



**WONDERFALLS**

"Lovesick Ass"

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Air #108

Final Shooting Script

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WONDERFALLS

"LOVESICK ASS"

TEASER

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

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

MAHANDRA

How'd you get him to do that?

JAYE

I asked.

MAHANDRA

Very clever.

JAYE

He was surprisingly eager...

Words trail as she catches Eric looking particularly sexy.

MAHANDRA

Eager is a good thing.

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

JAYE

Uh-huh...

MAHANDRA

You're staring.

JAYE

Uh-huh...

(right away)

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

MAHANDRA

I see what you're supervising.

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

MAHANDRA (cont'd)

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

(CONTINUED)

1 CONTINUED:

1

JAYE  
Apples are good for you.

Mahandra continues to ogle:

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

JAYE  
No, but my sister is.

MAHANDRA  
Stop it.

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

MAHANDRA JAYE  
Hi. Hi.

ERIC  
Hi.  
(beat)  
Sure is hot.

MAHANDRA  
(sotto to Jaye)  
Sure is.

JAYE  
You want something to drink?

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

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

ERIC  
Bottled would be great.

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

(CONTINUED)

1 CONTINUED: (2)

1

MAHANDRA

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

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

ERIC

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

JAYE

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

ERIC

That's okay. We can sit close.

JAYE

Ha.

MAHANDRA (O.S.)

Head's up --

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

ERIC

Thanks.

JAYE

Welcome.

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

MAHANDRA (O.S.)

(Brass Monkey as Eric)

We can sit close.

(Wax Lion as Jaye)

So close... So close...

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

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

Mmmmm... Mmmmm... Mmmmm...

(Wax Lion as Jaye)

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

(back to kissing)

Mmmmm... Mmmmm...

(CONTINUED)

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

BRASS MONKEY  
*Inappropriate touching.*

WAX LION  
*This isn't fun for anybody.*

Jaye takes the figures from Mahandra.

JAYE  
Stop it.

MAHANDRA  
You stop it.

JAYE  
I haven't started anything.

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

JAYE  
He's married.

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

JAYE  
It's not a good idea for me to be  
in a relationship right now.  
(eyes Monkey and Lion)  
I have... issues.

Jaye puts the figures aside.

MAHANDRA  
Who doesn't?

JAYE  
I'm going through a "me" phase.

MAHANDRA  
Going through?

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

1 CONTINUED: (4)

1

## MAHANDRA

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

## JAYE

But look at him. He's smitten.

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

## JAYE (cont'd)

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

2 OMITTED

2

3 EXT. MAID OF THE MIST FOUNTAIN - DAY

3

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

## MAN'S VOICE

Darling!

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

SMASH CUT TO:

3A EXT. MAID OF THE MIST FOUNTAIN - NIGHT

3A

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

BLACK OUT:

END OF TEASER

ACT ONE

4-6 OMITTED

4-6

7 INT. WONDERFALLS - DAY

7

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

BARREL BEAR  
*Girl needs a boy.*

JAYE  
(snappish)  
What'd you say?

BARREL BEAR  
*Girl needs a boy.*

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

Jaye shuffles toward the back office. As she passes the register, the stand-up cardboard AD FOR THE WAX LION speaks:

WAX LION ADVERTISEMENT  
*Girl needs a boy --*

Jaye pulls the cardboard stand-up face down with:

JAYE  
Girl needs coffee.

8 INT. WONDERFALLS - BACK OFFICE - DAY

8

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

LOVESICK ASS  
*Girl needs a --*

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

(CONTINUED)

8 CONTINUED:

8

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

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

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

9 EXT. WONDERFALLS/QUAD - DAY

9

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

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

9A EXT. WONDERFALLS/QUAD - MOMENTS LATER

9A

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

ERIC  
 Hi. I was just coming to see you.

JAYE  
 You were?

ERIC  
 Yeah. I brought you donuts.

JAYE  
 Those donuts?

ERIC  
 (enjoying Katya eat)  
 She was starving.

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

ERIC  
 Her name's Katya. From Russia.

JAYE  
 So you know her?

(CONTINUED)

9A CONTINUED:

9A

ERIC

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

JAYE

Voice? There was a voice?

ERIC

You know, that little voice inside.

JAYE

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

ERIC

She looked like she needed help.

JAYE

(off Eric, to herself)  
Interesting...

ERIC

I guess she's been here all night.

JAYE

She slept at the fountain?

KATYA

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

JAYE

Peter got a phone number?

KATYA

No phone. But he make me letters.

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

ERIC

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

JAYE

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

(CONTINUED)

9A CONTINUED: (2)

9A

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

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

ERIC  
 This is so sad.

Jaye muses off Eric and his empathy for a stranger:

JAYE  
 Again, interesting.

Katya BELCHES loudly. Drops the empty donut box.

KATYA  
 Still hunger.

10 INT. THE BARREL - LATE AFTERNOON

10

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

MAHANDRA  
 And another order of Buffalo wings.

KATYA  
 Taste like chicken, yes?

MAHANDRA  
 Yeah. Funny right?

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

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

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

(CONTINUED)

10 CONTINUED:

10

JAYE

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

ERIC

Because she makes me sad.

Jaye watches Eric looking at Katya. Clocks his sincerity.

JAYE

Are you attracted to her?

ERIC

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

JAYE

Oooh. Good answer.

(then)

So is this because of Heidi?

ERIC

Heidi?

JAYE

Yeah. Your wife.

ERIC

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

JAYE

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

ERIC

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

JAYE

Well, yeah. Who hasn't?

(CONTINUED)

10 CONTINUED: (2)

10

ERIC

Have you?

JAYE

Have I what?

ERIC

Been in love?

JAYE

Ggggyyyy-yeah. Sure. I think so.

ERIC

You think so?

JAYE

I've had boyfriends. Lots.

ERIC

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

JAYE

You don't know that.

ERIC

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

JAYE

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

ERIC

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

JAYE

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

ERIC

Well. You are a little closed off.

JAYE

I'm not closed off.

(CONTINUED)

10 CONTINUED: (3)

10

ERIC

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

JAYE

I've been hurt!

ERIC

Okay.

JAYE

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

Now Mahandra approaches.

MAHANDRA

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

ERIC

We're still working on it.

MAHANDRA

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

ERIC

That's where we found her.

JAYE

She thinks people get married at the fountain.

MAHANDRA

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

JAYE

Ohhhh...that "Fountain of Love."

11 OMITTED

11

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

12

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

(CONTINUED)

JAYE  
Can you believe this place?

KATYA  
No. Is too beautiful.

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

JAYE  
Hi. We're here about a wedding?

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

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

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

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

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

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

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

KATYA  
His name Peter.

GLORY  
Peter got a last name?

JAYE  
They're on a first name basis.  
(off Glory's deadpan look)  
Six o'clock. What've you got on the books for six o'clock?

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

GLORY  
The six o'clock was canceled.

12 CONTINUED: (2)

12

KATYA  
(slight panic)  
Cancel?!? No cancel!!

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

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

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

GLORY  
Our privacy policy is very strict.

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

JAYE  
How 'bout just a last name?  
(off her refusal)  
An initial?  
(another refusal)  
How 'bout we do that hot, cold,  
getting warmer thing?  
(then)  
Come on. She's his fiance.

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

In the background, Eric drops out of frame.

KATYA  
Eric!

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

GLORY  
Nobody panic.

Glory kneels down beside Eric and cradles his head.

(CONTINUED)

12 CONTINUED: (3)

12

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

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

13 EXT. "FOUNTAIN OF LOVE" CHAPEL - DAY

13

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

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

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

JAYE (cont'd)  
 That was real?

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

JAYE  
 Heidi?

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

JAYE  
 Un-huh. You seem over her.

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

13A EXT. NIAGARA FALLS - DAY

13A

A series of inexpensive and yet somehow impressive STOCK SHOTS through our VIEWMASTER takes us to:

14 INT. CONDO CORRIDOR - DAY

14

Eric, Jaye and Katya come around a corner and move down the corridor looking for a particular door.

(CONTINUED)

14 CONTINUED:

14

KATYA

My Peter he lives in apartments  
building?

JAYE

It's a condo.

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

ERIC

(spotting door)

Here it is -- number 217.

Katya suddenly changes her mind, tries to back away --

KATYA

I change my mind. Like he did.

JAYE

What?

KATYA

Maybe he come and see I no great  
prize.

ERIC

That'd be impossible. You're  
adorable.

(she smiles, then:)

Katya, I really think this is  
something you have to do -- if you  
don't ring that bell, it could  
haunt you.

JAYE

He's right. If you don't face this  
now, you'll be eating chapel floor  
the rest of your life.

(to Eric)

That wasn't a reference.

KATYA

I not know...

ERIC

He owes you an explanation.

JAYE

And airfare. He owes you airfare.

(CONTINUED)

14 CONTINUED: (2)

14

KATYA

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

JAYE

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

KATYA

(resolute)

Ring bell.

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

JAYE

We're looking for Peter Johnson.

PETER

I'm Peter Johnson.

JAYE

Uh... the other Peter Johnson.

PETER

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

KATYA

(recoiling)

I need bigger Peter.

Off their stupefaction...

FADE TO BLACK.

END OF ACT ONE

ACT TWO

15 INT. CONDO CORRIDOR - DAY

15

Where we left off.

KATYA  
Somewhere must be bigger Peter.

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

JAYE  
What are you, like five?

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

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

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

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

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

KATYA  
I show you most intimate  
photographs!

(CONTINUED)

15 CONTINUED:

15

PETER

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

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

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

16

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

JAYE

Can't you get her to stop?

ERIC

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

JAYE

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

ERIC

Love doesn't always sound like that.

JAYE

You said you cried for three days.

ERIC

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

JAYE

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

ERIC

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

(CONTINUED)

JAYE  
Like a wound?

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

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

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

JAYE  
I'm not sure who that is yet.

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

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

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

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

JAYE  
Essentially we're all alone.

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

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

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

KATYA  
(sniffly, to Eric)  
You alone too?

ERIC

Yeah.

JAYE

(cheery)

See? All of us are alone. We're all of us here, together alone.

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

PETER (O.C.)

Katya!

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

PETER (cont'd)

Keep it running!

JAYE

Get out of here!

PETER

I came to collect my wife!

JAYE

Leave! Shoo!

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

JAYE (cont'd)

No, bad Katya. No shoe. And definitely not those shoes.

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

PETER

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

KATYA

(RUSSIAN)

TBD

KATYA (cont'd)

(ENGLISH)

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

(CONTINUED)

16 CONTINUED: (3)

16

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

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

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

JAYE  
Can't expect a guy to do that.

Before Jaye follows, she hands Katya the TV remote.

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

17 INT. THE BARREL - DAY

17

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

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

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

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

(CONTINUED)

17 CONTINUED:

17

ERIC

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

PETER

She knows who I am now.

JAYE

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

(off Eric's look)

Sorry. Continue.

(before he can:)

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

ERIC

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

JAYE

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

ERIC

Also yours.

JAYE

Oh.

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

ERIC

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

JAYE

What's that supposed to mean?

ERIC

Just giving the kid some advice.

JAYE

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

PETER

So you think maybe she is?

(CONTINUED)

17 CONTINUED: (2)

17

JAYE

Shut up.

(to Eric)

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

PETER

I'll be fourteen in a month...

ERIC

See? He's willing to wait.

(to Peter)

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

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

JAYE

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

ERIC

You'd be torturing yourself.

JAYE

So you can't really blame her.

ERIC

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

JAYE

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

ERIC

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

JAYE

Point is, obstacles.

ERIC

The only really insurmountable obstacle would be her disinterest.

(CONTINUED)

17 CONTINUED: (3)

17

JAYE

Or not. She might be plenty interested.

ERIC

(to Jaye, meaning her)  
Is she?

JAYE

I thought I made that clear?

A moment of frustration that is interrupted by:

PETER

(to Eric)

I agree with your girlfriend --  
there's a chance she's interested.

(to Jaye)

Your boyfriend's right, it's not  
insurmountable. I wanna thank you  
both.

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

ERIC

Nice job.

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

JAYE

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

PETER

(mesmerized)

My god, you've got fire.

JAYE

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

PETER

(oh so smitten)

I've forgotten about her already...

(CONTINUED)

17 CONTINUED: (4)

17

JAYE

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

PETER

Uh-huh. Burning fire...

JAYE

Who are you forgetting about?

PETER

I don't remember.

JAYE

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

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

SHARON (V.O.)

Are you in the mafia?

18 EXT. CITY PARK - DAY

18

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

JAYE

What are you talking about?

SHARON

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

JAYE

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

SHARON

Huh?

JAYE

I'm just trying to help her out.

(CONTINUED)

18 CONTINUED:

18

SHARON  
Out of what?

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

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

JAYE  
What if she breaks the law?

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

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

SHARON  
No, no. No begging.

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

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

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

JAYE  
Thank you.

Now Sharon smiles to herself.

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

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

19 INT. JAYE'S TRAILER - NIGHT

19

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

KATYA

Oh. Hello.

JAYE

Hi. You cleaned.

KATYA

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

JAYE

No. Not at all. This is great.

(taking it in)

I kinda like having a wife...

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

JAYE (cont'd)

Ohmygod. Did you make dinner?

KATYA

Galubnya.

JAYE

Is that yes or is that dinner?

KATYA

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

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

JAYE

Hi.

ERIC

Hi.

KATYA

(self consciously)

Eric! You come too quick.

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

(CONTINUED)

19 CONTINUED:

19

JAYE

I believe you've met my wife.  
(under her breath)  
Who seems to have fidelity issues.

ERIC

(offering vodka to Katya)  
Sorry, it's not Russian.

KATYA

I put in freezer. You sit.

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

JAYE

(sotto to Eric)  
Guess she won't be crying for three  
days...

ERIC

This isn't a date.

JAYE

Then what is it?

Now Katya appears between them holding a platter of jiggling:

KATYA

Galubnya.

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

JAYE

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

KATYA

No, no. Plenty for all. You stay.

(moves past to table)

You can be third wheel.

20

INT. JAYE'S TRAILER - A SHORT WHILE LATER

20

Eric and Katya face each other at the table -- like two people at a romantic dinner might. Jaye is positioned so as to be in the middle, man to her right, woman to her left. Eric finishes his portion, Jaye picks at her mostly untouched plate. Katya is very solicitous of Eric:

ERIC

That was very good, thank you.

(CONTINUED)

20 CONTINUED:

20

KATYA  
You for more?

ERIC  
Oh, yes, please.

KATYA  
This time you try with sauce.

She serves him up, but doesn't stop there. She gets a good forkful, then guides it to his mouth. Feeds him. She waits and watches. He seems to like it. She relaxes, smiles back. Jaye watches the interplay, unhappy.

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

20A

The dishes have been cleared. A set of Russian nesting dolls sit in descending order on the table. Jaye stands/leans at the counter with the dirty dishes picking at the fish skeleton as Katya shows the dolls to Eric.

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

ERIC  
Beautiful. Was it hard to leave?

KATYA  
(off smallest doll)  
This is me. I always baby.

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

KATYA (cont'd)  
I feel small. I need bigger. But mostly I need love.

JAYE  
Couldn't find it back home, huh?

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

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

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

21

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

ERIC

Capitalism makes society greedy, insensitive. Too many people here are poor and unemployed. With socialism, everyone would have a job and everyone would have the same amount of money.

KATYA

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

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

22 OMITTED

22

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

23

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

ERIC

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

KATYA

My hearts not broken?

ERIC

(off cards)

No. These hearts...

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

ERIC (cont'd)

Your turn.

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

KATYA

Jaye breaks hearts.

ERIC

Yes, she does.

24 EXT. JAYE'S TRAILER - NIGHT

24

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

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

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

PETER  
I'll show you a real man.

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

25 INT. JAYE'S TRAILER - CONTINUOUS

25

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

ERIC  
This was in your hair.

JAYE  
(taking it)  
Dorsal fin. I was looking for  
that. Thanks.

Jaye eyeballs Katya going into the bathroom. Jaye speaks:

JAYE (cont'd)  
So how long is perestroika gonna go  
on tonight? Because, you know, I  
gotta be up early.

ERIC  
Aren't you having a good time?

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

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

(CONTINUED)

25 CONTINUED:

25

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

ERIC  
 By whom?

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

ERIC  
 She was engaged at the time.

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

ERIC  
 I didn't say that.

JAYE  
 What are you saying?

KATYA  
 (reappearing)  
 Who's for vodka?

Off Jaye, miserable...

26-27 OMITTED

26-27

27A EXT. ND STREET - NIGHT

27A

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

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

28 INT. JAYE'S TRAILER - NIGHT

28

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

(CONTINUED)

PETER

Look what your boyfriend did to me.

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

FADE OUT.

END OF ACT TWO

ACT THREE

29 INT. THE BARREL - DAY

29

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

JAYE

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

ERIC

That's ridiculous.

JAYE

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

Eric can't help it, he laughs.

JAYE (cont'd)

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

ERIC

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

JAYE

Taste for what?

ERIC

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

JAYE

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

ERIC

What's that supposed to mean?

(CONTINUED)

29 CONTINUED:

29

JAYE

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

ERIC

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

JAYE

When did I ever make anything perfectly clear?

ERIC

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

JAYE

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

ERIC

Are you?

JAYE

(hesitates, then:)

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

ERIC

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

JAYE

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

(then)

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

(CONTINUED)

29 CONTINUED: (2)

29

ERIC

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

JAYE

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

ERIC

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

JAYE

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

ERIC

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

30 EXT. CONSTRUCTION SITE - DAY

30

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

ERIC

(yelling over the din)

Excuse me.

DICK

Not now.

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

ERIC

Are you the father of Peter Johnson?

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

DICK

Better wear one.

As Eric puts it on, Dick turns back to his work.

ERIC

I'd like to talk to you about your kid.

Dick steps away from Eric -- he follows.

(CONTINUED)

30 CONTINUED:

30

DICK

(yelling off screen)

Hey, Fernando -- that concrete's  
gotta be re-poured.

ERIC

Your son treats women horribly. Is  
this the example he gets at home?Dick turns to look. Off his scowl, we SLAM TO BLACK. OVER  
BLACK we hear KNOCKING on a door...

31 INT. JAYE'S TRAILER - DAY

31

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

ERIC

Look what your boyfriend's father  
did to me.

32 INT. JAYE'S TRAILER - DAY

32

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

ERIC

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

JAYE

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

ERIC

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

JAYE

That doesn't sound so bad.

ERIC

Apparently she's dead. She died  
last year.

JAYE

Oh.

(CONTINUED)

ERIC

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

KATYA

So Peter has not mother?

ERIC

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

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

JAYE

Sorry.

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

KATYA

We disinfect.

ERIC

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

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

KATYA

We move blood.

JAYE

Careful where you move it to.

Jaye watches as Eric melts under Katya's expert touch.

JAYE (cont'd)

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

33A INT. CONDO CORRIDOR - DAY

33A

A KNOCK on the door -- Peter, dressed up for a night at the opera, opens the door, reacts to Jaye standing there, looking her usual hot self, but still casual. He reacts, not too surprised to see her, but surprised that:

PETER

You're not dressed for Tchaikovsky  
and heavy petting.

JAYE

We're skipping the funeral music.  
I have a better idea.

PETER

Really? Are we goin' some place  
more intimate?

JAYE

Oh, yeah. You're gonna love it.

PETER

I knew you'd come around.

Peter exits the condo, as he locks the door and they start down the corridor:

PETER (cont'd)

So I guess you're through with that  
abusive boyfriend of yours.

JAYE

He's not my boyfriend.

PETER

Did he beat you?

JAYE

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

PETER

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

JAYE

He's not a liar -- you're a liar.

(Some of the above could possibly be played on their backs as they walk away from lens down the corridor, and maybe even the last couplet happens after they've turned the corner and we play it on an empty frame.)

34 EXT. STREET/INT. JAYE'S CAR - DAY

34

The conversation seems to flow seamlessly from the last beat as Jaye and Peter open her car doors and get in during:

PETER  
With eyes that beautiful, how can  
you be so blind? He's threatened  
by me.

JAYE  
Shut up.

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

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

PETER  
I have pictures--

JAYE  
You have photo-imaging software.

Peter's getting a little worked up.

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

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

PETER  
No. Do you want me to?

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

(CONTINUED)

34 CONTINUED:

34

PETER  
He's a puss.

During this, Jaye has started her car, throws it into reverse and SCREECHES OUT OF FRAME. On the EMPTY FRAME:

35 OMITTED

35

36 INT. DICK'S TRAILER OFFICE - DAY

36

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

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

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

PETER  
We've met, actually.

Dick is instantly exhausted.

DICK  
What'd you do?

PETER  
My only sin is love.

DICK  
(to Jaye)  
What'd he do?

JAYE  
He ordered a wife from Russia.

DICK  
You bought a woman?

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

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

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

(CONTINUED)

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

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

Jaye studies him, suspicious.

DICK  
What were you gonna do with her?

Peter grows more emotional, angry not weepy.

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

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

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

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

JAYE  
Okay, that's my other problem --

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

PETER  
(exploding)  
How would you know? You don't know  
how to love!  
(MORE)

(CONTINUED)

36 CONTINUED: (2) 36

PETER (cont'd)  
 That's what's wrong with you!  
 (to Jaye)  
 He's a puss. Just like your  
 boyfriend.

JAYE DICK  
 He's not my boyfriend. Peter.

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

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

JAYE  
 I'm Jaye.

DICK  
 (absent)  
 Nice to meet you.

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

37 EXT. CONSTRUCTION SITE - DAY 37

Jaye strides back to her car and reacts as --

JAYE  
 You little sonofabitch!

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

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

38 OMITTED 38

39 INT. THE BARREL - DAY 39

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

(CONTINUED)

39 CONTINUED:

39

MAHANDRA

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

JAYE

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

MAHANDRA

I thought he was with you.

JAYE

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

MAHANDRA

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

JAYE

He was here?!?

MAHANDRA

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

JAYE

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

MAHANDRA

What's going on?

JAYE

Remember that Russian mail order  
bride?

MAHANDRA

Yeah --

(CONTINUED)

39 CONTINUED: (2)

39

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

MAHANDRA  
What happened to yours?

JAYE  
I lost it.

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

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

MAHANDRA  
I thought you weren't a couple.

JAYE  
Shut up. I need your car.

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

JAYE  
Fine, where's Eric's car?

MAHANDRA  
Probably parked out back where  
people with cars park them.

JAYE  
Where are his keys?

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

JAYE  
Damn.

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

(CONTINUED)

39 CONTINUED: (3) 39

JAYE  
 Ooo! Good point.

40 INT. CHEVY CAMARO/EXT. THE BARREL PARKING LOT - DAY 40

The car is seemingly empty, until we PAN DOWN TO FIND JAYE... wedged under the steering column staring at a mess of wires.

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

A dog-shaped air freshener that dangles under the dash near Jaye's head spins into frame -- revealing a cartoon BAD-ASS CHIHUAHUA, shaking its head:

CHIHUAHUA  
*Negro con rojo.*

Jaye looks up at the Chihuahua -- indignant, yet grateful.

JAYE  
 I was just gonna do that.

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

41 EXT. HIGH &amp; DRY TRAILER PARK - DAY 41

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

42 EXT. JAYE'S TRAILER - MOMENTS LATER 42

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

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

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

43 EXT. CABIN - DAY 43

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

(CONTINUED)

43 CONTINUED:

43

ERIC  
Where is she?

Peter reaches out, holds Eric back.

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

ERIC  
Why was she even up here?

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

ERIC  
And that's when she hit her head?

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

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

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

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

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

44 INT. CHEVY CAMARO - DAY

44

Jaye speeds down the highway to the rescue.

JAYE  
Where is this place?

Jaye looks pleadingly at the Chihuahua Air Freshener.

JAYE (cont'd)  
I know you know. Speak dammit!

CHIHUAHUA (SPANISH) <i>La muchacha necesita a muchacho.</i>	CHIHUAHUA (cont'd) (ENGLISH) <i>Girl needs a boy.</i>
---	---

JAYE (cont'd)  
Ya know, I had enough high school  
Spanish to know...  
(yelling)  
I've heard that one already. If  
you're not like On-Star what good  
are you?

Jaye angrily yanks the air freshener off and --

CHIHUAHUA (SPANISH) <i>La muchacha necesita a --</i>	CHIHUAHUA (cont'd) (ENGLISH) <i>Girl needs a --</i>
--	---

-- tosses it out the window. Continues driving, agitation  
growing, as...

CHIHUAHUA (O.S.)  
(SPANISH)  
*Perra!*

Alternate dialogue:

CHIHUAHUA (O.S.) (cont'd)  
(ENGLISH)  
Beetch!

45 EXT. CABIN - DAY

45

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

(CONTINUED)

45 CONTINUED:

45

ERIC  
(peering inside)  
Jaye?

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

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

Peter is paralyzed by this surprising super-cool move.

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

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

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

ERIC  
The whole time.

PETER  
Damn.

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

PETER  
What's that?

ERIC  
Jaye.

46 INT. JAYE'S TRAILER - DAY

46

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

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

(CONTINUED)

KATYA

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

DICK

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

KATYA

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

DICK

He has no mother.

KATYA

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

DICK

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

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

KATYA

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

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

KATYA (cont'd)

(eyes closed, reciting)

*I etched your name in a cloud, but  
it was lost when the thunder cried.  
I etched your name in the surf, but  
it was stolen by the rising tide...*

DICK

(cutting her off)

*I etched your name in my heart,  
and forever it will there reside.*

KATYA

You have read them?

46 CONTINUED: (2)

46

DICK

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

KATYA

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

DICK

Yeah. I guess so.

KATYA

And mine too.

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

47 EXT. CABIN - DAY

47

Eric and Peter sit together on the porch.

PETER

Why does it have to hurt so bad?

ERIC

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

PETER

You think I'll ever forget her?

ERIC

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

PETER

I'm sorry I tried to steal your woman.

ERIC

Jaye's not my woman.

PETER

She's not?

ERIC

Huh-uh.

PETER

Oh. You think I still have a shot?

(CONTINUED)

ERIC

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

PETER

What's she running from?

ERIC

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

PETER

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

ERIC

She is a riddle.

PETER

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

ERIC

She's an enigma.

PETER

She's a conundrum.

ERIC

She's a ten million piece sky puzzle.

PETER

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

ERIC

She's a Rubik's cube.

PETER

She's here.

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

ERIC

In my car...

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

47 CONTINUED: (2)

47

JAYE

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

PETER

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

JAYE

Shut up. Get me a soda.

PETER

Okay.

Peter heads inside, leaving Jaye and Eric alone.

JAYE

Hi.

ERIC

Hi...

48 EXT. JAYE'S TRAILER - DAY

48

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

KATYA

Yes? Can you help me?

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

SHARON

(into the trailer)

Jaye??

(to Katya)

Is Jaye... in there?

KATYA

She no is here.

(CONTINUED)

48

CONTINUED:

48

SHARON

You must be Katya.

KATYA

Da. I am she.

SHARON

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

Dick appears, covering his privates with a bed pillow.

DICK

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

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

48A EXT. CABIN - DAY

48A

Eric and Jaye, as before.

ERIC

So... you came to rescue me.

JAYE

I guess I kinda did.

ERIC

Thanks. But he is only twelve.

JAYE

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

ERIC

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

JAYE

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

ERIC

Oh, it's not going to be a conversation. It's actually going to be a speech. By me.

(MORE)

(CONTINUED)

48A CONTINUED:

48A

ERIC (cont'd)

I had some time to think during my abduction, and here's the thing -- I don't know what your issues are or what happened to you to make you the way you are, but you're clearly not ready for a relationship. Frankly, I think with you any sort of human interaction is pretty iffy. And that's not a criticism, because god knows you saw what happened to me back in that chapel. I'm damaged. And it's going to take me time to heal. Probably more time than I can guess. Which is why I think... we should have a date.

JAYE

What?

ERIC

You know, a date.

JAYE

I know what a date is...

(just checking)

You're not talking about the fruit?

ERIC

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

JAYE

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

ERIC

Because you make me happy.

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

(CONTINUED)

48A CONTINUED: (2)

48A

JAYE

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

ERIC

I, uh, I still have tension --

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

PETER

So I guess you worked out your  
differences.

JAYE

We didn't have differences.

PETER

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

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

PETER (cont'd)

I mean, you know, eventually.

ALT PETER LINE:

PETER (cont'd)

I may still have issues.

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

49-50 OMITTED

49-50

FADE TO BLACK.

END OF SHOW