



**WONDERFALLS**

"Crime Dog"

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Air #105

Final Shooting Script

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WONDERFALLS

"CRIME DOG"

TEASER

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

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

SHARON

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

SLOAN

It's a hundred dollar fine.

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

SLOAN (cont'd)

Your sister ever do anything like this before?

SHARON

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

SLOAN

I take it you're not terribly surprised.

SHARON

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

(low)

Three prior for disorderly conduct.

SLOAN

(off Jaye's record)

I see she likes to hit people.

SHARON

She's scrappy.

SLOAN

Do these scrappy types commonly keep folks in their trunks?

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

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

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

SHARON  
I admit that's odd.

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

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

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

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

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

CRIME DOG  
*I'll talk to you.*

CUT TO BLACK.

END OF TEASER

ACT ONE

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

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

JAYE

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

CRIME DOG

*They'll think you're crazy.*

JAYE

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

CRIME DOG

*Then do it.*

JAYE

I will.

CRIME DOG

*Fine.*

JAYE

Fine.

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

HALE

Hello, Jaye. I'm Officer Hale.

JAYE

Hi.

CRIME DOG

*Go ahead. Tell her.*

HALE

You got yourself into some trouble.

JAYE

Yeah.

HALE

Again.

(CONTINUED)

JAYE  
(smaller)  
Yeah.

HALE  
Help me help you.

JAYE  
What?

HALE  
I wanna help you. How do I do it?

JAYE  
Um... release me?

Hale smiles, good-natured.

HALE  
You think that's funny?

Jaye isn't sure what to say.

HALE (cont'd)  
I wasn't speaking rhetorically. I  
said do you think that's funny?

JAYE  
(smallest)  
No.

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

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

3A INT. POLICE STATION - JAYE'S INTERROGATION ROOM - CONTINUOUS 3A  
ANGLE - BEHIND TWO-WAY MIRROR (M.O.S.)

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

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

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

(CONTINUED)

3B CONTINUED:

3B

HALE

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

JAYE

Yes.

HALE

Good. That makes me happy.

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

HALE (cont'd)

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

JAYE

Nuh-uh.

HALE

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

JAYE

Um...

HALE

(cutting her off)

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

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

4

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

5 EXT. TYLER HOUSE - DAY - FLASHBACK

5

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

(CONTINUED)

5 CONTINUED:

5

MALE VOICE (O.C.)

You might wanna hold that from the bottom.

JAYE

(turns to Flamingo)

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

MALE VOICE (O.C.)

Only trying to help.

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

JAYE

Hi.

GARDENER

Hello.

JAYE

(beat)

Sorry. I'm PMS-ing.

GARDENER

That'll do it.

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

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

SHARON

Oh, for god's sake.

She simultaneously knocks and fumbles for her keys.

6 INT. TYLER HOUSE - KITCHEN - DAY - FLASHBACK

6

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

MOM

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

(CONTINUED)

6 CONTINUED:

6

DAD

Who?

MOM

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

YVETTE

They never stay more than a week.

AARON

Maybe she's eating them.

MOM

That's an ugly thought.

(to Yvette)

We should keep an eye on her.

Jaye ENTERS dragging her bag of laundry.

DAD

Morning, sweetheart.

JAYE

Hi.

Jaye crosses to Yvette.

YVETTE

Bonjour.

JAYE

Bonjour, Yvette.

YVETTE

Sit. I make you a pancake.

MOM

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

JAYE

Oh. Thank you, no. But here's my laundry.

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

YVETTE

It is not a problem, cherie.

DAD

Sit down and have some breakfast.

(CONTINUED)



6 CONTINUED: (2)

6

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

JAYE

I can't. I have to be at work on time at least one day this week.

DAD

That boy who runs things... what's his name?

JAYE

The mouth-breather?

DAD

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

JAYE

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

DAD

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

JAYE

Of course it did.

MOM

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

JAYE

It will if we stop talking about it.

YVETTE

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

JAYE

I don't want a pancake.

COW CREAMER

Mooooo.

(CONTINUED)

6 CONTINUED: (3)

6

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

COW CREAMER (cont'd)

*Have a pancake.*

JAYE

I don't want a pancake.

MOM

Then have some fruit.

Sharon hurries into the kitchen.

SHARON

Morning.

(to Mom)

Mother. A word.

MOM

Aren't you supposed to be at work?

SHARON

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

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

DAD

Thank you for breakfast, Yvette.

YVETTE

You're welcome, Mister Tyler.

DAD

(as he goes)

Have a good day, all.

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

JAYE

(sotto, side-long)

I don't want a pancake.

(listens)

I don't want a pancake.

(listens)

I don't want a pancake.

(then)

Yvette, can you make me a pancake?

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

(CONTINUED)

YVETTE

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

AARON

Were you just talking to the Cow  
Creamer?

JAYE

No.

AARON

Because it looked like you were.

JAYE

Well, I wasn't.

MOM (O.C.)

Ohmygod. How could you let this  
happen?

SHARON (O.C.)

It's not my fault.

MOM (O.C.)

Ohmygod.

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

MOM (cont'd)

Yvette. You need to go with Sharon  
now. Her toilet's flooded. It's  
an emergency.

Yvette reacts, yuck.

AARON

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

MOM

Yes, Aaron. There's poop  
everywhere.

YVETTE

I only just poured the batter.

JAYE

I'm supposed to have a pancake.

YVETTE

She should eat. You worry about  
her being thin.

(CONTINUED)

6 CONTINUED: (5)

6

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

SHARON  
No.

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

7 EXT. TYLER HOUSE - DAY - FLASHBACK

7

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

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

DAD  
 Oh, you must be looking for Sharon.  
 She's in the kitchen. Go on ahead.  
 I'm late for a Cholecystectomy.  
 Not mine. Somebody else's. Keep  
 up the good work.

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

8 INT. TYLER HOUSE - KITCHEN - DAY - FLASHBACK

8

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

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

SHARON  
 Yvette, now. We have to go now!

YVETTE  
 It's almost finished. Look,  
 bubbles.

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

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

(CONTINUED)

MOM

Who?

OFFICER DONIKIAN

The Bureau of Citizenship and  
Immigration Services.

MOM

Who?

SHARON

The I.N.S.

MOM

Oh.

OFFICER DONIKIAN

We're looking for Yvette  
Lagimodiere.

MOM

She's not --

YVETTE

I'm Yvette Lagimodiere.

OFFICER DONIKIAN

Miss Lagimodiere, we have a warrant  
for your deportation.

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

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

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

SLOAN

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

AARON

Sorry.

Sloan stares at the creamer, scratches his head.

SLOAN

So what's with the cow?

AARON

(shrugs)

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

(MORE)

(CONTINUED)

9 CONTINUED:

9

AARON (cont'd)  
(eyes cow)  
Most of the time.

SLOAN  
Mmm-hmm.

QUICK POP TO:

10 EXT. RURAL ROAD/ROAD BLOCK - NIGHT - FLASHBACK

10

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

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

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

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

11

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

AARON  
My sister sort of responded to it.

He tries not to think about the double meaning.

SLOAN  
She doesn't respond to other cows?

AARON  
Um, not like this.

12 INT. WONDERFALLS - DAY - FLASHBACK

12

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

JAYE  
Ew. Get it off.

(CONTINUED)

AARON

Is this triggering recovered memories or something?

JAYE

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

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

AARON

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

JAYE

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

AARON

(re: cow)

This is not an isolated incident. Last time you were at the house, you got mad at those little pig-shaped salt and pepper shakers. Is this about farm animals or is it about condiments?

JAYE

Lay off the pipe.

AARON

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

JAYE

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

AARON

She practically raised us.

JAYE

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

(CONTINUED)

COW CREAMER

*Bring her home.*

Jaye glances at the creamer; Aaron takes note.

AARON

You're doing it again.

JAYE

I am not. I mean, doing what?

COW CREAMER

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

JAYE

I'll just put that in a bag.

AARON

Why? Is it talking to you?

JAYE

Would you listen to yourself?

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

COW CREAMER (O.S.)

(muffled)

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

JAYE

So what are you gonna do?

AARON

What d'you mean what am I gonna do?

JAYE

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

AARON

Why don't you do something?

JAYE

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

(CONTINUED)



12 CONTINUED: (3)

12

AARON

Who do you think got Yvette deported?

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

13

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

REPORTER'S VOICE (O.C.)

Miss Tyler... Miss Tyler...

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

REPORTER

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

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

SHARON

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

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

SHARON (cont'd)

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

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

13A INT. THE BARREL - DAY - FLASHBACK

13A

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

(CONTINUED)

13A CONTINUED:

13A

AARON

You're a horrible, horrible person.

JAYE

Yvette practically raised you.

SHARON

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

(overwhelmed with guilt)

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

AARON

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

SHARON

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

JAYE

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

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

SHARON

If we're being brutally honest, then yes.

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

ERIC

Hi.

JAYE

Hi.

ERIC

They deported two busboys and a dishwasher.

JAYE

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

(CONTINUED)

13A CONTINUED: (2)

13A

SHARON  
(forced smile)  
Nice to meet you.

ERIC  
I saw you on the news.

SHARON  
(mortified)  
Oh, god.

QUICK POP TO:

13B CHANNEL 9 NEWS FEED

13B

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

REPORTER  
Did you employ gestapo tactics to apprehend illegal immigrants?

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

13C INT. BARREL - DAY - FLASHBACK

13C

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

AARON  
I told you.

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

JAYE  
Please.

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

SHARON  
(please someone shoot me)  
You're welcome.

(CONTINUED)

13C CONTINUED:

13C

He moves off continuing to bus tables.

JAYE

See. Everybody blames you.

SHARON

So strange because I blame you.

JAYE

That a fact?

SHARON

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

JAYE

This is not about breakfast food.

SHARON

It is about breakfast food. I was trying to get Yvette out of there but you had to have that pancake.

AARON

(to Jaye)

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

JAYE

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

SHARON

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

JAYE

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

SHARON

Selfish bitch.

14 OMITTED

14

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

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

SHARON

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

SLOAN

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

SHARON

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

SLOAN

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

SHARON

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

(right away)

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

She grabs another cigarette, before she lights:

SHARON (cont'd)

That fine's not per cigarette, is it?

He shakes his head "no".

SHARON (cont'd)

I put my ass on the line.

SLOAN

But that wasn't enough for them.

SHARON

No, Mike. It wasn't.

(CONTINUED)

15

CONTINUED:

15

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

SHARON (cont'd)

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

SLOAN

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

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

SHARON

How far down?

She sparks the cigarette.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

16 INT. TYLER HOUSE - KITCHEN - DAY - FLASHBACK

16

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

DAD

(to Mom)

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

MOM

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

DAD

What're you talking about?

MOM

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

DAD

How long have you known about this?

MOM

A while... since we hired her.

DAD

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

MOM

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

Dad is totally pissed, but successfully staying calm.

DAD

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

MOM

I couldn't have her in school all day.

(MORE)

(CONTINUED)

16 CONTINUED:

16

MOM (cont'd)

There were things that needed to be done. Besides, it's not like she didn't have the tutorial.

DAD

I'm just sick about this.

MOM

How do you think I feel?

DAD

(even)

Like a liar, I imagine.

MOM

(stung)

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

DAD

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

(ohmygod)

We employed an illegal alien.

MOM

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

DAD

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

MOM

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

JAYE

And then told her to clean it.

(off all their looks)

Sorry.

MOM

Darrin, she doesn't have anything except the clothes on her back.

(CONTINUED)



SHARON

They let her pack a suitcase.

MOM

She doesn't have anything but the clothes on her back and a suitcase.

DAD

She broke the law.

JAYE

Only because Mom made her.

MOM

You're not helping.

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

DAD

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

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

MOM

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

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

AARON

I thought I was his favorite.

MOM

We don't have favorites.

They sit there in silence for a moment.

JAYE

Why can't we just go get her and smuggle her back? Mexicans do it all the time.

AARON

It is only Canada.

MOM

Your father would have an aneurysm.

(CONTINUED)

16 CONTINUED: (3)

16

JAYE

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

(off their horror)

Or a hotel. The important thing is we bring her home. That's what we need to do. That's our goal.

Mom considers Jaye's words, wavering.

MOM

I realize that, sweetheart, but...

JAYE

(pushing it home)

Just the clothes on her back and a suitcase.

Mom takes a deep breath and:

MOM

I'll give you all the cash I have in my wallet.

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

SHARON

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

MOM

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

17-18 OMITTED

17-18

19 EXT. CANADIAN BORDER - DAY - FLASHBACK

19

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

20 INT. JAYE'S CAR - DAY - FLASHBACK

20

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

JAYE

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

(CONTINUED)

AARON

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

JAYE

Stop it. She did not say that.

AARON

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

JAYE

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

AARON

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

JAYE

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

AARON

I know, right.

Jaye reels a bit from the drama of it all.

JAYE

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

AARON

That'd suck.

JAYE

Yeah.

AARON

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

JAYE

Yeah.

AARON

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

JAYE

(resigned)

Yeah.

AARON

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

JAYE

What?

AARON

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

JAYE

That doesn't make me a bad person.

AARON

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

JAYE

No. Not all of you. Not you.  
(beat)  
Mom and Dad have no concept of boundaries. You used to.

AARON

This is different.

JAYE

Really? 'Cause it feels the same. You know she goes through your stuff all the time. All the time. How can you stand living there?

AARON

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

20 CONTINUED: (3)

20

JAYE

(beat)

I'm not trying to ward you off.

AARON

Really?

JAYE

Really.

AARON

Then can I ask you a question?

JAYE

Yeah.

AARON

Why were you talking to this?

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

COW CREAMER

*Moooo.*

21 EXT. CANADIAN BORDER - DAY - FLASHBACK

21

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

22 INT. JAYE'S CAR - DAY - FLASHBACK

22

AARON

The gardener said he saw you talking to the flamingos.

JAYE

Shouldn't someone have deported him?

AARON

Don't try to change the subject. Something's wrong with you.

JAYE

No, there's not.

(CONTINUED)

AARON

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

JAYE

Please don't.

AARON

You're scaring me.

JAYE

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

AARON

Because you won't talk to me.

BORDER PATROL OFFICER #1

How are ya this evenin'?

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

JAYE

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

BORDER PATROL OFFICER #1

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

JAYE

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

AARON

We're looking for our passports.

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

BORDER PATROL OFFICER #1

Is that them there?

AARON

Oh. Look at that.

BORDER PATROL OFFICER #1

A snake would'a bit ya, eh?

AARON

Sure would.

BORDER PATROL OFFICER #1

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

(CONTINUED)

22 CONTINUED: (2)

22

JAYE

Great.

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

BORDER PATROL OFFICER #1

Passports, please.

Jaye hands them over. He studies them.

BORDER PATROL OFFICER #1 (cont'd)

Business or pleasure.

JAYE

Pleasure?

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

23

HALE

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

JAYE

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

HALE

Did you just give me tone?

JAYE

No. There was no tone.

HALE

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

JAYE

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

HALE

But you admit you were driving the vehicle and the vehicle you were driving was yours?

(MORE)

(CONTINUED)

23 CONTINUED: 23

HALE (cont'd)  
And at no time during your stay  
with our neighbors to the north did  
someone else drive your vehicle?  
Can I put that down?

24 OMITTED 24

25 EXT. CANADIAN BUS STATION - DAY - FLASHBACK 25

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

AARON  
No sign of her. The woman at the  
ticket counter said the bus from  
Buffalo dropped everybody off two  
hours ago.  
(reacts to something O.C.)  
Ohmygod.

JAYE  
What?

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

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

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

JAYE  
There she is.

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

JAYE (cont'd)  
Yvette!

YVETTE  
Children!

(CONTINUED)



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

YVETTE (cont'd)  
But what are you doing here?

JAYE  
We came to take you home.

YVETTE  
(trying not to cry)  
Oh, so wonderful. To take me home... but... I have not a home.

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

YVETTE  
The important officials have taken from me my passport.

JAYE  
Oh, you don't need a passport.

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

AARON  
Only if you get caught. Which you won't, because you'll be in the trunk.  
(pops the trunk)  
See? We've got pillows and a blanket in there.

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

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

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

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

JAYE

No, it's fine. I tested it.

YVETTE

(re: the trunk)

Not this danger, *cherie*. The danger is to you and to your family. Your parents, and your sister, no?

JAYE

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

YVETTE

(with authority)

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

JAYE

(chastened)

Yes, Yvette.

Yvette digs in her purse and pulls out an envelope.

YVETTE

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

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

JAYE

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

YVETTE

(laugh/cry)

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

Yvette looks pleadingly to Jaye. Jaye takes the envelope.

JAYE

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

26 INT. JAYE'S CAR - DAY - FLASHBACK

26

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

AARON

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

YVETTE

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

AARON

(to Jaye)

Do you have your ATM card?

JAYE

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

AARON

You have to have some.

JAYE

Uh, I actually pay rent.

YVETTE

Children, please don't fight.

COW CREAMER

*Bring her home.*

JAYE

(sotto, to creamer)

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

AARON

She won't let you what?

JAYE

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

AARON

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

(CONTINUED)

26 CONTINUED:

26

YVETTE

(noticing creamer)

Does your mother know you took her  
creamer?

COW CREAMER

*Right on red.*

JAYE

(to the creamer)

What?

AARON

(clocking it)

Oh my God.

COW CREAMER

*Right on Red! Right on red! Moo!*

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

AARON

What are you doing? What are you  
doing?

JAYE

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

AARON

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

27 EXT. CANADIAN STREET - DAY - FLASHBACK - CONTINUOUS

27

Jaye's car swerves to avoid oncoming traffic.

28 INT. JAYE'S CAR - DAY - FLASHBACK - CONTINUOUS

28

Jaye, Aaron and Yvette are all screaming.

29 EXT. CANADIAN STREET - DAY - FLASHBACK - CONTINUOUS

29

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

30

EXT. CANADIAN HOUSE - DAY - FLASHBACK

30

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

HELEN

Is anyone hurt? Are you alright?

JAYE

We're fine. Sorry about your yard.

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

HELEN

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

YVETTE

(no French accent at all)  
Hello, Mother.

JAYE

"Bring her home..." No way.

COW CREAMER (O.C.)

Mooooooooo.

CUT TO BLACK.

END OF ACT TWO

ACT THREE

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

31

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

FRED

My god...

YVETTE

Dad...

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

FRED

My daughter...

AARON

(sotto, off real estate)  
I thought they were supposed to be dirt poor?

(then)

These people aren't even French!

JAYE

Or dead.

AARON

The Baby Jesus didn't kill them!

ANGLE YVETTE AND HER PARENTS

HELEN

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

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

JAYE

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

AARON

(turning on her)  
You knew about this.

JAYE

What? No.

(CONTINUED)

31 CONTINUED:

31

AARON

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

JAYE

I honestly don't care what you believe.

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

Hale staring deadpan at Jaye.

JAYE

Well -- of course I care what you believe.

(beat)

Hi.

(then)

So, anyway...

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

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

HELEN

You've come home...

FRED

(off Jaye and Aaron)

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

AARON

She ran away?

FRED

...you were pregnant.

(moving to Jaye and Aaron)

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

HELEN

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

JAYE

Um. I don't wish to.

YVETTE

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

(CONTINUED)

33 CONTINUED:

33

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

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

34

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

FRED

(to Aaron and Jaye)

So you employ my daughter, do you?

AARON

She works for our parents.

JAYE

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

FRED

And does she get paid for that?

YVETTE

I'm the Tyler's housekeeper, Dad.

FRED

You're the help.

HELEN

It's only until she gets settled.

YVETTE

(with a look to Helen)

-- for more than twenty years.

JAYE

She practically raised us.

YVETTE

That's not true.

(they look at her)

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

As the Older Maid pours Fred some tea:

FRED

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

(MORE)

(CONTINUED)



34

CONTINUED:

34

FRED (cont'd)  
(to Older Maid)  
Thank you, Yvette.

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

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

YVETTE  
It's fine, we're fine.

AARON  
(munching)  
Yeah. These are great.

HELEN  
If you had called...

JAYE  
It was a spur of the moment thing.

HELEN  
After twenty years, a phone call...

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

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

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

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

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

This stops her. A beat. She turns --

(CONTINUED)

YVETTE

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

FRED

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

YVETTE

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

AARON

(off cakes)

Mmmm. Moist.

HELEN

You were our only child. We gave  
you everything.

YVETTE

Everything except what I needed --  
which was you.

FRED

That's not true.

YVETTE

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

FRED

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

YVETTE

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

JAYE

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

FRED

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

(CONTINUED)

34

CONTINUED: (3)

34

YVETTE

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

Helen and Fred are silent.

YVETTE (cont'd)

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

The parents are silent. Jaye's tortured.

JAYE

(to the parents)  
Say something.

YVETTE

It's okay. Let's just go.

JAYE

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

YVETTE

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

JAYE

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

Jaye storms out.

35

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

35

SLAM as Jaye gets into the car.

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

(CONTINUED)

JAYE

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

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

OUTSIDE THE CAR

AARON

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

FRED

What the hell's wrong with her?

AARON

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

HELEN

She looks cracked.

AARON

You shut up.

FRED

Don't you speak to my wife like that!

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

JAYE

Are you the Cow Of Pain? Are you --

COW CREAMER

*Bring her home.*

JAYE

What?

COW CREAMER

*Bring her home.*

Jaye reacts to that, glances to

(CONTINUED)

35 CONTINUED: (2)

35

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

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

SLOAN

And that's when you assaulted him?

AARON

Er... not exactly...

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

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

JAYE

(to Aaron and Yvette)

Get in the car.

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

JAYE

(oh so badass)

You don't screw with my family.

(then)

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

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

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

FRED

You wanted us to call the police?

Fine, we'll call the police!

Jaye turns to Yvette.

JAYE

Now are you ready to go home?

(CONTINUED)

39

CONTINUED:

39

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

OLDER MAID (O.S.)  
(a hushed call)  
*Cherie* --

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

ELDERLY MAID  
(French accent)  
It's the tomato, cut the way you  
like, thin, on the good bread --  
For your trip, *cherie*.

Yvette takes the bag, then hugs the Maid intensely.

ELDERLY MAID (cont'd)  
(whispers)  
'Oblique.' That was the word you  
spelled.

YVETTE  
(also whispered)  
Thank you.

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

JAYE  
Hop in.

40

INT. JAYE'S CAR - NIGHT - FLASHBACK

40

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

AARON  
You laid that guy out.

JAYE  
I barely tapped him. Old people go  
down easy.

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

JAYE  
No.

(CONTINUED)

40 CONTINUED:

40

AARON

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

JAYE

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

AARON

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

JAYE

I thought we had an unspoken agreement never to get into each other's business uninvited?

AARON

I never said that.

JAYE

That's why it's unspoken, dumbass.

AARON

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

She considers that, but reacts as she spots something:

JAYE

Look innocent.

40A EXT. CANADIAN BORDER - NIGHT

40A

Tense silence as Jaye's car rolls up to the checkpoint. The AMERICAN BORDER GUARD looks at their passports. Gives the car the once over. Walks around it. Glances down to the trunk. Jaye and Aaron sweat. A beat. The Guard moves back to them. Hands them their passports. Waves them through.

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

40B

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

JAYE

Are we clear?

(CONTINUED)

40B CONTINUED:

40B

AARON

Don't see anything --

JAYE

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

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

POLICE OFFICER (O.S.)

(through bullhorn)

Step out of the vehicle!

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

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

POLICE OFFICER (O.S.)

(through bullhorn)

Put down your weapon.

AARON

(don't shoot)

It's a cow.

JAYE

How did they know?

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

JAYE (cont'd)

Bitch.

CUT TO BLACK:

END OF ACT THREE



ACT FOUR

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

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

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

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

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

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

SHARON

Say I'm your lawyer.

JAYE

No.

SHARON

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

CRIME DOG

*Say it.*

JAYE

She's my lawyer.

Sharon looks to Hale. A beat, Hale leaves.

JAYE (cont'd)

Well, if it isn't the squealer.  
Thanks for squealing, squealer.

SHARON

How am I a squealer?

JAYE

Um, could it be the squealing? You ambushed us with the fuzz.

(MORE)

(CONTINUED)

41 CONTINUED:

41

JAYE (cont'd)

You were all back-lit and evil-smoking like that guy on the X-Files. You ratted out your own brother and sister.

(realizing)

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

SHARON

You're hateful.

JAYE

You're hateful.

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

Where Sloan and Hale view the pantomime argument.

SLOAN

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

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

SHARON

You honestly think I tipped the police?

JAYE

You were there waiting with them.

SHARON

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

JAYE

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

SHARON

You're my sister.

That hangs there for a beat.

(CONTINUED)

JAYE

When are they gonna release me?

SHARON

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

(then)

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

JAYE

He wasn't that old.

SHARON

The Canadians are furious.

JAYE

Furious Canadians? Does that even  
work?

SHARON

They've already filed for  
extradition.

JAYE

(alarmed)

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

SHARON

Not Yvette. You.

JAYE

Me? They want to send me to  
Canada?

SHARON

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

JAYE

Okay. I get it.

(CONTINUED)

43 CONTINUED: (2)

43

SHARON

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

JAYE

(an ironic smile)

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

Sharon softens at that. She looks at Jaye.

SHARON

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

JAYE

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

SHARON

He's already out.

JAYE

(reacts)

Bastard! He sang?!

SHARON

No. You admitted you were driving the car.

JAYE

(realizing)

Oh. I sang.

SHARON

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

JAYE

And I guess they already sent Yvette back.

SHARON

Hilariously enough, she gets to stay.

JAYE

She does?

(CONTINUED)

43 CONTINUED: (3)

43

SHARON

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

44-45 OMITTED

44-45

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

46

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

JAYE

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

YVETTE

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

JAYE

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

YVETTE

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

JAYE

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

YVETTE

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

JAYE

Yeah, you're probably right. I think Mom had a Lo-Jack surgically implanted in me when I was born.

(MORE)

(CONTINUED)

46 CONTINUED:

46

JAYE (cont'd)

And in a way, now that I'm being shipped off to Canadian justice -- I'm kinda glad. At least they'll know where to send me stuff.

YVETTE

You'll always be taken care of.

JAYE

Huh.

(smiles)

Yeah. I guess that's true.

(then, realizing)

I think I'm gonna miss 'em. And you know what else? I'm gonna miss Yvette, too.

YVETTE

(smiles, French accent)

And she'll miss you, *cherie*.

Hale appears at the cell door. Opens it.

HALE

Tyler. Let's go.

Off Jaye, steeling herself for Canadian justice --

47 INT. POLICE STATION - CORRIDOR - NIGHT - PRESENT

47

As Hale leads Jaye down a corridor:

JAYE

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

HALE

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

JAYE

What?

HALE

Charges have been dropped. You're going home.

Hale leads Jaye around a corner, revealing:

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

MOM, SHARON AND AARON all wait for her.

JAYE

Mom!

Jaye rushes to her, embraces her, ecstatic.

JAYE (cont'd)

You sprung me! How?

MOM

Wasn't me, dear.

She turns to Sharon --

JAYE

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

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

JAYE (cont'd)

How'd you pull it off?

SHARON

I made tea.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SHARON  
Are you okay?

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

SHARON  
Let me make you some tea.

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

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

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

DAD  
(into phone)  
Sydney. Darrin. Feel like a game of golf?

(CONTINUED)



48B CONTINUED:

48B

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

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

48C

Jaye and her quizzical look to Sharon.

JAYE

You made tea?

AARON

Please. It wasn't her...

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

DAD AND SLOAN

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

MOM

Your father's very upset. Make sure you thank him. He compromised his principles and wrote a very large check to the Bradleys.

(off Jaye's look)

"Cindy's" parents.

(to Sharon and Aaron)

How will I ever adapt to that name?

Sharon strokes Mom's back with a comforting hand.

HALE

(muttered, as she passes  
Jaye)

Daddy's girl.

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

DAD

You weren't mistreated, were you?

JAYE

Hu-uh.

(CONTINUED)

48C CONTINUED:

48C

AARON

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

DAD

(ignoring that, to Jaye)  
You owe me forty-five hundred dollars.

JAYE

American or Canadian?

He just looks at her.

JAYE (cont'd)

I'm sorry I made you compromise your principles.

DAD

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

(looking past Jaye)

You ready?

Jaye turns to see: Hale has emerged with Yvette.

YVETTE

Yes, Mister Tyler.

Jaye reacts to this, astonished.

JAYE

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

MOM

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

DAD

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

YVETTE

(French accent)

Yes, Mister Tyler.

DAD

(satisfied)

Let's go home.

Yvette smiles at that word, knowing she's included.

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

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

50 EXT. TYLER HOUSE - DAY 50

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

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

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

SHARON

Thanks.

51 INT. TYLER HOUSE - KITCHEN - DAY 51

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

DAD

Morning, girls.

SHARON

Morning.

JAYE

Morning.

Dad quizzes Yvette as he reads his paper.

DAD (cont'd)

Branches of the government.

SHARON

I know!

DAD

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

(CONTINUED)

51 CONTINUED:

51

YVETTE  
Executive, legislative, and  
judicial.

DAD  
I govern these branches. Who am I?

YVETTE  
You are the constitution.

Jaye approaches Aaron.

JAYE  
Hey.

AARON  
Hey.

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

AARON  
Oh, could you put those in my room?

JAYE  
How about I throw them over here.

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

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

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

JAYE  
The store doesn't open for another  
hour and the mouth-breather doesn't  
come in until noon. I plan on  
being late.  
(to Yvette)  
Um, can I have a pancake?

YVETTE  
It would be my pleasure.

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

JAYE  
What happened to the creamer?

(CONTINUED)

51 CONTINUED: (2)

51

MOM

Aaron broke it.  
(you're an asshole)  
You realize it was a Staffordshire.

AARON

It still works.

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

DAD

The constitution adopted by the first thirteen states was called?

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

YVETTE

Articles of Confederation.

DAD

Which was replaced by the American Constitution in what year?

YVETTE

1789.

DAD

Very good. Very good.

And as the CROSSTALK becomes overlapping chit-chat --

FADE TO BLACK.

52 OMITTED

52

END OF SHOW