELL PHONE RINGS. Everybody reacts.

JAYE (CONT'D)

That could be opportunity calling.

It keeps RINGING. Rob picks it up -- it's Sharon's. He
looks at her --

ROB

Someone expecting you?

SHARON

No. No, I'm free. Probably a
wrong number.

ROB

Get over here and answer it.

Sharon rises, moves to him. Alec continues to try and get
the portable TV to work. Rob hands her the phone.

ROB (CONT'D)

Be very careful.

(CONTINUED)

25 CONTINUED: (2)

25

SHARON

Hello?

INTERCUT WITH:

26 INT. TYLER HOUSE - KITCHEN - DAY

26

Mom on the phone.

Aaron sits at the kitchen table and reads a magazine. Through the laundry room door in the background, Dad can be seen unloading clothes from the washer into the dryer.

MOM

Sharon, dear. Claude just called and said you haven't stopped by to pick up the cake.

Mom walks behind Aaron's chair, puts a beer in front of him, tousles his hair.

SHARON

Oh, right. Um, well, I won't be able to. Also, I don't think Jaye and I are gonna be able to make your anniversary party. But you know how those things are always a chore for me anyway.

Dad's arm reaches through the laundry room door, pulls Mom toward him.

MOM

(taken by Dad's attention)

Oh? Alright, Dear. I'll call you tomorrow.

She fumbles with the phone, hangs it up and they disappear from frame.

MOM (O.S.) (CONT'D)

Darrin!

The lights go out in the laundry room. There's GIGGLING and SMOOCHING.

Aaron sighs. Picks up his beer and moves across the kitchen. He picks up the TV remote, points it off frame. And with a CLICK, we --

CUT TO:

(CONTINUED)

26 CONTINUED:

26

27 INT. WONDERFALLS - CONTINUOUS

27

SHARON
(to dead phone)
Alright, then. Bye...

ROB
Put it back.

She starts to replace the phone just as Alec gets RECEPTION. Rob turns away and Sharon takes the opportunity to palm her TASER...

ALEC
I got it, I got it!

ROB
Find the news...
(distracted to Sharon)
Back on the floor --

Alec flips the channels -- (stock footage and off camera SOUNDS) -- no news. Sharon hasn't moved. Rob senses that peripherally. As he turns toward her --

ROB (CONT'D)
Hey. I said --

And Sharon lunges at Rob, managing to STUN HIS THROAT. He SEIZES and DROPS THE GUN, which slides across the floor -- but he immediately recovers. Sharon is standing between him and the gun, stun gun in hand.

Jaye and Jones are on their feet, uncertain what to do, Alec's cowering on the floor, his hands over his ears and eyes like he's watching a horror movie.

SHARON
Jaye, get the gun!

Jaye starts for the gun--

BARREL BEAR
Give him heart! Give him heart!

Jaye stops.

(CONTINUED)

JAYE
(eyeing the Bear)
Oh God. Jones, get the gun!

ROB
(to Jones)
Touch it and you're dead.

Jones hesitates. Rob makes a move toward Sharon, but she ZAPS the air between them.

SHARON
Jaye!

BARREL BEAR
Give him heart!

JAYE
Jones!

But Jones is frozen in fear.

JAYE (CONT'D)
It's all you, Jones! Get the gun.
Be a cop, Jones! Be a cop!

SHARON
(to Jaye)
Oh my God are you that lazy?!

And Sharon has taken her eyes off Rob to yell at Jaye. Rob seizes the moment and dives past Sharon, throwing himself on top of the gun. Sharon dives after him to stun him, but somehow manages to stun herself instead. She seizes and drops, practically into Rob's arms. He gets her by the throat, at gunpoint.

ROB
Another dead lawyer. What a shame.

He cocks the gun.

JAYE
No!

SHARON
He's not gonna shoot me, Jaye.
Make a run for it.

JONES
Hey look, it's you.

27

CONTINUED: (2)

27

ON THE TV: A breaking news report. ROB'S PICTURE, with the caption "MANHUNT IN NIAGARA." Alec turns up the volume.

REPORTER

...responsible for shooting a security guard at the Bank of Niagara earlier today. Residents are warned that he is armed and extremely dangerous...

SHARON

Oh my god.

And then, there's a KNOCK at the door. Jaye looks, it's Eric.

JAYE

Oh my God.

ERIC

Jaye? Hello?

Jaye looks to Rob, still gripping Sharon at gunpoint.

ROB

Get rid of him. Or I will.

END OF ACT TWO

ACT THREE

28 INT. WONDERFALLS - DAY

28

Jaye shoots an apprehensive look at Rob, who points the gun at Sharon's back. Eric TAPS at the door again. Rob indicates, "get rid of him." Jaye opens the door.

JAYE

Hi... What's up?

ERIC

I'm confused. Was I supposed to meet you here or at your trailer?

JAYE

No, it was my trailer. Sorry about that. I got busy and it slipped my mind. Can we talk later?

ERIC

No. We can't. You're right. I'm not happy. And you're not happy. I was thinkin' maybe we're not happy about the same thing.

JAYE

Oh, I'm happy now. Happy as a clam. I was just in a funk before. I'm moody that way. Thanks for stopping by, though.

He stares at her, smiles. She has to be joking.

ERIC

So is this closure?

JAYE

It'll have to do.

His smile fades, tries to see past her. She blocks him.

ERIC

Let me in.

ANGLE ROB: HE COCKS THE GUN...

Jaye hears the CLICK, gets scared, gets mean.

JAYE

Where does Heidi think you are right now?

(CONTINUED)

ERIC

What?

JAYE

Did you lie to her? What'd you tell her, Eric? That you're just bopping down to the 7-11 for some trail mix? Think she'll buy that?

ERIC

Why won't you let me in?

JAYE

You marry this woman and then you lie to her and leave her in a bar. Classy. I don't know which one of you is more pathetic.

Eric is stunned speechless. He's motionless too as Jaye shuts the door in his face and locks it. With a final bewildered look through the glass, Eric goes.

Jaye takes a deep breath, fights emotion. She turns to find Rob genuinely impressed.

ROB

I see you've done this sort of thing before.

But Jaye's tears are more hatred than heartbreak. She hates Rob so fucking much. Rob points the gun at her.

ROB (CONT'D)

Back on the floor.

She hates him so much, she just holds his gaze for a moment, silently daring him to shoot her. It's tense, then, Rob silently moves the gun so it's pointing at Sharon.

SHARON

Oh God.

Knowing she's beat, Jaye does as she's told...

ALEC

Hey, you're on TV again.

Rob crosses, gun still on Sharon, and turns the TV up.

ON THE TV:

(CONTINUED)

REPORTER

--security guard, shot during today's robbery at the Bank of Niagara, died in surgery at Northern Falls General Hospital.

ON THE HOSTAGES: freaked out.

REPORTER (CONT'D)

The alleged gunman, seen here, remains at large and should be considered extremely dangerous.

ON ROB: freaked out, he turns to Sharon:

ROB

But it's just manslaughter, right. If I didn't plan it?

SHARON

No. It's second-degree murder.

ROB

But he lunged at me. He lunged at me! Damnitdamnitdamnit. He lunged at me.

SHARON

(scared)

Manslaughter it is then.

But he knows she's lying. And as he starts to pace even more frenetically, starting to unravel...

Utter boredom. Mahandra and Heidi at the bar. The burden of forced conversation is starting to show.

MAHANDRA

And these tiles in the men's room -- they contain lead paint.

HEIDI

Really?

MAHANDRA

Mmm-hmm. There's legislation against that. And lead paint is like the crack of paint.

(awkward silence, then:)

I like your, um, coat.

Mahandra winces. Heidi heaves a sigh, then matter-of-factly:

HEIDI

Is he meeting her for sex or are they running away together?

MAHANDRA

(innocently)

I'm sorry?

HEIDI

Don't be one of those girls. I'm the man's wife. His wife. Just be decent about this and tell me why he's sneaking off to see Crazy.

MAHANDRA

She's not -- I don't know anything about anybody sneakin'.

HEIDI

(not bitchy)

Sure seems like you do. You got all pissy when your boyfriend tried to kiss you in public. What's that about? I mean, you don't exactly strike me as the frigid type, if you know what I mean.

MAHANDRA

And I was really enjoying our conversation.

Mahandra moves off down the bar and busies herself wiping down bottles. After a moment of guilt:

MAHANDRA (CONT'D)

There may have been... rumor of a rendezvous.

HEIDI

Should I gasp?

MAHANDRA

But nobody's running away together. And nobody's having sex. I don't think they ever had sex.

HEIDI

Seriously?

MAHANDRA

Swear on my secret boyfriend's
life.

Heidi kind of laughs at that.

HEIDI

Eric said they didn't but--

MAHANDRA

But you don't trust him.

HEIDI

It's not that, it's-- If they
didn't have sex-- then why is he
still living in this god-forsaken
place? Why is he lying to me to go
see her?

(suddenly sad)

Oh my god.

MAHANDRA

What?

HEIDI

Well if it's not a sex thing...
That's just so much worse.

They're both women. They both know it's true. So what can
Mahandra say?

MAHANDRA

(to distract her)

My secret boyfriend is Jaye's
brother.

A beat... did it work?

HEIDI

Seriously? No wonder you're
keeping it a secret.

As Mahandra refills both their drinks, getting ready to dish.

Alec, Jaye, Jones and Sharon are still lying on the ground,
face-down. Rob is pacing, muttering to himself.

ROB

Come on. Thinkthinkthinkthink.

30

CONTINUED:

30

As he carries on with this, the hostages speak at a whisper.

SHARON

He's a caged animal. He's already a murderer. I mean, if there was any chance of him giving himself up, it's gone now.

And suddenly Rob is upon them.

ROB

Nose on the floor. We had this discussion.

SHARON

Oh. You meant that literally. I thought maybe since the floor is so filthy -- never mind.

Sharon turns her nose back to the floor.

ROB

Am I a cop killer now?

SHARON

(nose on the floor)
What?

ROB

Look at me.

Confused, Sharon tries to look at him and keep her nose on the floor.

ROB (CONT'D)

I know what happens to cop killers.

SHARON

Well, yes, but-- Technically, you only killed a security guard, so--

ROB

So it's not as bad?

SHARON

No.

If possible, Jones slumps further.

ROB

That's good, that's good, that's good. Alright-alright...

(CONTINUED)

Rob looks to Alec.

ROB (CONT'D)

You. You got street maps in here?
(Alec nods)
Get 'em.

Alec gets up, hissing to Sharon as he goes:

ALEC

It's your sister's job to clean the floor.

Rob shoves Alec along. When he's out of earshot:

JONES

(gathering courage)
And it's my job to contain and/or manage this situation. To apprehend the suspect, and secure the premises from within.
(gives up the cop-talk)
I'm not gonna die a coward.

Rob has his back to the hostages as Alec spreads several maps of the Niagara area on the counter for him. Jones breathes fast a couple of times, then starts to get up to make his move. Jaye grabs his arm, tight, yanks him back.

JAYE

What are you doing?

JONES

You said before that this happened because of me -- so I could prove I've got what it takes.

JAYE

Well I was wrong. It happened because of me, so I could learn to do as I'm told, give up on love and die miserable and alone.

SHARON

(starting to panic)
Oh my God, we're all gonna die.
We're all gonna die aren't we?

JAYE

That would be too easy.
(eyes the Caged Bird toy)
If you kill your pet bird, it can't sing for you anymore.

SHARON

Is that a metaphor? Who's the bird? Am I the bird?

JONES

I'm the bird.

JAYE

I'm the bird. And they don't want me dead. They just wanted to clip my wings a little. So just lay down and don't do anything stupid.

She yanks on Jones' arm. He yelps a little. Rob looks over from where Alec is showing him the maps. Jaye, Jones and Sharon freeze and stay silent.

ROB

(to Alec)

Get back down there. On your face.

Alec scampers back to the floor. Rob goes back to the maps.

JONES

(to Jaye)

This is my chance. I'm tired of not doing anything.

(determined)

Let me go.

JAYE

No.

The CAGED BIRD animates.

CAGED BIRD

Let him go.

Surprised, Jaye looks at the Caged Bird, then looks at her hand, locked firmly around Jones' arm.

JAYE

(whispers)

He'll get shot.

CAGED BIRD

Let him go.

The Bird stares at her, means what it said.

JONES

Let me go.

(CONTINUED)

30 CONTINUED: (4)

30

Jaye considers, then:

JAYE

Fine. Only you're not doing this alone.

As they all consider that, Jaye looks to Sharon. She nods. To Alec: he nervously agrees. To Jones: he hesitates...

JAYE (CONT'D)

But you can still be the hero.

Off that...

31 INT. THE BARREL - DAY

31

Mahandra and Heidi conversing much easier now.

MAHANDRA

The plan was sex. With a friend. Friend-sex. Which is generally safer and more disease-free than pick-up-a-stranger-in-a-bar-sex.

HEIDI

Totally.

MAHANDRA

Only now, it's so far past that. Now he wants a full-on, everybody-knows-about-it, hold-your-hand-kiss-in-public relationship.

HEIDI

You should just be happy he isn't evasive or ambiguous or tortured.

MAHANDRA

It isn't about happy or not happy. And it isn't about what I think or what I want, it's about what other people think I shouldn't want.

A beat as they both try to make sense of that last sentence.

MAHANDRA (CONT'D)

Wait-- I'm confused.

(CONTINUED)

31 CONTINUED:

31

HEIDI

Yeah, you are. You have a guy who wants to be with you and knows he wants to be with you. What's so hard about that?

OFF Mahandra taking that in...

32 OMITTED

32

33 INT. WONDERFALLS - NIGHT

33

The store lights are dark. Jaye, Sharon, Alec and Jones on the floor. Rob peers out the glass of the front door, muttering to himself. Jaye stands.

ROB

Get back on the floor.

She puts her hands in the air gently.

JAYE

Permission to speak, or whatever.

ROB

(points the gun)

Speak carefully.

Jaye slowly approaches Rob. The hostages remain on the floor. As Jaye and Rob converse, Jaye keeps moving SLOWLY so that Rob, ever-anxious, doesn't notice that she's angling him to turn his back to the hostages...

JAYE

I wanna help you get outta here.

ROB

How do you propose doing that?

JAYE

We have funny wigs and hats. You could put on one of those skirts from the Maid of the Mist display. We all run out of here, pointing and yelling back at the store, and in the chaos, you slip away.

ROB

You want me to wear a dress?

(CONTINUED)

JAYE

Osama would do it.

ROB

I'm not wearing a dress.

JAYE

Fine. Then how 'bout this -- we dig a little spider-hole for you under this planter.

A la showroom model, Jaye indicates the PLANTER next to them. Rob turns to look at it, when he does --

QUICK SERIES OF SHOTS:

Jones slides around to the other side of the counter.

Alec drags himself to a display shelf where a NIAGARA FALLS CANOE PADDLE leans. He grabs the wide paddle bottom with both hands. Tries to lift it, but it's awkward to maneuver. It teeters, then starts to fall.

Alec's eyes go wide with terror.

Just before the handle hits the floor, an OPEN PALM slips beneath it and catches it.

GO WIDE to reveal Sharon, arm outstretched, holding the paddle.

ROB

That's so funny I forgot to laugh.

JAYE

No! Look!

Jaye kneels down and, improvising now, she pulls a small tree out of the planter, roots and all.

JAYE (CONT'D)

These things are surprisingly deep.

ANGLE ON Sharon. She holds the paddle and has her eyes glued on Alec. Alec's attention is split between Sharon and -- Jones, whose eyes peer over the edge of the counter. Jones ducks just as Rob glances over to make sure everyone is still where they're supposed to be.

ROB'S POV -- Sharon's legs aren't moving.

Rob turns back to Jaye.

(CONTINUED)

Jones gives Alec a 'wait' signal with his hand.

ROB

We're not familiar enough with each other for you to mock me like this.

JAYE

I'm not mocking. I'm scared. We're all scared! Which is why I want to help. You think you have to figure this out by yourself. You think you're all alone in this. But there are four people here who all want the same thing you do. We all want to get out of here alive.

Rob hears that. Lowers his gun, takes a breath; maybe she's onto something.

Jones gives Alec a "thumbs up."

Alec gives Sharon the same thumbs up. It's go time.

SLO-MO as Sharon HOISTS the paddle into the air, blade first. It spins like a corkscrew up over the counter.

Jones jumps to his feet. In one fluid motion, he catches the paddle, cocks back to crush Rob's skull with it.

Jaye sees this, cringes against the spray of blood that's about to happen. Rob registers the horror on her face.

The expression on Jones' face slowly changes -- from adrenaline rush to massive pain. One hand grabs his chest. And then, he crumples out of frame.

END SLO-MO.

There's a THUD as Jones hits the floor. Rob hears it, looks over his shoulder, but sees nothing behind the counter. He's utterly confused.

SHARON

(off Jones)

He's not breathing.

And off this, we --

END ACT THREE

ACT FOUR

34 INT. WONDERFALLS - NIGHT

34

Jaye is desperately pounding on Jones' chest. Sharon is performing mouth-to-mouth. Rob is freaking out.

ROB
I didn't touch him!

Jaye and Sharon are panicked and preoccupied with Jones.

SHARON
Is he breathing?

JAYE
No.

SHARON
Pulse?

JAYE
(listening to chest)
Not that I'm aware of.

Rob gets down on the floor next to Sharon. She glances at him out of the corner of her eye while she works.

ROB
I'm not responsible. I'm not a
double homicide guy.

Suddenly, the PHONE RINGS. Everyone freezes for a tense second, except Sharon who continues the mouth-to-mouth.

ROB (CONT'D)
(with gun, to Alec)
Answer it.

ALEC
(into phone)
Wonderfalls Gift Emporium. ...
Please hold.
(hits hold; to Rob)
It's the police. They want to talk
to you.

Alec holds out the phone. Rob knocks it out of his hand. Takes a nearly involuntary step backward as KLEIG LIGHTS (or SPOTLIGHTS) blast through the glass from outside.

(CONTINUED)

34

CONTINUED:

34

COP'S VOICE (O.S.)
 (on a bullhorn)
 We just want to talk.

He moves to the muted TV, turns up the volume.

REPORTER (O.S.)
 By all accounts, this is a
 potentially dire situation.

ON THE TV: A REPORTER is stationed in the QUAD, with a camera
 pointed at Wonderfalls.

REPORTER (CONT'D)
 Police believe that the alleged
 gunman, responsible for the
 shooting death of a security guard
 at Bank of Niagara earlier today,
 is holding hostages in this local
 souvenir shop.

SHARON
 Oh my god.

JAYE
 (off Jones)
 Keep blowing.

As we PUSH INTO THE TV...

REPORTER
 No word of how many people are
 being held, but we have every
 reason to believe at least two
 store employees are inside.

35

INT. TYLER HOUSE - NIGHT

35

We pull out of the Tyler's TV to find Mom, Dad and Aaron
 staring slack-jawed at the same coverage.

On the TV:

REPORTER
 ...There has been no communication,
 and therefore no demands, from the
 gunman whom we now know is a
 killer...

As we PUSH IN TO THE TV...

36 INT. THE BARREL - NIGHT

36

REPORTER

...nor has there been any
indication of further violence...

We pull out of the TV, to find Mahandra and Heidi staring
slack-jawed at the TV, watching the same coverage.

Mahandra grabs her coat and races out the door. Heidi stays
where she is, watching as...

ON THE TV:

REPORTER (CONT'D)

...The situation was brought to the
attention of police by a friend of
one hostage, Eric Gotts.

The reporter brings Eric into the frame...

Heidi's jaw drops even further.

ON THE TV:

REPORTER (CONT'D)

What prompted you to go to the
police? Did you see the gunman?

ERIC

No.

REPORTER

Did your friend say something
clever and cryptic?

ERIC

...Not exactly.

REPORTER

She snuck you a note?

ERIC

I just knew something was wrong.

(off the Reporter's
confusion)

I came by to say goodbye. She
wouldn't let me do it. And when
you care about someone, even when
you're upset with him, you let him
have at least that.

Pissed, Heidi grabs her suitcase and storms out the door.

(CONTINUED)

36 CONTINUED: 36

WE PUSH INTO THE TV...

37 EXT. QUAD - NIGHT 37

WE EMERGE in the Quad with Eric and the Reporter as the Reporter turns back to camera.

REPORTER

You heard it here first. A friend's cold shoulder was in actuality a cry for help.

Eric anxiously looks toward Wonderfalls.

38 INT. WONDERFALLS - NIGHT 38

Sharon is still working on Jones.

SHARON

(between puffs)

One -- two -- three --

Jaye is there too, but her attention has been momentarily drawn to the TV.

ON THE TV:

Where the CAMERA SLOW ZOOMS into Eric's anguished face.

Jaye's focus is quickly drawn back to Sharon and Jones. She pounds on his chest with new-found vigor.

SHARON (CONT'D)

One -- two -- I'm getting -- light-headed.

JAYE

Switch.

As she starts mouth-to-mouth, Sharon pumps Jones' chest. After a moment, Jaye listens to Jones' chest.

JAYE (CONT'D)

I hear something! But it's weak.
We need to hook him up to machines!
And drips!

FROM OUTSIDE, a voice over a loudspeaker --

(CONTINUED)

COP'S VOICE (O.S.)

We just want to make sure everyone
in there's okay. Talk to us, Rob.

There's a SCURRYING NOISE from above.

ROB

What the hell is that?

ALEC

(in awe)

Snipers. Looking to line up the
perfect shot.

SHARON

(to Rob)

Now is the time to surrender.

The Chameleon Puppet ANIMATES.

CHAMELEON PUPPET

The bathroom.

JAYE

(to the Puppet)

Be quiet. He's dying.

CHAMELEON PUPPET

Let him go.

JAYE

I can't. His heart just -- Ohgod,
"Give him heart." It's my fault.

CHAMELEON PUPPET

*There's a hidden door in the
bathroom. Let him go.*

Jaye realizes the Puppet is talking about Rob.

JAYE

There's a hidden door in the
bathroom.

ALEC

(confused)

In Peggy's office? Is that why I
feel a breeze on my ankles when I'm
sitting there?

ROB

Show me.

38 CONTINUED: (2)

38

Jaye and Rob exit to Peggy's office. Just then, Sharon spots her STUN GUN lying on the counter. She makes a dive for it, aims for Jones' chest.

SHARON

Clear!

She SHOOTS. Jones is JOLTED square in the chest.

39 EXT. QUAD - NIGHT

39

Mahandra SLAMS into an ONLOOKER in the crowd. She spots Eric - races to join him.

MAHANDRA

Eric...?

ERIC

We don't know anything yet.

He takes her hand.

ANGLE: Dad, Mom and Aaron pushing their way toward the front of the crowd. Mom wears a hat and scarf.

DAD

Let us through. Our daughter is in there.

40 INT. WONDERFALLS - PEGGY'S PRIVATE BATHROOM - NIGHT

40

Rob and Jaye are in the bathroom. Jaye has the Chameleon Puppet with her. The back wall is blocked by a LARGE SHELVING UNIT. Jaye manages to pivot it and reveal A DOOR. Jaye steps back and Rob kicks the door down.

ANGLE THROUGH THE DOORWAY: Into a LONG, DARK TUNNEL.

ROB

You didn't tell me about this before because...?

JAYE

It... just occurred to me?

ROB

Where does it go?

JAYE

I... don't know.

(CONTINUED)

40 CONTINUED:

40

ROB

Uh-huh. You're coming with me.

As he grabs Jaye and roughly shoves her through the door...

41 INT. WONDERFALLS - NIGHT

41

Sharon listens to Jones' chest.

SHARON

Thump. Thump. Good. Good.

Alec races over.

ALEC

He took her.

Off Sharon's horror:

42 EXT. PARKING LOT - NIGHT

42

Jaye and Rob emerge on the other side of the corridor into a parking lot. There's a STEAM CLEANER VAN parked in front of them. The STEAM CLEANER MAN is pulling a huge VACUUM out of the back.

Rob rushes to his side, puts his gun to the Man's head. The Man puts his hands in the air.

STEAM CLEANER MAN

Keys are in the ignition.

Rob drags Jaye to the driver's side door.

ROB

Get in.

Jaye does as she's told, sliding across to the passenger seat. Rob jumps in and steps on the gas, cranks the wheel.

43 EXT. QUAD - NIGHT

43

Mom, Dad and Aaron watch as Sharon emerges from Wonderfalls. Shocked --

MOM

Sharon?

Sharon runs to her family. She finally collapses into tears...

(CONTINUED)

43 CONTINUED:

43

AARON

Where's Jaye?

Sharon can't answer. She looks back toward the store.

DAD

Jaye!

CUT TO:

44 INT. STEAM CLEANER VAN - MOVING - NIGHT

44

JAYE

You're gonna let me go, right?

ROB

Uh, probably not. I kind of can't.
You understand.

JAYE

So what's gonna happen to me?

Rob doesn't answer. He tightens his grip on his gun.

JAYE (CONT'D)

(freaked, to the Puppet)
Say something!!

Rob looks away from the road and at the Puppet.

ROB

What is that? Is there some sort
of tracking device in there?

Rob grabs it from her, tosses it out the window. Then, BLAM!
The steam cleaner van SMASHES into a CAR.

45 EXT. STREET - NIGHT

45

More specifically, Heidi's rental car. As Rob jumps out of
the van to assess the damage, a stunned Heidi peers past her
steering wheel to see Jaye in the van.

HEIDI

You?

Before Jaye can respond, Rob is at Heidi's window, with the
gun to her head.

ROB

Get out!

(CONTINUED)

45 CONTINUED:

45

With a gun in her face, Heidi screams. But the scream is drowned out by A SCREAMING AMBULANCE, which SMACKS ROB OUT OF FRAME. A beat, then Heidi and Jaye both SCREAM as we:

SMASH TO:

46 EXT. QUAD - LATER

46

Under MUSIC and maybe even in SLO MO:

Jaye is led by a POLICE OFFICER back to her parents. She falls into their waiting arms. Sharon and Aaron complete the group hug.

PARAMEDICS rush Jones out on a gurney.

Still in shock, Heidi stands alone in the quad. She stares out at nothing.

Mahandra watches the Tyler family from a few feet away. She's visibly upset. Aaron joins her.

MAHANDRA

I wanna go over and hug her, but I can't 'cuz if I do, I'm gonna lose it.

AARON

What are you gonna lose?

Mahandra melts. Life is too short. She wraps her arms around him, starts to cry. As they kiss --

Mom, Dad, Sharon and Jaye watch in total surprise...

MOM

(nudging Dad)

Did you know about this?

Jaye's attention shifts to --

Heidi, as Eric joins her. He puts his arm around his traumatized wife and gently leads her away...

47 INT. WONDERFALLS - THREE WEEKS LATER - DAY

47

Jones is showing the huge SCAR on his chest to the Kid he caught shoplifting in act one.

(CONTINUED)

47 CONTINUED:

47

JONES

Then they took the heart out of a
dead criminal and put it in me.

KID

They ripped his guts out?

JONES

Let that teach you to stay on the
right side of the law.

The Kid runs off. Jaye approaches.

JAYE

He stole some pens.

JONES

Did he? Well, kids'll be kids.

JAYE

That's not a very responsible
attitude for an aspiring police
officer.

JONES

Police officer?

(patting his chest)

And risk this baby? Forget that...
I can run now, did ya know that?

JAYE

Can't say I did. Nor that you
couldn't before.

JONES

Weird how life works out, huh?
Who'da thought that bastard would
be the best thing that ever
happened to me?

JAYE

Guess he had some good in him.

(off Jones walking away)

He had a donor sticker, didn't he?
It takes consideration and effort
to check that box while at the DMV.

Then, suddenly, Eric is there.

ERIC

Hey.

(CONTINUED)

JAYE

What are you-- you -- didn't you --
You're in New Jersey with your
wife.

ERIC

And yet somehow standing right
here.

JAYE

What are you --? I just can't --

She can't help it. She throws her arms around him. Then
pulls away.

JAYE (CONT'D)

I'm sorry. You're probably not --
I mean, you're probably here for--
I didn't mean to -- You're not here
for me.

ERIC

I am here for you.

JAYE

You are?

ERIC

I had to tell you something.
(a beat)
I was really mad at you.

JAYE

Because of what I said? I was
under duress. At gunpoint.

ERIC

I was mad at you because you sent
me back to a wife I didn't love so
I could try to honor vows that
didn't mean anything to me anymore.
You were right in that I needed to
try, but that didn't make it any
less hard. I was miserable, and
you were easy to blame.

JAYE

Oh. And... now?

ERIC

And now... I realize I love Heidi.

Jaye's heart sinks.

(CONTINUED)

ERIC (CONT'D)

I owe her a lot. We have a long history together, but that's the past. She also gave me something to look forward to.

(then)

If she hadn't been driving over here to tell me we were through, she never would've crashed into that guy's car. And if he would've gotten away...

JAYE

I would've been with him...

ERIC

You would've been with him. And you might have ended up --

JAYE

Don't say it.

Jaye swallows, glances around at her menagerie: WAX LION, BRASS MONKEY, BARREL BEAR, LOVESICK ASS and finally the CAGED BIRD.

JAYE (CONT'D)

So, keeping Heidi in Niagara as long as we did. It saved my life.

ERIC

Thus my owing her. Big time.

Jaye lets this sink in. Then --

JAYE

What was that about her telling you it was over?

ERIC

She knew it wasn't working. We really did try.

JAYE

I know.

ERIC

After the accident, she was so freaked out... I had to go with her to get her settled.

JAYE

So then... she's... home now?

(CONTINUED)

47

CONTINUED: (4)

47

ERIC

Yeah. She's home.

(then)

And so am I.

Off Jaye's beautiful smile...

END OF SHOW