



**WONDERFALLS**

"Wound-up Penguin"

Written by  
Liz W. Garcia

Directed by  
Todd Holland

Air #103

Final Shooting Script

ALL RIGHTS RESERVED. COPYRIGHT © 2004 TWENTIETH CENTURY FOX  
FILM CORPORATION AND REGENCY ENTERTAINMENT (USA), INC. NO PORTION OF THIS  
SCRIPT MAY BE PERFORMED, PUBLISHED, REPRODUCED, SOLD OR DISTRIBUTED BY ANY  
MEANS OR QUOTED OR PUBLISHED IN ANY MEDIUM, INCLUDING ON ANY WEB SITE, WITHOUT  
THE PRIOR WRITTEN CONSENT OF TWENTIETH CENTURY FOX FILM CORPORATION. DISPOSAL  
OF THIS SCRIPT COPY DOES NOT ALTER ANY OF THE RESTRICTIONS SET FORTH ABOVE.

WONDERFALLS

"Wound-Up Penguin"

TEASER

CLOSE ON: JAYE'S eyes. They're wide open and dart from ONE side to the next. She stares ahead for a moment, then relaxes and closes them.

VOICE (O.S.)

*Eighty-nine bottles of beer on the wall...*

SNAP! Jaye's eyes are open. We PULL WAY BACK to find we're:

1 INT. JAYE'S TRAILER - NIGHT 1

Where she's sitting up in bed and turning to see the WAX LION singing his little heart on the bedstand.

WAX LION

*Take one down/Pass it around...*

SWISH PAN TO:

THE BRASS MONKEY nearby.

BRASS MONKEY

*Eighty-eight bottles of beer on the wall...*

The CHAMELEON HAND PUPPET joins in with the other two.

CHAMELEON HAND PUPPET

*Eighty-eight bottles of beer on the wall...*

JAYE

This is what cults do, you know. They deprive their converts of sleep so they'll be confused and vulnerable and more likely to do the stupid things you ask them to do. Like drink the Kool-Aid.

Jaye flops back down on the bed. Then rolls over on her side, stares at the Wax Lion.

(CONTINUED)

JAYE (CONT'D)

Is that what you're working up to?  
Oh god.

(beat; considering)

But you couldn't off me because  
then I wouldn't be around to do  
your bidding. Right?

They just keep singing. Jaye sits up and looks at them.

JAYE (CONT'D)

Is there some sort of leader I  
could speak with?

(beat)

Leader?

(beat)

Hello?

(nothing)

Someone wanna let me in on the  
plan? I'm assuming there's a plan.  
A reason for all this? Anyone?

BRASS MONKEY/ WAX LION/ CHAMELEON HAND  
PUPPET

*Pass them arounnnnddd...*

JAYE

Fine. Don't reveal yourself. Keep  
singing. Keep me...

(suddenly)

Ooh. Beer.

2 INT. THE BARREL - NIGHT 2

ERIC shuffles the last few PATRONS out the door as Jaye  
squeezes in and breathes a sigh of relief. Eric smiles to  
see her.

JAYE

Oh thank god.

ERIC

What is it that bartenders say --

(calling after patrons)

You don't have to go home but you  
can't stay here.

(to Jaye)

I'm working on my timing.

JAYE

Are you going to say it to me, too?  
Please don't.

(MORE)

(CONTINUED)

JAYE (CONT'D)  
If you kick me out I'll have to  
wander the streets until morning.

ERIC  
We are kind of closed.  
(off her look)  
But I'll see what I can do.

Jaye follows Eric to the bar.

JAYE  
I can imbibe quickly if you need to  
get home.

Eric opens them both bottles of beer.

ERIC  
Funny thing about that...

3 INT. THE BARREL - BACK ROOM - A BEAT LATER 3

Jaye survey's Eric's new bedroom, the dry storage closet.  
She tests out the cot with her hand, then sits down. Eric  
leans against the door frame. Dark back here. Not un-  
romantic, even with the bags of dried beans underfoot.

JAYE  
So this is where you live.

ERIC  
Technically, it's where I sleep.  
I'm not sure where I live.  
Although, I'm pretty sure I don't  
live in New Jersey anymore.

JAYE  
Weren't you staying in some  
Honeymoon Suite somewhere?

ERIC  
Once they figured I wasn't going to  
sue they stopped comping my room.

JAYE  
You should absolutely go litigious  
on their asses. One of their  
employees ruined your marriage and  
arguably your life.

(CONTINUED)

ERIC

Yeah. But if Heidi'd stuck with the hospitality basket -- or a more traditional definition of the term "room service" -- we'd both be back in New Jersey right now, starting our married life together.

(considers)

One bad day and everything changes.

JAYE

One bad 'sode and not only does everything start changing, everything starts talking to you.

ERIC

Ha. I don't get it.

JAYE

I'm not sure I do either. So I like your new place, has a certain hobo charm.

ERIC

I don't know about charm. But it does have rats. The old expression about mice and quiet as? Doesn't apply to rats.

JAYE

Just be grateful they don't keep you up with incessant chatter.

THUD. Eric and Jaye startle.

ERIC

They heard us talking about them.

There's a MUFFLED BANGING.

JAYE

Eww. That was a rat? I can't believe I eat the food here.

4 INT. THE BARREL - BAR - CONTINUOUS

4

Eric and Jaye emerge quietly into the darkened bar. Eric flicks a light on. There's a RUSTLING and, puzzled, Jaye points to the WOODEN NOVELTY BARREL in the center of the room. Eric approaches stealthily, PULLS the top off and peers in. Then startles and recoils.

(CONTINUED)

Jaye peers inside and we REVERSE ON:

A BLONDE WOMAN, 30s, curled up inside the barrel surrounded by wrappers and foodstuffs, peering up at Jaye and Eric in terror. We'll call her KATRINA. Katrina scrambles out of the barrel, knocking it over in the process and sending wrappers skittering across the floor. She runs for the door and is gone into the night before the barrel can stop rolling.

JAYE  
Big, big rat.

END OF TEASER

ACT ONE

5 INT. THE BARREL - NIGHT

5

Jaye gathers up Katrina's fallen belongings: articles of clothing, wrappers, tourist map, blank postcards, a wind-up toy penguin, etc. Eric rights the toppled vessel.

ERIC

I remember seeing her in here a few nights back. She had the turkey club, extra well done fries and a side of cheese.

JAYE

She had a side of cheese?

ERIC

Didn't even eat it. Just looked at it. Then skipped out on her tab.

JAYE

Didn't skip too far. I wonder how long she's been holed up in that barrel. Maybe it's her crack barrel. Do you think she's in there free-basing?

ERIC

I don't see a pipe.

Jaye shakes out the left-behind jacket, admires it...

JAYE

Either way, she's pretty resourceful for a homeless person.  
(sniffs coat)  
Clean, too.

Jaye tries on the jacket. It fits pretty well. Eric looks at the tourist map, the postcards, the wind-up TOY PENGUIN.

ERIC

You think she's a tourist?

JAYE

(modeling the coat a bit)  
Came to Niagara to see the Falls and ended up taking a fall.

ERIC

All it takes is one bad day...

(CONTINUED)

As Eric examines more of the evidence of a life on the run...

ERIC (CONT'D)  
Should I call the police?

JAYE  
Naw. Just toss her crap in the  
lost and found. Except the coat.  
We should probably just, you  
know...

The Wind-Up Penguin Toy ANIMATES:

WIND-UP PENGUIN TOY  
*Bring her back.*

JAYE  
Bring her back?

ERIC  
Bring her back?

WIND-UP PENGUIN TOY  
*Bring her back.*

JAYE  
No. I mean, why?

ERIC  
I dunno. It's your idea.

JAYE  
It's not my idea.

ERIC  
It wasn't you?

JAYE  
It wasn't a suggestion.

ERIC  
It wasn't?

JAYE  
Nuh-uh.

ERIC  
I suppose we could try to find her,  
I guess. But she still owes for  
that turkey club and the owner's  
only letting me stay here because I  
work here, and... oh, I get it.



JAYE

You do?

ERIC

Even though I only have a cot and large sacks of dried beans, I still have more than this woman does.

JAYE

Did I say that?

ERIC

That poor woman might be in some kind of trouble, and now she's out there without her coat. Okay, now you've made me feel guilty.

JAYE

(slipping off coat)  
Right. Guilt.

ERIC

So you're saying we should track her down? Get 'er her stuff back.

JAYE

Right. No. Wait. What're we doing?

He looks at her, gazes really, just short of adoringly:

ERIC

You know, a lot of people wouldn't have thought of that. They'd just make sure the door was locked behind her. You're like a saint.

JAYE

Well...

ERIC

So what do we do?

JAYE

Uh...

ERIC

We know she's been to the train station. We could start there.

Eric holds up a TICKET STUB.

(CONTINUED)

JAYE  
We could do that...

Eric smiles at her. She manages to return one.

6 INT. TRAIN STATION - NEXT MORNING 6

The daily hustle and bustle of comings and goings. Eric and Jaye are in a short line at a ticket window. Jaye's carrying Katrina's jacket.

ERIC  
So -- do you do this sort of thing a lot? Go out of your way to help people you don't even know?

JAYE  
Um, I wouldn't say a lot...

ERIC  
Me either. Heidi wouldn't allow it. She always said I shouldn't open my mouth to strangers.

JAYE  
Ironic. You know. Considering.

ERIC  
Yeah.

Eric's attention is taken by a LOVING YOUNG COUPLE who have clearly just arrived, looking at maps and glowing with excitement. Jaye clocks the ennui on Eric's face.

JAYE  
You miss her?

ERIC  
(simply)  
I don't know.

JAYE  
You gotta miss your life a little.

ERIC  
Guess I'm still trying to figure out where that is.

Jaye doesn't push it any further. Now, from the P.A.:

(CONTINUED)

P.A. SYSTEM (V.O.)  
Train to Paterson, New Jersey.  
With stops at Hoboken, West Orange  
and Trenton, departing, platform 9.

They both pretend not to have heard that as they now step up to the ticket window and the TICKET GUY.

JAYE  
Hi. We're, um, looking for  
someone.

ERIC  
We think she may be in trouble.

JAYE  
Blonde, a little taller than me,  
though possibly in a fetal position  
-- or maybe running away from  
something. So she might have been  
looking over her shoulder.  
Possibly running... away... from  
something...  
(holds up the jacket)  
-- and maybe wearing this?

Eric hands him the ticket stub.

ERIC  
This is her stub. She arrived  
eight days ago. Anything you can  
remember would be great.

TICKET GUY  
(after a beat; studying  
stub)  
Wait a minute... I think I do  
remember... yeah. This ticket...  
there was another half of it. A  
ticket half. Yeah, that's all I  
got. Next!

Jaye and Eric are crowded out by the people behind them.  
They move to the side of the window.

ERIC  
That went well.

JAYE  
We're like the worst detectives  
ever. I don't know what we  
expected him to tell us.

(CONTINUED)

CUSTODIAN (O.S.)  
Coulda told you about the man in  
black.

Jaye and Eric look over to see A TALL GAUNT CUSTODIAN pushing  
a mop nearby. He's overheard their exchange at the ticket  
window.

JAYE  
What?

CUSTODIAN  
Let's just say you two ain't the  
first been sniffing around here  
looking for that little girl.

ERIC  
You remember her --

CUSTODIAN  
Oh, sure. Sweet little thing.  
Slept on that bench right there  
three nights in a row. I kinda  
watched over her a little. Much as  
I could. Until he showed up then  
she scurried out of here like a rat  
come daytime.

Jaye and Eric exchange looks -- sounds like their girl.

ERIC  
The man... Do you remember what he  
looked like?

CUSTODIAN  
Strange looking sort. Wearing all  
black. Looked you right in the eye  
like he took a class in it. I  
remember thinking to myself, if  
Johnny Cash had been an Irishman,  
his music woulda been more lilting.

Eric and Jaye just stare for a beat. Huh?

CUSTODIAN (CONT'D)  
Whoever he was, I hope you find her  
before he does.

He moves off a-mopping. Off that --

6A EXT. WONDERFALLS - DAY 6A

To Establish, as --

7 INT. WONDERFALLS - DAY 7

Jaye at work. And on the phone. Well, mostly on the phone behind the counter.

JAYE  
(into phone)  
I don't think there is a next move.  
Our moves are done. I mean, what  
more could we possibly do?

That said with a glance to the Wax Lion on the register, as --

INTERCUT WITH:

7A INT. THE BARREL - DAY 7A

Eric on the phone, drying glasses.

ERIC  
Maybe this man in black is the one  
we should be trying to find.

JAYE  
I just think it'd be a little like  
looking for an Irish Johnny Cash  
in... a... haystack.

Jaye reacts as a DARK FIGURE approaches her counter.

MYSTERY MAN  
Excuse me...

She stares at the man dressed in black -- an Irish Johnny Cash dressed for the cold, a large scarf looped prominently around his neck.

ERIC  
(off the pause)  
Jaye?

JAYE  
Call ya back...  
(hangs up)  
May I help you?

(CONTINUED)

7A CONTINUED:

7A

He's intimidating, care worn and very, very serious. He holds a stack of Xeroxed flyers.

MYSTERY MAN

I see you have several public notices in your window. I wonder if you might add this one?

He holds up one of the flyers: it's a black-and-white large photo of Katrina. It says "MISSING." There's a phone number and an extension number. Jaye stares... we TILT UP from the flyer to his unreadable face...

MYSTERY MAN (CONT'D)

I'd be so grateful...

And he smiles an unsettling smile...

JAYE (V.O.)

And then he smiled...

And now WE ARE IN:

8-10 OMITTED

8-10

11 INT. THE BARREL - DAY - LATER

11

Jaye with Eric, Eric examining the flyer.

ERIC

Ew.

JAYE

Right?

ERIC

(off flyer)

Katrina. That's her name.

JAYE

No last name. She's a prostitute. And he's her pimp. Her goth pimp. She's trying to leave the lifestyle and he won't let her.

He picks up the phone, starts dialing...

JAYE (CONT'D)

What are you doing?

(CONTINUED)

ERIC  
Calling Johnny.  
(to phone)  
Hello. Uh, extension 231, please.  
Oh. Room 231.

Eric promptly hangs up.

ERIC (CONT'D)  
Hillcrest Hotel. 231 is a room  
number.

JAYE  
At least he's not living in a  
barrel.  
(off Eric dialing)  
Who're you calling now?

ERIC  
(to phone)  
Hi, me again. Yeah, cat stepped on  
the phone. Um, can you tell me if  
the room next to 231 is available?

OFF Jaye...

11A INT. HOTEL - HALLWAY - DAY 11A

A room number: 233. WIDER and WE FIND Jaye and Eric with a  
room key, entering into...

11B INT. HOTEL - JAYE AND ERIC'S ROOM - CONTINUOUS 11B

They shut the door quietly behind them. Jaye rushes to the  
opposite wall, presses her ear to it.

JAYE  
I don't hear anything. Do you hear  
anything? What if we're too late?  
What if he's already beat her to  
death with a bag of oranges for  
withholding trick money?

ERIC  
If she had any trick money, I don't  
think she'd be living in a barrel.  
I know I wouldn't...

JAYE  
Yes, but maybe she's just a lazy  
whore. That happens, right?  
(MORE)

(CONTINUED)

11B CONTINUED:

11B

JAYE (CONT'D)

They can't all have hearts of gold  
and good work ethics. And, come  
on, this place does have a certain  
pay by the hour vibe?

ERIC

It's just a transient hotel for  
people who aren't sure whether  
they're coming or going. People  
that need hot plates and  
kitchenettes and all the other  
trappings of creative non-  
permanence.

JAYE

You sound like a brochure.

ERIC

Here.

He hands her a glass, keeps one for himself. They each apply  
their respective glasses to the wall and have a listen.

JAYE

Are you getting anything on yours?

ERIC

Nothing yet. Maybe we need a new  
frequency.

They move their glasses to new spots on the wall. Much  
closer together, of course. They listen for another beat.  
Then:

JAYE

You do realize, don't you, that non-  
permanence doesn't have trappings?  
That's what makes it non-permanent.  
I mean to say that something  
transitory and totally fleeting  
could trap you...

ERIC

Something just passing through  
town, for instance.

JAYE

Right. Something transitional....

He moves in closer to kissing range.

ERIC

Or someone...

(CONTINUED)



11B CONTINUED: (2)

11B

If it's gonna happen, it's gonna happen now. But suddenly the moment is shattered by:

WOMAN'S VOICE (O.S.)  
(muffled)  
Stop! I can't do this! Please,  
please just let me go!

Eric and Jaye jump up.

12 INT. MOTEL - HALLWAY - OUTSIDE ROOM 231 - CONTINUOUS 12

Eric tries the door. It's locked.

WOMAN'S VOICE (O.S.)  
I won't go back! I can't! Why  
can't you leave me alone?

Eric SHOULDERS open the door. Inside, Katrina sits on the edge of the bed, red faced and crying. Mystery Man hovers over her.

13 INT. MOTEL - ROOM 231 - CONTINUOUS 13

Eric charges in, Jaye right behind him. He SLAMS Mystery Man up against the wall, face-first.

ERIC  
She said leave her alone.

Eric wrenches Mystery Man away from the wall, turns him around and slams him against it again, his hand against the guy's throat.

ERIC (CONT'D)  
Now how's about you listen.

KATRINA  
Don't hurt him! He's a priest!

Eric halts. He backs away, slowly. Lowers his hand from the guy's throat and there it is: The Clerical Collar.

ERIC  
You're a priest?

KATRINA  
(crossing to Scofield)  
Father Scofield...

Father Scofield manages to nod through the choking.

(CONTINUED)

Off Jaye, who stares at Eric realizing he's assaulted a priest.

JAYE  
(to Eric)  
You're going to hell.

CLICK TO BLACK.

END OF ACT ONE

ACT TWO

14 INT. MOTEL - ROOM 231 - DAY 14

Jaye, Eric, Katrina and Father Scofield, as we left them. Sister Katrina studies the new arrivals warily. The priest gulps down a cup of water.

ERIC  
Father, as in, 'Father forgive me'?

FATHER SCOFIELD  
(rubbing his throat)  
I'm not feeling very forgiving at the moment, you jackass.

ERIC  
I'm so sorry. I thought you were... not a priest.

JAYE  
I'm not sure I'm ready to apologize. What was all that 'Leave me alone' screaming about? And you said "jackass."

Katrina is overwhelmed, frightened, throws a small wad of cash at Eric and Jaye.

KATRINA  
Here. Here. Take it. It's all I have. It was just a turkey club for the love of God. You don't have to hunt a person down.

FATHER SCOFIELD  
You stole food?

KATRINA  
I'm not proud?

FATHER SCOFIELD  
(pulling out wallet)  
How much was the club?

Jaye quietly picks up the cash and pockets it as they talk:

ERIC  
It's not about sandwich money. We're trying to help her.

(CONTINUED)

JAYE

Yeah, missionary man. And where do you get off browbeating a hooker! Jesus was nice to prostitutes.

FATHER SCOFIELD

Sister Katrina isn't a prostitute.

Jaye and Eric exchange a look.

JAYE

Now I'm going to hell.

ERIC

She's a nun?  
(to Katrina)  
You're a nun?

KATRINA

Not anymore.  
(to Father Scofield)  
I'm not going back there. I can't.  
I can't...

JAYE

Back where?

KATRINA

The convent.

JAYE

Why not?  
(to Father Scofield)  
Did you Agnes-of-God her?  
(to Eric)  
I bet he did. I bet he Agnes-of-Goded all over her.  
(to Father Scofield)  
Shame on you.

FATHER SCOFIELD

Would you shut up?

Jaye does just that.

KATRINA

He didn't Agnes-of-God me.

FATHER SCOFIELD

(to Katrina)  
Everyone's very worried, sister.  
(MORE)

14

CONTINUED: (2)

14

FATHER SCOFIELD (CONT'D)

After twelve years, you don't just  
up and leave without explanation.  
What happened?

KATRINA

It doesn't matter. I'm not going  
back.

FATHER SCOFIELD

Well, you can't stay here --

ERIC

(a little worked up)

Why the hell not? You can't force  
her to go. She's standing there  
telling you she's not coming back.  
Now to me, that means she's not  
coming back. So if the good sister  
wants to move on with her life,  
then I suggest you stand aside and  
let her move on.

Everyone is surprised by this outburst, including Eric.

JAYE

Um, amen.

15

OMITTED

15

16

INT. THE BARREL - MOMENTS LATER

16

Jaye and Eric sit across the table from Katrina, who is  
staring at a whopping bowl of cheddar chilli fries. The Wind-  
up Penguin walks across the table between them.

JAYE

Did they make you pray for food at  
the convent?

KATRINA

Food was plentiful. Sister Suzanne  
took cuisines of the Americas.

Katrina goes silent. Eric and Jaye exchange a look.

ERIC

Maybe now's a good time to come up  
with a plan. Can you type?

KATRINA

No.

(CONTINUED)

JAYE

(beat)  
So was Sister Suzanne mean?

KATRINA

She's a lovely person.

JAYE

I always picture nuns being mean.

Eric smiles at her, smitten.

ERIC

I do, too. And I don't know why.

JAYE

It's probably because --  
(catches herself, to  
Katrina)  
Although, you seem nice. Did the  
mean nuns pick on you?

KATRINA

No. Nobody picked on me. It's a  
sisterhood. We all took the same  
vows. I loved the convent. We  
grew alfalfa in the fields.

The Wind-Up Penguin ANIMATES:

WIND-UP PENGUIN TOY

*Bring her back to Him.*

JAYE

(sotto to Penguin)  
We tried the padre. Didn't work.

ERIC

What?

JAYE

(quick, to Katrina)  
If you're so happy with the sisters  
in the field, why'd you leave?

KATRINA

It was the cheese. The cheese was  
my undoing.  
(off her look)  
This is the miracle of life melted  
over these chilli fries. A  
bacterial flirtation with enzymes.  
(MORE)

(CONTINUED)

KATRINA (CONT'D)

The commingling of friendly micro-organisms giving birth to curds and whey... "and from dust He created the universe."

JAYE

The dairy board must love you.

KATRINA

The mirco-organisms in this cheese tell me God exists.

(re: her body)

This sack of meat that holds a soul tells me God exists. God himself, however, hasn't told me anything. Not really. Not definitively. And certainly not out loud.

JAYE

You don't really want the out loud part, do you? I mean, that's gotta be upsetting. I'm sure of it.

KATRINA

Not as upsetting as doubt. It's a sin to live in His house when doubt lives in your heart. And I know the exact moment it moved in. I was in the kitchen nibbling on the fresh Pecorino Sister Louise brought back from Italy and I thought: what if it's just cheese? What if I'm just cheese? What if this sack of meat is only a bacterial flirtation and my soul is just a co-mingling of friendly micro-organisms?

JAYE

But God's your thing. You grew alfalfa and took a vow.

KATRINA

How can I commit my life to something I'm not sure is real?

As Jaye takes that in, the Wind-Up Penguin ANIMATES:

WOUND-UP PENGUIN

*Bring her back to Him.*

JAYE

To who?

(CONTINUED)

KATRINA

To me. He has to be real to me.  
He has to show me. Otherwise, I'm  
just praising the Word of a phantom  
bully in the sky.

WOUND-UP PENGUIN

*Bring her back to Him.*

JAYE

Oh. Him. With a big H. I get it.

ERIC

Who did you think we were talking  
about?

17 OMITTED 17

18 INT. MOTEL - ROOM 231 - DAY 18

There's a KNOCK on the door and Father Scofield swings it  
open to reveal Jaye, smiling sheepishly.

JAYE

She has to go back. I know that  
guy I was with said whatever but I  
really think this is best and  
something tells me you do, too.

Jaye follows Father Scofield as he packs his bag.

FATHER SCOFIELD

Gee, I don't know. Isn't your  
little friend gonna beat me up?

JAYE

Yeah, he got excited there for a  
second, didn't he? But he doesn't  
have to know.

(off him shutting  
suitcase)

You're not leaving without her?  
You're not leaving her with me?

FATHER SCOFIELD

I'm not a parole officer. I can't  
drag her back kicking and  
screaming. Doesn't look good for  
the church.

(CONTINUED)



JAYE

But she wants to go. She does.  
She's just had too much cheese.  
See, it's all about doubt. And we  
gotta squash that doubt. Would it  
help if she got re-baptized?

FATHER SCOFIELD

It's holy water, not magic water.

JAYE

What's the difference?

FATHER SCOFIELD

One's faith, the other's fantasy.  
And you're telling me Sister  
Katrina has lost her faith.

JAYE

Not lost. Just misplaced.

FATHER SCOFIELD

Well, I can't find it for her.

He picks up his suitcase. Jaye yanks it away from him.

JAYE

I can. I'll take that challenge.  
Gimme 24 hours and I'll have her  
singing sweet Jesus all the doo-dah  
day long. Then you can bring her  
back to Him, all three Hims.  
Jesus, God and the other one.

SMASH CUT TO:

19 INT. TYLER HOUSE - KITCHEN - NIGHT 19

AARON's rummaging through the fridge. Jaye and Katrina stalk  
him as he digs for leftovers in the fridge, finding a  
Tupperware container of something appetizing.

AARON

God has to talk to people. How  
else would Mankind know God's will?

JAYE

That's a very good point. This is  
helping. Say more.

(to Katrina)

You should listen closely. He's  
got a theology degree.

(MORE)

(CONTINUED)

JAYE (CONT'D)  
Several actually.  
(to Aaron)  
How many do you need?

Aaron salts his Tupperware food with a pig-headed shaker.

AARON  
One more. Leave me alone.  
(to Katrina)  
But just 'cause a scripture says  
god's talking, doesn't mean he's  
talk-talkin'. People tend to take  
license with that detail. It's not  
always gonna be:

He taunts Jaye with the pig-headed salt-shaker:

AARON (CONT'D)  
Hellooooo, Jaye...

JAYE  
Stop that!

She snatches the pig shaker out of his hand and puts it back.  
Aaron eyes her, then proceeds:

AARON  
Some folks believe Early Man's gut  
instincts was God telling our  
ancestors to fight, flee or fffun-  
have. Although, several prominent  
serial killers claim God gave them  
very specific instructions.

KATRINA  
(to Jaye)  
This isn't helping anymore.

JAYE  
(slugs Aaron's arm)  
Why'd you go to the serial killer  
place?

MOM and DAD enter with groceries.

DAD  
Jaye-bird! What a nice surprise!

MOM  
(to Aaron)  
Tupperware is not an eating vessel.  
(to Katrina)  
Hello, I'm Karen Tyler.

KATRINA

Hi. Sister Ka -- Katrina. Just Katrina.

Everyone smiles and stares. Dad breaks the silence:

DAD

You're a nun. That's fantastic.

KATRINA

Ex-nun. It's just Katrina.

DAD

That's too bad. I had a cousin who was a nun, spoke five languages.

AARON

(to Jaye)

You never told me she was a nun.

KATRINA

Ex.

Mom pulls Jaye aside.

MOM

Sweetheart, is this about your 'sode? Are you seeking counsel in the church?

JAYE

No -- Yes. Yes, it's about my 'sode. And the stress-issue. But thanks to God, I'm better every day. So you shouldn't worry.

MOM

That's wonderful, darling. You're aware nuns are Catholic.

OFF that...

20-21 OMITTED 20-21

22 INT. JAYE'S TRAILER - LATER THAT NIGHT 22

Katrina sits at the table staring at the Brass Monkey that's tucked in amongst the Wax Lion and other animals.

KATRINA

I like your monkey.

(CONTINUED)

JAYE  
I stole it from my therapist's  
office. Hungry?

Jaye plops a platter of sliced cheese in front of her.  
Katrina stares at the platter, then back at Jaye.

KATRINA  
(not bitchy)  
This is insulting to both of us.

JAYE  
It's a pre-made snack platter.  
(off her stare)  
Fine.

Jaye dumps it in the trash.

JAYE (CONT'D)  
I had a whole thing I was gonna  
say. Got it out of a fondue cook  
book... still wanna hear it?

KATRINA  
I don't need to. I know why God  
doesn't talk to me. He doesn't  
talk to anyone. He can't.

JAYE  
Sure He can, He just doesn't wanna.

KATRINA  
(matter-of-fact)  
No, He just doesn't exist.

JAYE  
Do you not believe in anything  
anymore? Or is it just G dash D?

KATRINA  
Isn't G dash D supposed to be my  
everything? That's what I used to  
believe and if I can't believe that  
then there's nothing to believe in.

JAYE  
Okay. Cone of silence?

Katrina nods. Jaye takes the leap:

JAYE (CONT'D)  
(off Katrina's nod)  
I believe in something. Sort of.  
(MORE)

(CONTINUED)

JAYE (CONT'D)

And it does talk to me and may actually be God, but has never said so specifically.

KATRINA

What is it? What talks to you?

Jaye gives a slow, side-long glance at the muses.

JAYE

They do.

KATRINA

(beat)

Go on, pull the other one. It plays Ave Maria.

JAYE

No, really. They tell me to do things, and if I don't, they sing and they keep me up all night and then eventually I do what they say. I don't even know what they are. However, I do know they talk. Or something talks through them. Either way it's not pleasant.

KATRINA

That doesn't sound like God. That sounds like the Devil.

JAYE

Oh! Good! If you believe in the Devil, you believe in God.

KATRINA

But which one is it?

JAYE

I don't know. They won't say.

KATRINA

(eyes muses)

There's only one way to be sure.

(beat)

Cast it out.

JAYE

(beat)

Can we do that?

END OF ACT TWO

ACT THREE

23 INT. THE BARREL - TABLE - DAY

23

Jaye and Katrina face Father Scofield. Katrina is all bright-eyed and eager.

KATRINA

Father, it's God's work.

Jaye mouths to the priest: "Twenty-four hours." The Priest looks less than pleased.

FATHER SCOFIELD

No, it's this woman's work.

KATRINA

Yes! Yes! God has kept you here --  
He brought us here to perform his  
work for Jaye.

FATHER SCOFIELD

(suspicious)

Is that so?

(to Jaye, a warning)

Katrina's been living in a nunnery  
these past twelve years. Please  
keep in mind I have not.

JAYE

What? Her faith is back and  
possibly better than ever. You  
should be thanking me.

FATHER SCOFIELD

And what is it you're hoping to get  
from us -- by way of thanks?

JAYE

Well, since you mention it, there  
is one little thing.

ANGLE ERIC: Behind the bar, he's frustrated, straining to hear Jaye's conversation. He can't make out much, but what he does hear is:

FATHER SCOFIELD

(too loud)

An exorcism?!

And we're back at the table with Jaye, who's looking around, embarrassed.

(CONTINUED)

JAYE  
("sshhh")  
I have to drink in here.

FATHER SCOFIELD  
Are you out of your mind?

JAYE  
I'm willing to try anything. I mean, she's willing to try anything. To help me. Which does help her with that one issue. It's a big circle of help.

KATRINA  
She's afflicted. Demons live inside her -- they talk to her and tell her to do things. She needs our help to purge them.

The Father looks to Jaye, like, "what's this load of crap?"

JAYE  
Sadly, it's all true.

FATHER SCOFIELD  
(fed-up)  
I don't know what you're really after here, but I do not do exorcisms. They're violent and dangerous and -- well, stupid.

JAYE  
Hey, Father. Come on. Let's not discourage her. She's eager to do God's work. Please. I haven't had a good night's sleep in months.

KATRINA  
Do this with me, Father, and I will willingly and joyously return to the convent with you.  
(off his hesitation)  
God works in mysterious ways, you know that. Isn't it possible that the reason God has never spoken to me is because He needed me to run away, because He needed me to end up here because He needed me to cast out demons from this poor girl's soul?!

JAYE  
Amen, sister!

FATHER SCOFIELD  
(to Jaye)  
Can you give us a minute?

24 INT. THE BARREL - BAR - MOMENTS LATER 24

Jaye stews at the bar, watching Father Scofield have a heart to heart with Katrina, straining to hear what he's saying. Eric brings her a DRINK, puts it down a little too hard.

ERIC  
I thought the Priest was leaving town?

JAYE  
(distracted)  
I asked him not to.  
(then)  
Can you hear what he's saying to her?

Eric silently seethes.

ERIC  
(angry)  
I thought we were on the same page with this thing.

Jaye's attention is jolted back to Eric. He's pissed.

ERIC (CONT'D)  
Why would you do this? Why would you ambush her with the one person she doesn't want to see? I thought you were on my side.

JAYE  
I didn't ambush her. I'm doing a good thing here. Remember how much you like me when I do good things? She loves the nunnery. She told me she was really happy there.

ERIC  
Was. Was. Past tense. Things change. People change.  
(MORE)

(CONTINUED)



24 CONTINUED:

24

ERIC (CONT'D)

And when other people try to force people not to change then the changing, which wasn't easy to begin with, just gets harder.

Katrina storms past Jaye, on her way out with:

KATRINA

I was wrong. You're not hearing the devil. You are the devil.

And she's out the door. Eric looks at Jaye, 'I told you so.'

25 OMITTED

25

26 EXT. THE BARREL - PARKING LOT - NIGHT

26

Upset, Jaye emerges from the bar and heads straight for her car, passing Katrina on the way. She yanks open her car door, then calls back to Katrina:

JAYE

Just so we're clear? Calling a girl the devil in front of the boy she likes? Not the best way to keep a friend.

KATRINA

You're not my friend. You're a liar. So's the devil. And I'm not friends with the devil. Or with Liars. Devil.

JAYE

I am not a liar! Not in this instance anyway!

KATRINA

You bet Father Scofield you could restore my faith in twenty-four hours -- and then you pretended to be my friend.

JAYE

I didn't pretend to be your friend. I was forced to be your friend. Those are two very different things.

(CONTINUED)

KATRINA

Are you Pentecostal? Are you trying to scare God into my dirty, sinful, hellbound, unsaved heart?

JAYE

No.

KATRINA

You're horrible. You make up this story about demons talking to you through plastic animals when nothing talks to you just like nothing talks to me.

JAYE

I didn't make anything up.

Katrina starts to go; the Wax Lion on the dashboard ANIMATES.

WAX LION

*Break the tail light.*

JAYE

Ha! See? It just talked to me.

Jaye reaches into the car and holds up the Wax Lion.

KATRINA

Oh for God's sake.

JAYE

Maybe! Maybe it is for God's sake!

WAX LION

*Break the tail light.*

JAYE

Except it's telling me to break a tail light. Which is vandalism. Which is the Devil's work. Which is why one little exorcism is not too much to ask.

KATRINA

Is this fun for you? Torturing a wayward nun?

JAYE

Oh, yeah, this is a laugh-riot.  
This is where I would most like to  
be -- standing in the freezing cold  
being called a liar by a nun and  
coerced by a Wax Lion to commit  
crime. It's so much fun!

As punctuation, Jaye slams her car-door, which causes it to  
roll forward a little and SMACK into a parked car, breaking  
its TAIL LIGHT. Jaye and Katrina stare at the damage.

JAYE (CONT'D)

Great.

KATRINA

What just happened?

JAYE

(to Lion)

You little bastard! I can't afford  
my insurance premiums as it is!

KATRINA

(stunned)

Your car. It broke the tail light!

JAYE

I know. But I don't think anyone  
else saw. So, since you and the  
Priest aren't gonna help me, the  
least you can do is not tell  
anyone.

Jaye darts inside her car and DRIVES AWAY. Katrina stands in  
the same place, shaken as Aaron drives up.

AARON

Hey, have you seen my sister?

KATRINA

I need you to tell me everything  
you know about demonic possession.

Eric enters with purpose. He addresses the MEN'S FEET  
peeking out from under the only occupied stall's door.

ERIC

(worked up)

Trying to force a nun back to the convent when she doesn't want to go back to the convent is very un-priestly. Even thought it might sound... priestly.

FATHER SCOFIELD

(a beat, then)

I'm not in the business of forcing anyone to do anything. That seems to be your game.

ERIC

What's that supposed to mean?

FATHER SCOFIELD

Well for example, right now, by the nature of our geography, you're forcing me to have this conversation.

ERIC

You're forcing me to force you. Someone has to stand up for Katrina. I mean, what's wrong with a person needing a little time to figure out their life?

A beat then:

FATHER SCOFIELD

While you're figuring out whatever you're figuring out, could you hand me some toilet paper?

Eric sighs, then goes into the next stall and gets some toilet paper and hands it under as --

29 INT. TYLER HOUSE - KITCHEN - NIGHT 29

Jaye ENTERS with a pillow tucked under her arm to find Mom, Dad and Sharon gathered, dressed in their Sunday best.

DAD

There you are, sweetheart. Did your brother find you?

(CONTINUED)

JAYE

No, but he'll find me when he comes home. I'm sleeping here tonight. Or trying to, anyway. You didn't redecorate my room with zoo-themed wallpaper, did y -- why are you all dressed up?

SHARON

(not happy about it)  
We're going to church.

JAYE

Is it Christmas? 'Cause if it is it snuck up on me and nobody's getting anything.

DAD

It doesn't have to be Christmas for the Tylers to go to church.

JAYE

Is it Easter? Is it even Sunday?

MOM

It's Wednesday. Presbyterian's have bible study on Wednesday nights.

Sharon sighs and Dad slings his arm around Jaye.

DAD

Your mother and I are tickled to death that you've turned to the Lord for guidance, sweetheart. We just think it should be our Lord.

JAYE

Is this an intervention? Because you know I'm too poor to buy illicit substances.

MOM

Sometimes, if used incorrectly, God can be an illicit substance.

Off Jaye...

29A INT. THE BARREL - BAR - NIGHT

29A

Aaron is talking, Katrina is riveted.

(CONTINUED)

29A CONTINUED:

29A

AARON

These Priests could do anything.  
You got pregnant out of wedlock?  
You must be possessed. Bam!  
They'd tie you down -- tie you down  
-- and cast that demon out.

KATRINA

I'm just curious, how exactly would  
they accomplish this sort of thing?

Katrina leans forward in her seat, all ears, as we--

29B INT. THE BARREL - MEN'S ROOM - NIGHT

29B

Eric sits on the toilet seat in the stall next to the Priest.

ERIC

Someone took all her dreams away.  
What was is no more. I mean, it's  
not like she wanted to end up  
sleeping in a barrel. Who would?

FATHER SCOFIELD

Where did you say you sleep again?

ERIC

Yes, but in a bed. And only 'cause  
my wife cheated on me and took all  
my dreams away. At least the ones  
that had to do with being married  
to her. And now what Heidi was is  
no more so it doesn't even matter.

FATHER SCOFIELD

Are you confessing something?

ERIC

I didn't kill her. I just left  
her... lost faith in her. I lost  
faith in that whole other life.  
And I don't know if I want it back.

30 INT. TYLER HOUSE - KITCHEN - NIGHT

30

Jaye's in the hot seat, flanked by family.

MOM

Catholics aren't bad people. They  
just do things differently.

(MORE)

(CONTINUED)

MOM (CONT'D)

Their prayers have to go through  
saints, and apostles and statues.

DAD

Presbyterian prayers go straight to  
the source, good ol' J.C.

SHARON

Maybe Jaye should to take her 8th  
grade Confirmation classes again.

(to Jaye)

There were so many you missed the  
first go around.

Jaye shoots Sharon a look.

MOM

Ooo. And I hear Falls Presbyterian  
has added Catechism studies to the  
curriculum.

31 INT. THE BARREL - NIGHT 31

Aaron is intense, his face seemingly lit only by the candle  
on the table. Katrina is taking notes.

AARON

Cut them. Burn them. Bleed them.  
Until the body of the possessed is  
no longer a restful place for any  
demon to dwell!

Katrina looks up from her notes:

KATRINA

Could you go back to the burning...

32 OMITTED 32

32A INT. THE BARREL - MEN'S ROOM - NIGHT 32A

FATHER SCOFIELD

People sin. People transgress.  
Especially in love. Hell, I  
transgressed indiscriminately  
before I was called by God. And  
God forgave those transgressions.

ERIC

You telling me to forgive my wife?

(CONTINUED)

32A CONTINUED: 32A

FATHER SCOFIELD

"Forgive us our trespasses as we  
forgive those who trespass against  
us..."

32aA INT. TYLER HOUSE - KITCHEN - NIGHT 32aA

JAYE

I didn't do anything wrong. I  
shouldn't have to go to church.

DAD

That argument has never worked for  
you, sweetheart. It's never worked  
for any of us. Now put the pillow  
in your room and let's go worship.

As Jaye stomps off...

32B INT. THE BARREL - NIGHT 32B

AARON

They would chant the Lord's prayer  
over and over and over... until the  
demon knew the righteous weren't  
having any of him. And then he'd,  
you know, I guess... leave.

32C INT. THE BARREL - MEN'S ROOM - NIGHT 32C

ERIC

So I should go back to her?

FATHER SCOFIELD

You can forgive someone and still  
choose not to be with them.

ERIC

It was a yes or no question.

FATHER SCOFIELD

I don't have a yes or no answer.

33 INT. TYLER HOUSE - KITCHEN - NIGHT 33

Mom, Dad and Sharon stand in the kitchen waiting for Jaye.

(CONTINUED)



MOM  
(checks watch)  
I hope we don't miss communion.

They hear the front door SHUT.

SHARON  
That was the front door.  
(off CAR ENGINE SOUND)  
And that's her driving away.

DAD  
You don't suppose she's meeting us  
there.

34 INT. JAYE'S TRAILER - NIGHT 34

Jaye enters her trailer and breathes a sigh of relief. Drops her keys on the counter, bag on the ground, flips the light switch on and --

JAYE  
Oh good god!

REVERSE ON: Katrina, sitting on Jaye's bed.

KATRINA  
I'm sorry I called you a liar.  
You're not a liar, Jaye. You're a  
child of God.

JAYE  
I am? You believe in God now? I  
brought you back to Him? Big H?

Behind her back, Katrina tips a bottle of CHLOROFORM into a WASHCLOTH.

KATRINA  
You most certainly did.

JAYE  
(aren't I cool)  
Smell me.

Katrina grabs Jaye in some kinda wrestling hold and covers her mouth with the washcloth. Jaye struggles, but the ex-nun's got fervent conviction on her side and after a brief beat Jaye's eyelids flutter and we...

FADE TO BLACK.

(CONTINUED)

FADE UP ON DIM, OUT OF FOCUS LIGHTS, LIKE STARS.

35 INT. JAYE'S TRAILER - A LITTLE LATER 35

Jaye blinks her eyes and the lights come into focus.  
CANDLES. All around her. Jaye tries to sit up and quickly  
discovers she's TIED to her bed. Her MOUTH is bound.  
Katrina looms into view, wearing a brave smile and leather  
gloves.

KATRINA

Don't you worry, Jaye. I know what  
I'm doing. If we have to, we'll  
cut the Devil out of you.

END OF ACT THREE

ACT FOUR

36 INT. JAYE'S TRAILER - CONTINUED

36

Katrina looms over Jaye, sprinkling HOLY WATER on her face and reading from the NOTES she took while talking to Aaron.

KATRINA

I exorcise thee, every unclean  
spirit, in the name of God the  
Father Almighty--

She makes the sign of the cross...

JAYE

Katrina, untie me. Untie me now!

KATRINA

I can't. You'll be flailing soon.

JAYE

I don't want to flail. I don't  
want you to do whatever it is  
you're going to do to make me  
flail.

KATRINA

(reminding herself)  
That's the demon talking. Jaye  
wanted this.  
(shouting into Jaye's  
face)  
Jaye, can you hear me?! Be strong,  
Jaye! Be strong! It'll be gone  
soon!

JAYE

Jaye doesn't want this! I don't  
want this! I changed my mind!

KATRINA

Out, demon!  
(more holy water)  
*Tu autem effugare, diabole!*

JAYE

(screams)  
HEEEELLLP--

Katrina clamps a towel on Jaye's mouth as the SOUND of a  
POLICE SIREN takes over the screaming:

37 EXT. STREET IN NIAGARA FALLS - SAME TIME 37

RED AND BLUE POLICE LIGHTS whirling. RACK TO: The view in Father Scofield's rear view mirror as the POLICE CAR behind him turns off the lights and sirens.

FATHER SCOFIELD

Crap.

Father Scofield pulls his jacket down to make sure his clerical collar is exposed as a YOUNG POLICE OFFICER approaches his window.

YOUNG POLICE OFFICER

License and registration please.

FATHER SCOFIELD

Was I speeding, officer?

YOUNG POLICE OFFICER

Your left tail light is busted.

FATHER SCOFIELD

(hands over I.D.)

Oh. It's a rental.

The Young Officer smiles, he's all business.

YOUNG POLICE OFFICER

Just a moment please, Father. Keep your hands on the wheel.

He moves back to his patrol car. Scofield fidgets...

38 INT. JAYE'S TRAILER - CONTINUOUS 38

Katrina holds a bottle of BABY OIL. She references her notes as she puts the oil on her fingers and dabs it on Jaye's forehead, shoulders and chest in the shape of the cross.

KATRINA

I anoint thee with the oil of salvation, that thou mayest have life everlasting.

JAYE

I should've listened to my mother. She told me you people were crazy.

KATRINA

Do you believe in the Holy Spirit?

(CONTINUED)

Katrina picks up a knife.

JAYE  
What are you gonna do with that  
knife?

KATRINA  
Do you believe in the Holy Catholic  
Church, the communion of Saints,  
and the remission of sins? Do you  
believe in the resurrection of the  
body, and the life everlasting?

JAYE  
(panicked)  
No! Yes! Can you repeat the  
second part?

Katrina raises the knife. She's scared, but willing.

KATRINA  
Heavenly Father, guide my hand.  
Help me please you. Show yourself  
to me.

JAYE  
(desperate)  
The Holy water was working! More  
holy water! Please! I could feel  
the demon leaving. No knife! More  
holy water.

Relieved and bright eyed, Katrina puts down the knife and  
grabs the holy water.

KATRINA  
Keep fighting, Jaye! I'm  
here for you!  
(dousing Jaye; in LATIN)  
*Pater noster, qui es in  
caelis...*

KATRINA (CONT'D)  
(ENGLISH TRANSLATION)  
Our father, who art in  
heaven...

39 EXT. STREET IN NIAGARA - NIGHT 39

Now outside his car, HANDCUFFS are placed around Father  
Scofield's wrists.

YOUNG POLICE OFFICER  
You have the right to remain  
silent...

(CONTINUED)

FATHER SCOFIELD  
It's a broken tail light...

YOUNG POLICE OFFICER  
Anything you say can and will be  
used against you in a court of law--

Off Father Scofield's shock...

40 INT. JAYE'S TRAILER - NIGHT 40

Jaye's coughing, trying to avert her face as Katrina  
practically drowns her in HOLY WATER.

KATRINA (LATIN) ...adveniat regnum tuum fiat voluntas tua, sicut in caelo et in terra...	KATRINA (CONT'D) (ENGLISH TRANSLATION) ...thy kingdom come, thy will be done, on Earth as it is in Heaven...
--	--

41 EXT. STREET IN NIAGARA - NIGHT 41

The Young Police Officer shakes his head woefully as he pulls  
Father Scofield toward the police car.

YOUNG POLICE OFFICER  
You have the right to an attorney.  
If you cannot afford an attorney,  
one will be appointed for you.

42 INT. JAYE'S TRAILER - NIGHT 42

Katrina looking down at Jaye piteously.

KATRINA (LATIN) Panem nostrum quotidianum da nobis hodie et dimitte nobis debita nostra...	KATRINA (CONT'D) (ENGLISH TRANSLATION) Give us this day our daily bread, And forgive us our trespasses...
--	---

42aA EXT. STREET IN NIAGARA - NIGHT 42aA

YOUNG POLICE OFFICER  
Do you understand these rights?

FATHER SCOFIELD  
(dazed)  
It's a rental...

(CONTINUED)

42aA CONTINUED:

42aA

KATRINA  
(LATIN)  
*Et ne nos inducas in  
temptationem, sed libera nos  
a malo...*

KATRINA (V.O.) (CONT'D)  
(ENGLISH TRANSLATION)  
And lead us not into  
temptation, but deliver us  
from evil...

42aB INT. JAYE'S TRAILER - NIGHT

42aB

KATRINA  
(tears in her eyes)  
Amen.

And once again, she picks up her knife.

JAYE  
The demon's gone, Katrina. It  
worked, you did it, it's gone.

KATRINA  
You're lying. The demon is lying.  
(wiped out, praying)  
Please, Lord, give me strength.  
Talk to me. Tell me what to do.

JAYE  
Here's what to do! Put down the  
knife. Untie me and put down the  
knife.

KATRINA  
No. It's the Devil inside you.  
And God wants me to get rid of it.  
And you...you wanted this. You  
asked for it.

JAYE  
No I didn't! Okay, I did. But I  
didn't know it would be like this!  
Please. The voices, the animals, I  
was just mad at them. But they  
aren't demonic, it just feels that  
way sometimes when they're making  
me help people. Katrina, please,  
Please! Look at what you're doing!

Katrina looks at the scene she's created...

KATRINA  
(so pathetic)  
I'm just trying to get God's  
attention.

(CONTINUED)

42aB CONTINUED:

42aB

Before Jaye can respond, there's a BANG BANG at the door and Katrina panics and raises the knife.

POLICE (O.S.)  
Jaye Tyler? Open up. Police.

Katrina puts a hand over Jaye's mouth before she can scream.

POLICE (CONT'D)  
We have a security video of your vehicle leaving the scene of an accident earlier today.  
(then)  
Miss Tyler, we know you're home.  
We can see you.

42A EXT. JAYE'S TRAILER - SAME TIME

42A

Two POLICE OFFICERS are outside Jaye's trailer. They can see Katrina's silhouette through the window.

42B INT. JAYE'S TRAILER - CONTINUOUS

42B

Jaye CHOMPS down on Katrina's hand. Katrina SCREAMS. The Police BUST DOWN the door and file into the trailer, GUNS DRAWN. They see the alarming tableau.

POLICE OFFICER #1  
Drop your weapon.

Katrina drops the knife.

KATRINA  
It's not what it looks like.

43 INT. POLICE STATION - NIGHT

43

A FEMALE COP writes in a file as Katrina ashamedly recounts the details of the night.

KATRINA  
But you have to understand -- I would never hurt anyone, I just-- I thought God was guiding me. But I was wrong.

FEMALE POLICE OFFICER  
Uh huh. You on any meds?

(CONTINUED)



We find Jaye waiting on an uncomfortable bench as Father Scofield emerges from a nearby room looking utterly shaken.

JAYE  
Ohmygod! They called you?

FATHER SCOFIELD  
Excuse me?

JAYE  
I thought for sure you'd left town already.

FATHER SCOFIELD  
(still dazed)  
I was...

JAYE  
Well don't worry. I'm not pressing charges. She was just confused. Plus I did kinda encourage her to do it. You were right, by the way. Exorcism? A very, very bad idea.

Father Scofield blinks at her, no idea what she means.

FATHER SCOFIELD  
(blurts it out)  
I have a child I didn't know about.

JAYE  
Come again?

But before he can, Katrina is behind him.

KATRINA  
They're letting me go... Father?  
(fighting tears)  
I'm so sorry. I should've listened to you.

He looks from Katrina, to Jaye and back to Katrina...

FATHER SCOFIELD  
It's a girl...

KATRINA  
Huh?

JAYE  
He's got a kid he didn't know about.

KATRINA

But... how?

FATHER SCOFIELD

In the usual way.

(then)

I wasn't always a Priest. My life before was... there was a woman... But I had no idea... she was on the pill. I guess she's been looking for me all this time... they pulled me over for a broken tail light... when they ran my name...

(then, still amazed)

I'm a dead-beat dad.

Katrina's amazed too, but because:

KATRINA

Broken tail light?

43A OMITTED

43A

Behind them, the bathroom door opens and a WOMAN (30s, MARTA) emerges. Father Scofield reacts as they meet eyes.

FATHER SCOFIELD

Marta...

He approaches her, slowly. She's staring at him, frozen, still holding the bathroom door open.

MARTA

Joe... they told me I probably shouldn't talk to you...

FATHER SCOFIELD

No. Of course. You don't have to.

MARTA

But I want to. I'm sorry I had to file the complaint. I didn't know what else to do... I couldn't find you...

(off his collar)

I guess I was looking in the wrong place. I had no idea.

FATHER SCOFIELD

Neither did I...

(CONTINUED)

43A CONTINUED:

43A

And then a LITTLE GIRL, SADIE, exits the bathroom, wraps a little arm around her mother's leg. Father Scofield looks down at her, amazed.

MARTA

Joe, this is Sadie.

Father Scofield kneels in front of shy Sadie.

FATHER SCOFIELD

Hi, Sadie. I'm Father... I'm your father.

As father and daughter take each other in, we pull back to find Katrina and Jaye watching the reunion. Even Jaye can't help but be affected.

JAYE

Bring her back to him.... Wow.

Katrina CROSSES HERSELF and wipes away a tear. And as we watch what she's watching:

KATRINA

It's a miracle...

44-45 OMITTED

44-45

46 INT. TRAIN STATION - DAY

46

Jaye carries Katrina's suitcase as she and Katrina weave through the CROWD. They reach Katrina's gate and Jaye puts the suitcase down.

JAYE

So... You wanna grab something before you hit the road? I saw a cheesy dog stand on the way in. You like cheese.

Before Jaye can finish, Katrina has seized her in tight embrace. Jaye nearly falls over with the intensity of it.

JAYE (CONT'D)

Whoa-- hey. You trying to squeeze the demons out of me?

Katrina pulls back.

(CONTINUED)

KATRINA

Don't even joke about that.  
There's no evil in you, Jaye. You  
have a gift.

JAYE

What I have is a ruptured clavicle.

But no quip is gonna get Jaye off the hook. Katrina locks  
eyes with her, very nun-like.

KATRINA

A miracle happened because of you.

JAYE

A miracle? I don't know. A happy  
coincidence maybe.

KATRINA

Call it what you want. But I know  
what happened. All this time I  
thought I needed to get God's  
attention... but he was trying to  
get mine. And he did. Through  
you.

They smile at each other as Eric and Father Scofield approach  
and hand Katrina a TRAIN TICKET.

ERIC

One way ticket. Are you sure?

KATRINA

(with a look to Jaye)  
I'm sure.

Katrina hugs Jaye tight again. Jaye squirms less this time.

FATHER SCOFIELD

You've got everything you need?

KATRINA

(with a nod)  
We're going to miss you.

FATHER SCOFIELD

You, too. But God led me back here  
and I've got to trust that this is  
where I'm meant to be.

KATRINA

With Sadie.

FATHER SCOFIELD  
She's.... a miracle.

Katrina gives Jaye a look: "Told you so." Jaye can't help but smile.

FATHER SCOFIELD (CONT'D)  
So. Thanks for making me chase you to Niagara.

KATRINA  
(looking at Jaye)  
It was my pleasure.

They react to the boarding announcement over the P.A.

FATHER SCOFIELD  
(to Katrina)  
Let's get you on that train.

The priest takes the nun's suitcase and leads her to her train. Jaye and Eric are left alone, watching them go. At first, they don't look at each other.

47 OMITTED 47

ERIC  
So.

JAYE  
So.

ERIC  
Turns out you were right.

JAYE  
Huh. I almost never hear that sentence.

They exchange a little smile.

ERIC  
I'm sorry I got so weird. I guess maybe I was projecting some of my issues onto her.

JAYE  
(smiles)  
Ya think?

ERIC  
Even though I feel like I have every right to be here...  
(MORE)

(CONTINUED)

ERIC (CONT'D)

I think I was also feeling a little  
guilty about not going back...

JAYE

And now what does it feel like?

A VOICE comes over the P.A. This time Eric and Jaye both  
listen.

P.A. SYSTEM

Train five-B to Paterson, New  
Jersey with stops at White Plains,  
Hoboken and Trenton. Leaving in  
five minutes from gate three.

ERIC

Feels like there's a train every  
hour.

He smiles. She smiles back -- his ease at letting that  
choice rest somewhere down the track is good enough for now.

JAYE

Wanna cheesy dog?

ERIC

Love one.

And as they move off together, and he puts a friendly arm  
around her shoulder --

END OF EPISODE