

MEET JANE DOE

By

Jacqueline Gault

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Jacqueline Gault
Portland, OR 97215

me@jacquelinegault.com
503-319-4699

FADE IN:

EXT. - DANTE'S NIGHTCLUB, THURSDAY NIGHT

Open on close-up of marquee of Dante's nightclub. The marquee reads:

THURS Ruby and the HomeWreckers

Camera zooms out to reveal a long line of hipsters waiting to get in to the popular, trendy downtown club. Zoom in and pan down the line of hipsters from the back of the line to the front door. The BOUNCER opens the door and allows 4 young men inside. They enter the club.

INT. - DOWNTOWN NIGHTCLUB, CONTINUES

POV as camera follows the YOUNG MEN inside the club.

They show their ID to the cashier and pay the cover charge.

The young men are chatting excitedly as they walk in to the main portion of the club. The club is packed with fans of all ages, tables are crammed together and fans are standing around the perimeter of the room.

INT. - DOWNTOWN NIGHTCLUB, CONTINUES

CUT TO MONTAGE:

A) BARTENDER taking orders and handing drinks to customers at the bar.

B) COCKTAIL WAITRESS, with a tray full of drinks, expertly navigates through the crowd.

C) A BACHELORETTE PARTY, seated in the VIP section, quickly drinks a round of shots.

D) The nightclub owner, ADAM, takes a drink and walks toward the stage.

E) A young man seated in front of the stage turns and waves to a group of men who have just entered the club.

INT. - DOWNTOWN NIGHTCLUB, CONTINUES

Return to POV of YOUNG MEN:

The young man search the room looking for their friends. They notice a man in the front row wave to them.

The young men approach the table and sit down. The room is loud with indecipherable chatter.

The lights fade.

INT. - DOWNTOWN NIGHTCLUB, CONTINUES

CUT TO: Performance stage. ADAM has now taken the stage, holding a microphone. He does a quick test to make sure the microphone is on.

ADAM

Ladies and gentlemen. It is my pleasure to welcome to the Dante's stage, the hottest cabaret show in Portland: Ruby and the HomeWreckers!

Crowd erupts in cheers as Adam exits the stage and the lights fade.

Music begins and spotlight comes up on Ruby, alone in the center of the stage. She is dressed in a skirted, sleeveless corset, thigh-high stockings and heels. She begins singing a slow, cabaret version of Doris Day's "Perhaps, Perhaps, Perhaps".

RUBY

You won't admit you love me
And so how am I ever to know?
You always tell me
Perhaps, perhaps, perhaps.

A million time I've asked you
and then I ask you over again
You only answer
Perhaps, perhaps, perhaps.

Music slows briefly before picking up tempo. Full theatrical lighting comes up to reveal The HomeWreckers, four back-up singers/dancers dressed similar in style to Ruby, but not as elaborate. The music speeds up and the full, classic burlesque show begins. It is a theatrical display with choreographed dancing and harmonized singing. Throughout, there are various shots of the dancers and cut aways to the audience.

RUBY AND CABARET CHORUS

If you can't make your mind up
 We'll never get started
 And I don't want to wind up
 Being parted, broken-hearted

So if you really love me
 Say yes, and if you don't dear,
 confess
 And please don't tell me
 Perhaps, perhaps, perhaps

If you can't make your mind up
 We'll never get started
 And I don't want to wind up
 Being parted, broken-hearted

So if you really love me
 Say yes, and if you don't dear,
 confess
 And please don't tell me
 Perhaps, perhaps, perhaps

Chorus freezes and background lights fade, leaving Ruby alone in the spotlight again. The HomeWreckers sway in the shadows.

RUBY

Perhaps, perhaps, perhaps

Perhaps, perhaps, perhaps

Lights fade to black. Sound of crowd cheering fades a moment after the lights.

INT. - ADAM MASTERSON'S BEDROOM, 2AM FRIDAY MORNING

Silence. Fade in on a close-up of Ruby, sound asleep. Zoom out to reveal that Ruby is sleeping next to Adam in his bedroom.

He rolls over and it startles her awake. She quickly opens her eyes. She glances at the alarm clock on the nightstand and sees that it is 2am.

Annoyed, she hurriedly gets out of bed and begins dressing.

RUBY

Shit.

ADAM
(stirred by her outburst)
What's the problem?

RUBY
I fell asleep. I gotta go.

They continue talking while Ruby is getting dressed.

ADAM
Oh, come on Ruby. What's the hurry?

RUBY
Adam, darling, you know my rule. No
sleeping over.

ADAM
It's a stupid rule. I'll make you
breakfast if you stay...

RUBY
Not gonna happen.

Adam, defeated, rolls over and puts the pillow over his head
as Ruby exits.

EXT. - ADAM'S APARTMENT BUILDING, MOMENTS LATER

Ruby exits Adam's apartment building on to a busy city
sidewalk crawling with bar patrons heading home after a long
night of drinking. Ruby scans the streets, looking for her
car. She approaches a cherry-red sports car and slides into
the driver's seat. She starts the car and drives away,
leaving a trail of burnt rubber behind her.

FADE OUT:

EXT. - CITY STREET, FRIDAY MORNING

FADE IN on a busy neighborhood street in the Pearl District.
Business men and women are heading to work. A bus pulls up
and slows to a stop. The doors open and JANE emerges,
dressed in a simple dress with a Navy blue artists smock
with a toy store logo embroidered on the front. She has her
hair pulled back, and wears glasses and very little make-up.
She turns and heads North up the sidewalk.

EXT. - TOY STORE, MOMENTS LATER

JANE approaches the toy store and stops in front of the exterior door of a toy store. She reaches into her pocket and removes a key. She unlocks the door and enters the store, closing it behind her. Through the window we see her flip the CLOSED sign over to reveal OPEN.

INT. - TOY STORE, FRIDAY MORNING

MONTAGE of Jane at work:

A) She turns on the computer/cash register and logs in;

B) She prices and stocks merchandise.

C) She sits on an overstuffed chair reading a story while several small children listen intently;

D) She assists customers in selecting toys and answers toy related questions;

E) She plays with children as they test toys, and occupies them while the adults shop;

INT. - TOY STORE, LATER THAT DAY

Jane is standing at the cash/wrap elaborately wrapping a customer's package. The customer is a wealthy regular to the toy store, and is watching Jane as she wraps. Six small children are running around the store. Sam, an eight year old boy, is chasing his sister Belle, five, around the store with a light saber, while their siblings are throwing balls at each other and twirling around in dress-up costumes. The WEALTHY MOM is oblivious to their antics.

WEALTHY MOM

Jane, you have such a knack for
gift wrap. I always feel bad
letting the kids tear into them.

We hear a loud scream while a display stand falls over behind the Wealthy Mom. This finally grabs her attention and she goes from sweet oblivious mom, to angry mom.

WEALTHY MOM (CONT)

What the...?!?! Who knocked that
over? Sam! Stop hitting your
sister! I mean it, Sam! PUT DOWN
THE LIGHT SABER! It's not too late
for me to cancel your birthday
party...

SAM
You wouldn't...?

WEALTHY MOM
(threatening)
Don't test me, Sam!

Sam throws the light saber across the room, breaking it.

WEALTHY MOM
Samuel James Perkins! You did NOT
just throw that across the room!

SAM
(sheepishly)
Sorry.

BELLE
(taunting)
Ooooo, Mom's gonna cancel your
birthday!

SAM
Mom! You can't cancel my party!

WEALTHY MOM
(to Jane) I swear - if I had to do
it all over again I would have
stopped at 2.

Jane has finished wrapping the gifts and places them all in two very large bags - she hands them to the customer.

JANE
We would have gone out of business
years ago if you had stopped at two
kids.

WEALTHY MOM
(laughs)
I don't doubt it.

The Wealthy Mom takes the bag, smiles at Jane and turns to gather her brood.

WEALTHY MOM
Ok, kids let's go. We can't be
late. Let's go! Let's go!

Jane watches the family leave and cleans up her trash from gift wrapping. She then proceeds to clean up the mess left behind by customers.

DOUG, the store manager enters. He is wearing khakis and a blue polo shirt with the store's logo embroidered on it. He is handsome, but in a goofy, unconventional sort of way. He is in his mid-40's and has worked at the toy store since he graduated college (his mother is the owner). He is pushing a dolly with several large boxes on it over to a display shelf. He unpacks the boxes as they talk.

DOUG
Hey Jane. Was that who I think it was?

JANE
Mrs. Six Kids? Yep.

DOUG
Oh, man. What was the damage?

JANE
A broken light saber, a ripped book and a torn princess costume. I put them in a box under the counter.

DOUG
How much did she spend?

JANE
Over 500.

DOUG
Nice.

Doug and Jane work in silence for a few moments. Doug, stocking the shelves, unpacking new arrivals. Jane putting price stickers on some puzzles at the front counter.

Doug approaches Jane with some new arrivals and sets them on the counter. Jane starts pricing the new arrivals without having to be asked. They have worked together a long time and she knows the routine.

Doug exits to the backroom.

MAGGIE enters. She is eccentric and colorful, a stark contrast to Jane's plainness. She approaches Jane, who is still pricing merchandise at the counter. Maggie and Jane are alone in the store.

MAGGIE
Hey Jane.

JANE

Hey Maggie! What are you doing here?

MAGGIE

I'm on my way to the video store. What're you in the mood for?

JANE

Ummm. Something funny.

MAGGIE

Like a Romantic comedy? Spoof comedy? Buddy movie? What?

JANE

How about a dark comedy?

MAGGIE

Like...?

JANE

I don't know... Ooh, have you seen Adventureland?

MAGGIE

No, but I don't think that's a dark comedy...

JANE

Whatever. I'm not picky. Just get whatever.

MAGGIE

Ok. I'll see what they have.

She starts to leave, but Jane stops her.

JANE

Oh, and I think champagne is in order for tonight!

MAGGIE

You got the promotion?!?!

JANE

Yep. Got my very own key to the front door and everything!

MAGGIE

Jane! That is awesome! Maybe we should do something a little more celebratory than movie night then...

JANE

Like what?

MAGGIE

I don't know - we could go OUT to a movie. Or we could go bowling. Oh, there's that indoor put-put golf place! With the black lights?

JANE

Nah. Maybe another night. I'm thinking take-out and a movie sounds just perfect.

MAGGIE

Are you sure?

JANE

Yes.

MAGGIE

Ok, then. I'll go find us a nice dark comedy and some champagne.

JANE

And I'll pick up some take-out from that new Thai place on Glisan.

MAGGIE

Awesome. What time do you get off?

JANE

5:00.

MAGGIE

So, your place at 6:30?

JANE

Perfect.

Maggie starts to leave, but quickly turns back.

MAGGIE

Oh, and Jane. Congratulations. You deserve to finally be recognized for all your hard work.

JANE

Thanks Maggie.

Maggie exits. Jane returns to pricing merchandise. Fade out.

INTERIOR, TOY STORE BREAK ROOM, EARLY EVENING

It's the end of the day and Jane is in the back room getting her belongings out of her locker. Doug enters and takes his stuff from his own locker.

DOUG

We had a good day today!

JANE

No kidding! If we could get Mrs. Six-Kids to shop here everyday, you and your mom could BOTH retire.

DOUG

Oh, I don't want to retire any time soon. (pause) Any big plans for this evening?

JANE

Not really. Just movie and take-out with Maggie.

DOUG

Sounds fun. I think me and some of the guys are gonna hang out. Downloaded some new songs on RockBand. Hey! You and Maggie should come join us.

JANE

I'm not much of a gamer...

DOUG

Oh, well RockBand isn't like a game game - it's more of a party game.

JANE

Still... I think I'm more of a movie and take-out kind of girl. See you tomorrow?

DOUG

I'll be here. You're in at 10, right?

JANE

Yep. Goodnight, Doug.

Jane exits.

DOUG

Bye Jane.

INTERIOR, JANE'S APARTMENT, FRIDAY NIGHT

Jane's apartment is small but cozy. She has just moved in and boxes are piled everywhere in various states of unpacking. From inside the apartment we hear the key in the lock and the door opens. Jane enters, carrying the bag of take-out and walks to the kitchen. She sets the food on the counter and pulls two plates out of the cupboard and forks and serving spoons from the drawer. She opens the bag of take-out boxes and sets them on the counter. There is a knock at the door. Jane walks to the door, looks through the peephole, and opens it. It is Maggie.

MAGGIE

Ok, so they didn't really have much of a selection at the video store, but they did have Adventureland. So I got that.

Jane looks at Maggie and notices that Maggie has two movies.

JANE

And....

MAGGIE

Twilight.

JANE

Are you kidding me? Twilight again?

MAGGIE

Oh, come on, you can't possibly be sick of watching Edward?

JANE

No. Of course not. I just don't know if I could sit through the whole thing again.

MAGGIE

Fine. We'll watch Adventureland first and if you totally can't take it then I'll watch Twilight by myself later.

There is a pause while Maggie looks around the apartment.

MAGGIE

So, you gonna give me the tour of
your new place?

JANE

I think you can show yourself
around. There's only like 3
rooms...

Maggie places the videos on the counter and exits into the
bedroom.

MAGGIE (OS)

This bedroom is huge! You could fit
a king size bed in here!

JANE

I know!

MAGGIE

And closets! You have like one,
two, three closets!

Maggie tries to open one of the closets and it is locked.

MAGGIE

Hey, why is this one locked?

JANE

I don't know, It was like that when
I moved in.

MAGGIE

That's weird. Did you ask your
landlord about it?

JANE

He said the deadbolt must have been
put on by the previous owner.

MAGGIE

You gonna have him take it off?

JANE

Already asked. He won't pay for it.

MAGGIE

Seriously?

JANE

Yep.

MAGGIE

Man, now I'm totally curious to find out what's in there.

Maggie stares at the door with an odd look of intense interest on her face. Jane interrupts her.

JANE

Hungry?

MAGGIE

Starving.

JANE

Pop the movie in and I'll get you a plate.

MAGGIE

Cool. Don't forget the champagne!

Maggie grabs the movie off the table and walks over to the DVD player. She puts in the movie and presses play. She sits on the couch as Jane approaches with two plates of food. Jane places the plates on TV trays in front of the couch.

JANE

Be right back with the champagne.

Jane exits while Maggie is fast-forwarding through the previews.

MAGGIE

You don't want to watch the previews, do you?

JANE (OS)

Not really.

Jane returns with the bottle and two glasses. She pops the cork and pours two glasses of champagne into small water glasses.

MAGGIE

Cheers. Here's to moving up and going places in this world.

JANE

A little much, don't you think?

MAGGIE

No.

JANE

I got a key and a fifty cent raise...

MAGGIE

Like I said, here's to moving up!

Jane smiles and they clink glasses. Both then change their attention to the tv and watch in silence.

MONTAGE of time passing.

A) Jane and Maggie are eating dinner and watching the movie;

B) Jane stands and grabs her plate and Maggie's and takes the to the kitchen;

C) Jane and Maggie are sprawled on the couch, heads at either end, with a blanket covering them;

D) Maggie ejects the disc from the DVD player and replaces it with Twilight;

E) Maggie is totally engrossed in Twilight as Jane sleeps soundly on the couch.

F) Jane is sleeping on the couch. The movie is over. Maggie wakes her.

MAGGIE

Jane. I'm taking off. Movie's over.

JANE

Huh?

MAGGIE

Go to bed - I'll see you tomorrow.

JANE

'Night Maggie. Drive safe.

Jane falls back asleep as Maggie leaves. Fade out on Jane as she sleeps.

INTERIOR, DOWNTOWN NIGHTCLUB, LATE FRIDAY NIGHT

It's Friday night at a popular downtown nightclub. The club is packed, wall to wall with hipsters dancing and partying to techno music.

MONTAGE of dance night at the nightclub:

A) Go-Go dancers are dancing on suspended platforms over the dancefloor;

B) A group of young men are hanging out at the bar, watching the Go-Go dancers. They order a round of shots;

C) A co-ed group of friends are dancing and singing along with the music;

D) A young couple are dancing very heated on the dance floor;

E) Adam is behind the bar with the bartender mixing drinks and flirting with customers;

CUT TO Ruby, dancing on one of the platforms in go-go attire.

When the song ends, Ruby comes down off the platform and walks over to the bar. Adam is still behind the bar helping the bartenders serve the long line of patrons. Ruby approaches the server space and leans over to Adam.

RUBY

I need a Vodka Red Bull. Make it a double.

ADAM

Coming right up.

Adam begins making her a drink.

ADAM

You on break?

RUBY

Not officially. I just needed a drink.

ADAM

Rough night?

RUBY

(annoyed)

No, I just needed a fucking drink.

Adam hands her the drink.

RUBY

Thanks love.

ADAM
You coming over tonight?

RUBY
Not tonight.

ADAM
I wish you would...

RUBY
I said not tonight.

Ruby drinks her beverage quickly, leaves the bar and returns to the platform.

Cut to close-up on Adam as he watches her dance.

INTERIOR, DOWNTOWN NIGHTCLUB GREEN ROOM, LATER THAT NIGHT

It is very late and the club is now closed. The waitstaff are settling out their checks and the cleaning crew has started cleaning. Ruby has changed out of her go-go dancer attire and is wearing jeans and a tight fitting t-shirt. She is sitting at a table in the green room with a drink in hand. One of the other dancers approaches Ruby.

GINA
You coming?

RUBY
Yeah. I'll be there after I finish my drink.

GINA
Cool.

Gina leaves and Ruby finishes her drink. She puts her purse on the table and starts to rummage through it looking for a piece of gum. Adam approaches and pulls a chair up next to her and sits.

ADAM
You heading over to Gina's?

RUBY
Thinking about it.

ADAM
I know a better option...

RUBY
Not in the mood, Adam.

ADAM
Come on, Ruby. I thought we had something here?

RUBY
Oh really?

ADAM
What? You don't?

RUBY
Listen. I'm not really looking for anything serious, ok?

ADAM
Who says I am?

RUBY
Then take Rachel home tonight. Why does it matter?

ADAM
I don't want to take Rachel home. I only want you, Ruby.

RUBY
I think the other girls are getting a little jealous of you playing favorites.

ADAM
I don't give a fuck what the other girls think.

RUBY
Oh, really? What's happened to you Adam?

ADAM
I got a taste of you.

RUBY
You trying to get all romantic on me here?

ADAM
Just saying...

RUBY

Well stop. You're scaring me.

ADAM

I'll stop begging when you agree to come over.

RUBY

Maybe tomorrow, ok?

ADAM

Tomorrow. I'm going to hold you to that.

RUBY

(smiles)

Don't hold me to anything. (pause)
I gotta pee.

Ruby stands and exits toward the bathroom. Adam sits alone at the table and notices that Ruby left her purse. He looks around to make sure no one is looking, then he opens her purse and starts rummaging through it. He takes out her phone presses a few buttons until he finds her phone number and quickly memorizes it. He puts her phone back in her purse.

Fade out.

INTERIOR, COFFEE SHOP, SATURDAY MORNING

Jane, looking tired and hungover, enters a coffee shop, approaches the counter and addresses the barista.

BARISTA

What can I get you today?

JANE

How about a triple grande non-fat mocha - no whip, light on the chocolate.

BARISTA

Do you want any pastries or yogurt to go with that?

JANE

No thanks, just the coffee today.

BARISTA

That'll be three eighty-five.

Jane hands the Barista a five dollar bill, and then puts the change in a tip jar on the counter and the bill in her purse. She walks to the end of the counter to wait for her drink.

As she waits, she watches a young couple flirting with each other at a nearby table. Jane watches in a day dream state for several moments. Finally she is interrupted by the Barista.

BARISTA

Miss. Hey miss. Here's your mocha.

JANE

(finally snapping out of it)
Oh, oh thank you.

Jane takes her mocha and leaves the coffee shop.

INTERIOR, TOY STORE BREAK ROOM

Jane enters with her coffee in hand, and approaches her locker. She sets her coffee down and opens the locker, placing her purse inside before shutting it and sitting down at the table. She drinks her coffee, feeling a little unwell. Doug enters.

DOUG

Hey Jane! How was movie night?(looks closer at her) Whoa, you don't look so hot. You sick?

JANE

Yah, I don't feel so good.

DOUG

You should have called in - you should be at home resting, not working.

JANE

I don't think I'm sick sick, I think I'm hungover sick. Maggie and I split a bottle of champagne last night.

DOUG

Wow, I didn't think you drank.

JANE

I don't. We were celebrating.

DOUG
Oh, yeah, that reminds me. I have
something for you.

Doug opens his locker and pulls out a small gift box. He approaches Jane and hands it to her.

DOUG (CONT)
This is for you. A little something
to congratulate you on your
promotion. It was mom's idea...

JANE
Wow, Doug. You didn't have to get
me anything...

DOUG
Mom thought it would be a good
idea...

Jane opens the box and pulls out a keychain with the store logo on it.

JANE
Cool. For my key...

DOUG
That way you can always find it.

JANE
Thanks, Doug.

Jane stands and gives Doug a quick hug. Doug smiles nervously.

DOUG
Hey, why don't you take an advil
and sit in the sun for a few
minutes. Until you feel better.
Store doesn't usually pick up until
11 - I can hold down the fort until
then.

JANE
Thanks, Doug. I suppose I could use
a couple quiet minutes...

DOUG
No problem - take your time.

She stands up, gives Doug an awkward, appreciative pat on the shoulder and exits the room. Doug watches her leave.

EXTERIOR, CITY PARK

Jane is sitting on a park bench. She is on the phone with Maggie.

JANE

How many glasses of champagne did I have last night?

MAGGIE (OS)

I think we finished off the bottle. Why?

JANE

I feel like I drank the whole bottle by myself. My head is pounding.

MAGGIE (OS)

You're hungover?!?! There is no way you can have a hangover - there's only like 4 glasses in a whole bottle.

JANE

It's either that or I'm really sick. I don't know. I think I'm going to bail on our meeting tonight.

MAGGIE (OS)

NO! Jane - the church is counting on you!

JANE

I know. I just think I need to sleep this off. I think they'll forgive me this once. Talk to you tomorrow?

MAGGIE (OS)

Of course. Take care Jane.

JANE

Bye.

Jane hangs up the phone and sits on the park bench for a bit longer, watching some kids play in the pond nearby.

Suddenly her cell phone beeps - she has a text message, from Adam. She reads the message: "I'd love to take you out on a proper date tonight. You free for dinner? - Adam"

JANE
(to herself)
Who's Adam? (she laughs to herself)
Looks like someone is missing out
on a hot date tonight... Bummer.

Jane deletes the message without responding.

INTERIOR, TOY STORE

Jane returns to the store, which has suddenly become very busy. Doug is frantically trying to help several customers at once.

DOUG
Welcome back. Feeling any better?

JANE
Getting there...

DOUG
It got a bit crazy in here all of a sudden.

JANE
I see that!

Jane takes a deep breath, psyching herself up, trying to shake off her headache. She then jumps in and starts assisting customers.

MONTAGE of Jane and Doug helping customers, ringing up purchases and wrapping gifts.

INTERIOR, TOY STORE BREAK ROOM, END OF BUSINESS DAY

Jane takes her purse from her locker and closes the locker door. She takes out her cell phone and notices that she has 8 missed calls, all from the same number. Jane presses the "call" button to return the missed calls.

ADAM (OS)
Ruby! You got my message?

JANE
I'm sorry, I think you must have
the wrong person. This is Jane...

ADAM (OS)
(confused)
Jane? Is this 555-9872?

JANE

Yes, but there's no Ruby here. Just me.

ADAM (OS)

OK, well sorry for the mix-up.

Jane hangs up the phone as Doug enters.

DOUG

Who was that?

JANE

(shrugs)

Wrong number.

DOUG

Wow, crazy day, huh?

JANE

Yeah, not exactly the kind of day you want to work hungover on...

DOUG

You still feeling crappy?

JANE

Nyah, just a little sluggish and generally icky.

DOUG

Um, my mom makes some great chicken noodle soup. I can bring some over to you later. Not sure if that's an official hangover cure, but it couldn't hurt...

JANE

No thanks, Doug. I think I'm just going to try and sleep it off.

DOUG

Ok, well if you change your mind...

JANE

Thanks Doug. Goodnight.

DOUG

Goodnight Jane.

INTERIOR, JANE'S APARTMENT, EVENING

Jane is standing in her apartment kitchen, wearing plaid flannel pajama bottoms and a solid pink t-shirt. She removes a gallon of ice cream from the freezer and dishes out a large serving in to a cereal bowl.

She walks in to the living room and plops down on the sofa. She turns the TV on and huddles under a giant fuzzy blanket.

After she finishes her ice cream, she watches TV for a bit longer and then heads to bed.

INTERIOR, DOWNTOWN NIGHTCLUB, MUCH LATER THAT EVENING

Open on a live band performing at the nightclub. Opening shots of band playing, patrons listening to music, singing along. After a few moments, the camera finds Ruby sitting at the bar. She is sitting alone. She glances around anxiously as if waiting for someone. Adam approaches her from behind and leans in close over her shoulder.

ADAM

Hello gorgeous.

Ruby spins around quickly, obviously furious.

RUBY

How the fuck did you get my number?

ADAM

(taken aback)Whoa. What's the big deal. Relax.

RUBY

I will NOT relax! How did you get my number?

ADAM

I looked it up on your phone while you were in the bathroom. Sorry, I just wanted to be able to call you some time.

RUBY

If I wanted you to call me, I would have given you my number...

ADAM

Wait. It was a wrong number. A girl named Jane answered. I thought I just wrote it down wrong. Who's Jane?

RUBY
Lose the number, ok?

ADAM
I don't understand.

RUBY
Fuck off.

Ruby pushes Adam aside and walks away from the bar, drink in hand. Adam follows her and she turns quickly around and faces him.

RUBY
What part of "Fuck off" do you not understand?

ADAM
I...just...

RUBY
You just nothing. Why did you have have to ruin this?

ADAM
Ruin what? What the hell are you talking about?

Ruby storms off. As she exits the nightclub, the bouncer grabs her arm and spins her around. At first she looks annoyed - still furious at Adam, but her expression softens into a seductive smile. She whispers in the bouncer's ear and smiles at him. When the two part, we see Adam in the background, watching them.

Ruby exits the nightclub.

EXTERIOR, DANTE'S NIGHTCLUB, NEXT MOMENT

We see Ruby exit the nightclub and we see her walking down the street, angry.

Soon Adam leaves the club chasing her. He quickly catches up with her, walking only a few steps behind her.

ADAM
Was I supposed to leave money on the nightstand for you?

Ruby quickly spins around, facing the man.

RUBY
What the fuck did you say?

ADAM
What am I supposed to think? We go
hot and heavy for three weeks and
you won't even give me your number.

RUBY
I don't need this shit.

ADAM
What shit? What exactly is it that
I did wrong.

RUBY
You went through my purse, asshole.

ADAM
I'm sorry, okay. What do you want
me to do?

RUBY
I want you to forget you ever met
me.

ADAM
I can't do that. I love you, Ruby.

Ruby grabs Adam by the throat and throws him up against a
brick wall.

RUBY
You love me?

Ruby pulls a gun out of her pocket and presses it against
Adam's stomach.

RUBY
You love me?

ADAM
(terrified)
Oh, God, Ruby...

RUBY
How can you say you love me?

ADAM
Please. Please. Don't hurt me.

RUBY

You don't even know me...

Ruby tightens her grip around Adam's neck and pulls the trigger.

INTERIOR - DETECTIVE JONES HOUSE, JAKE'S BEDROOM, EVENING

Open on Detective Jones sitting on her 7-year old son Jake's bed, reading him a bedtime story, "No More Water in the Tub".

DETECTIVE JONES

(reading)

"William forgot all about turning the water off in one minute. The bathtub overflowed and quickly flooded the floor. Mom threw open the door and screamed, "No more water...!" But she was too late. The tub broke loose and floated away from the wall. Then out the window and own the fire escape went William in his bathtub..." The end.

JAKE

Read me another one.

DETECTIVE JONES

Not tonight, honey. Mommy's got a pile of paperwork to get through before morning. And it's way past your bedtime.

JAKE

Please?

DETECTIVE JONES

Sleep.

Detective Jones kisses Jake on the forehead and tucks him in to bed. She stands up and begins to leave the room.

JAKE

Mom?

DETECTIVE JONES

Yes dear?

JAKE

Did you find the bad guys today?

DETECTIVE JONES
(she leans against the door
frame, serious)
No. No not today.

JAKE
When are you going to?

DETECTIVE JONES
We're working on it, honey. We'll
find them soon.

JAKE
Are there a lot of bad guys out
there?

DETECTIVE JONES
There are some. But there are more
good guys than bad...

JAKE
Like you?

DETECTIVE JONES
And you.

JAKE
I love you, mommy.

DETECTIVE JONES
I love you too. Now get some sleep.

Detective Jones exits Jake's room and disappears down the hallway.

INTERIOR, DETECTIVE JONES' KITCHEN, MOMENTS LATER

Detective Jones enters the kitchen and walks to the refrigerator. We catch a glimpse of the microwave clock, which reads 8:45 pm. She opens it and removes a beer, opens it, and walks over to the kitchen table. The table is piled with files and papers. She looks at the table for a moment, takes it all in, and has a seat. She reads some files and fills out paperwork.

INTERIOR, DETECTIVE JONES' LIVING ROOM, TWO HOURS LATER

Detective Jones enters the living room, exhausted from working. She sits on the couch and turns on the tv. We catch a glimpse of the DVD player clock, which reads 1:57 am. Detective Jones flips through channels, searching for something to watch. The phone rings.

DETECTIVE JONES

I am finally getting a chance to sit and relax, please tell me that you mis-dialed...

POLICE OFFICER (OS)

I wish I could. We got a fresh one. Shot in the chest - outside Dante's, downtown.

DETECTIVE JONES

(sarcastic)

Fantastic. (pause) I'm on my way.

Detective Jones hangs up the phone and immediately starts dialing again. The phone rings three times, and a very tired sounding older woman answers the phone.

DJ'S MOM (OS)

Hello.

DETECTIVE JONES

Hi mom.

DJ'S MOM (OS)

Sara? Everything ok?

DETECTIVE JONES

Yeah. I gotta go downtown. There's been a shooting. Can you come over and sit with Jake?

DJ'S MOM (OS)

Of course. Let me put my slippers on and I'll be right over.

DETECTIVE JONES

Thanks, mom.

Detective Jones hangs up the phone and sits quietly for a moment, trying to wake herself and mentally prepare for what's to come.

EXTERIOR, DANTE'S NIGHTCLUB, VERY EARLY MORNING

Several police cars are blocking the street and officers are questioning bystanders/witnesses. A body is on a gurney and being loaded in to an ambulance. Detective Jones arrives and approaches a young police officer.

DETECTIVE JONES
Okay, give me the rundown.

POLICE OFFICER
Adam Masterson. 29 years old. He
owns the nightclub here. He's
alive, but barely.

DETECTIVE JONES
Witnesses?

POLICE OFFICER
He was seen arguing with a gal
named Ruby. She's a performer here.
No one seems to know her last name,
but apparently they'd been seeing
each other the last few weeks.

DETECTIVE JONES
Do we know where Ruby is now?

POLICE OFFICER
No.

DETECTIVE JONES
Ok, well, see if we can find a
personnel file or something on her
in the nightclub office. And check
his phone - if they were seeing
each other, he probably has her
number programmed in.

POLICE OFFICER
I'm on it.

The police officer walks to the front door and enters the
nightclub. Detective Jones surveys the scene for a few
moments before entering the club herself.

INTERIOR, DOWNTOWN NIGHTCLUB, MOMENTS LATER

Detective Jones is sitting at one of the tables. Gina is
sitting across from her, obviously upset.

GINA
Ruby was really upset tonight. I
mean she's always kinda bitchy, but
tonight she seemed really pissed,
ya know?

DETECTIVE JONES

Any idea what she was upset about?

GINA

No. She was pissed the moment she walked in tonight. Like she was ready to explode. She doesn't usually show up on her night's off, so I was surprised to see her here.

DETECTIVE JONES

Did you talk to her?

GINA

(laughs)

No, you don't really want to talk to Ruby when she's in one of her moods.

DETECTIVE JONES

She has a temper?

GINA

You could say that.

DETECTIVE JONES

How long have you been working with her?

GINA

Um, about a year.

DETECTIVE JONES

And what was her relationship with Mr. Masterson?

GINA

I guess they were seeing each other. I think they were trying to keep it quiet. Or at least Ruby was.

DETECTIVE JONES

Why do you think that?

GINA

Adam has been chasing her for a while - that's no secret. But Ruby never wanted much to do with him. I always assumed it was because he was kind of a player, you know?

DETECTIVE JONES

Did he date a lot of girls around here?

GINA

Yah, you could say that.

DETECTIVE JONES

Including you?

GINA

Adam fucked around with everyone. But Ruby always turned him down. I think he kind of became obsessed with the chase. I don't know what changed, but about three weeks ago, Adam wouldn't even look at any of the other girls.

DETECTIVE JONES

What do you think changed?

GINA

Beats the hell out of me.

DETECTIVE JONES

Ok, let's get back to tonight. You said she was upset. Did she talk to anyone?

GINA

Only Adam. And I think they were fighting.

DETECTIVE JONES

What makes you say that?

GINA

She was screaming at him.

DETECTIVE JONES

And how did Adam react?

GINA

I don't really know. I was over by the band. But he chased her out of the club. I did see that.

DETECTIVE JONES

Did anyone else follow after them?

GINA
Not that I could tell.

DETECTIVE JONES
(sighs)
Ok, so you say you and Ruby hung
out a lot outside of the club?

GINA
I wouldn't say a lot. I mean, most
of us girls hang out a lot, Ruby
just came along if there was a new
routine we were working on.

DETECTIVE JONES
No one around here seems to know
much about Ruby.

GINA
She kept to herself a lot. I mean,
one moment she would totally act
like you were her best friend and
the next she would act like you
were her worst enemy.

DETECTIVE JONES
Have you ever been to her house?

GINA
No.

DETECTIVE JONES
Do you have a phone number, a last
name - any additional information
that might help us locate her?

GINA
Sorry.

DETECTIVE JONES
OK, well if you think of anything,
or if Ruby comes back here for any
reason, you give me a call. (hands
her a business card) Here's my
card.

Detective Jones stands and nods to Gina. Gina stands and
exits. Detective Jones scans the club, and approaches the
Police Officer, who is chatting with the bartender.

FADE OUT.

INTERIOR, JANE'S APARTMENT, THE NEXT MORNING

FADE IN:

It is Sunday morning, and Jane is getting ready for church. As she gets ready the doorbell rings. Jane goes to the front door and opens it. It is Maggie.

MAGGIE
Morning Jane!

JANE
Hey Maggie.

MAGGIE
Ok, I need your opinion on something.

JANE
Sure.

MAGGIE removes a hat from a large bag she is carrying and puts it on her head.

MAGGIE
What do you think?

JANE
It's cute.

MAGGIE
You don't think it's too much?

JANE
For church? No. Just don't sit up front - you'll block everyone's view.

MAGGIE
Ha ha. It's not that big!

JANE
There's coffee if you want some.

MAGGIE
YES! Thank you! I didn't get a chance to make any this morning.

JANE
You can have whatever's left. I gotta finish getting ready. You can watch TV or something if you'd like.

Jane exits to finish getting ready. Maggie pours herself a cup of coffee and sits on the couch in front of the TV. She turns the TV on, it is tuned to the news channel.

WEATHER REPORTER (VO)

So it looks like we have one more weekend of gorgeous weather before our next cold front moves in. Get out there and enjoy it!

NEWS ANCHOR (VO)

Thanks, Jim. We now go to Sandy McCormick who is on the scene of an attempted murder that occurred outside of a popular nightclub early this morning. Sandy, tell us what you've found out.

SANDY (VO)

Thanks, Don. Police are on the lookout for a suspect who shot a young man outside of a popular nightclub last night in downtown Portland. While there were no witnesses to the assault, eyewitnesses inside the nightclub told police that they saw the man, 29 year-old nightclub owner Adam Masterson, arguing with a nightclub employee just moments before the shooting. While her first name is known as Ruby, nightclub employees are not aware of the woman's last name or address. She is described as being in her late-twenties, petite with dark red hair, wearing a black jacket. Police are hoping that someone knows the woman and will come forward. Police don't know if this woman was involved with the shooting or if she was a witness, but they are hoping that she will come forward and identify herself. Back to you Don.

NEWS REPORTER (VO)

Thanks Sandy.

Jane has now entered the room and is standing behind Maggie, brushing her teeth and watching the news story.

JANE
(muffled by the toothbrush) Wow.

MAGGIE
I know. It is SO not safe to go out
at night anymore...

Jane runs back to the bathroom and spits out her toothpaste.
She returns in an excited state.

JANE
I think I may have talked to that
guy yesterday...

MAGGIE
What are you talking about?

JANE
Yesterday I got a text and missed
some calls from some guy named
Adam, who was looking for a girl
named Ruby...

MAGGIE
Seriously? Well, that's got to be a
coincidence, right? How did he get
your number?

JANE
Just a wrong number...

MAGGIE
Maybe you should go to the police.

JANE
And tell them what? Other than a
missed call and a brief
conversation telling him he had a
wrong number... That's all I got.

Jane returns to the bathroom to finish getting ready.

JANE (OS)
But what if I spoke to this guy on
the day he was shot? How bizarre
would that be? He must have been a
really bad guy to go and get
himself shot!

MAGGIE
What are you talking about?

JANE (OS)
People that get shot at generally
aren't nice people...

MAGGIE
Regardless, it's not ok to just go
around shooting people!

JANE (OS)
That's not what I meant.

MAGGIE
Then please tell me what you did
mean?

Jane enters the living room.

JANE
You ready to go? I'm ushering
today, so we need to get going.

MAGGIE
Yep. Let's go. (looks out the
window) Oh, crap. It's raining.

JANE
Grab an umbrella out of the hall
closet.

Maggie walks to the hall closet and gets the umbrella. She
returns to the living room.

MAGGIE
You know I'm dying to know what's
in that closet now.

Jane and Maggie exit the apartment.

FADE OUT

EXTERIOR, JANE'S APARTMENT, LATER THAT DAY

FADE IN as a car pulls up to the curb in front of Jane's
apartment and stops. The door opens, and Jane emerges. She
opens her umbrella and runs toward her apartment.

INTERIOR - JANE'S APARTMENT, MOMENTS LATER

Jane enters apartment alone. She walks to the hall closet and puts her coat and umbrella inside. She pauses at the locked closet for a moment. She wiggles the handle. She pulls on the door. The door won't budge. She shrugs and leaves the door.

A moment later she returns and begins pulling on it a little harder. She kicks it and throws herself against it. She stops and stares at the door again.

JANE

What am I doing? (sighs) I can't
knock this thing down...

She goes to the living room and gets a paperclip from her desk. She straightens the paperclip and walks back to the deadbolt. She tries to pick the lock, unsuccessfully. She works at it for quite some time before giving up.

JANE

This is ridiculous. You don't even
know what's in there.

Jane stands there and stares again.

Finally, she leaves her apartment and returns with a crowbar. After much struggle, she is able to pry the door open.

The door opens with a SLAM!

The door now stands open and Jane stands in front of the open door. The closet is large - more of a small room than a closet. Slowly she walks forward and steps inside.

Once inside she discovers a closet full of woman's clothes, shoes, wigs, etc. On the far end of the closet there is another door. Jane opens it - it leads to a neighboring apartment. Slowly she enters the room.

JANE

(cautiously)
Hello? Anyone home?

Jane cautiously steps inside and looks around. It is a well decorated studio apartment. There are no photos, no personal objects to identify who might live there, except for some promotional flyers on the table promoting "Ruby and The Homewreckers" at Dante's.

Jane stands there for a moment and then runs back into the closet. Jane bumps into a black jacket that is hanging on a hook and a gun falls out of the pocket. She sees the gun and stumbles backwards - putting it all together - Ruby, black jacket, gun - then quickly returns to her own apartment.

She is now in a panic, because the deadbolt on the door is broken and it is sure to be noticed by whoever lives in the apartment next door.

She finally gives up on the door and runs to the phone and calls Maggie.

MAGGIE (VO)

Hello?

JANE

Mags, it's Jane. Oh my God. I know who the shooter is!

MAGGIE (VO)

What are you talking about? What shooter?

JANE

The one from the news this morning! I can't tell you over the phone. Meet me at the lounge at Jake's. 20 minutes.

Jane hangs up the phone, grabs her purse, and runs out of her apartment.

INTERIOR, JAKE'S BAR, 20 MINUTES LATER

Jane is sitting at a bar by herself. She is drinking a big elaborate foofy drink with an umbrella and fruit hanging off the side. Maggie enters and takes a seat next to her.

MAGGIE

Holy shit Jane. What's going on?

Jane takes a drink of her cocktail. She sets it down and stares at it for a moment.

JANE

You know that closet in my apartment with the deadbolt?

MAGGIE

Of course.

JANE

Well I broke it down when I got home from church today.

MAGGIE

Are you serious!?!? You broke the door down?

JANE

Yep. And it wasn't a closet on the other side - it was a whole 'nother apartment!

MAGGIE

You're kidding!

JANE

No. And in the first room there were piles of woman's clothing and wigs - like disguises or something.

MAGGIE

Wow.

JANE

But that's not the crazy part. There was a black jacket with a gun in it. And flyers for some lady named Ruby performing at Dante's...

MAGGIE

(excitedly) Like on the news?

JANE

Yep, just like on the news.

MAGGIE

So you think your neighbor is the Nightclub Shooter?

JANE

(nods) mm-hm.

MAGGIE

Have you ever met her? What's she like?

JANE

No, I thought the unit was vacant. I've never seen anyone ever go in or out of there.

MAGGIE

You need to go to the police!

JANE

You think?

MAGGIE

Of course!

JANE

I don't know. What are the odds that the guy accidentally calls my number the day he's shot and the person who they think did it happens to live next door to me?

MAGGIE

What are you saying?

JANE

I don't know. What if the police think I'm a suspect?

MAGGIE

Why would they think that? It is just a series of coincidences... It's not like your fingerprints are on the weapon or your DNA on the jacket... Please tell me you didn't touch anything...

JANE

No, I'm not that stupid.

MAGGIE

Good. Would it help if I went with you?

JANE

Would you mind?

MAGGIE

Of course not.

Jane gulps down the last of her froofy drink and they leave the bar.

INTERIOR, POLICE STATION, MOMENTS LATER

Jane and Maggie enter the police station and approach the main desk. The Police Officer is barely paying attention to her.

JANE

I think I know who the Nightclub
Shooter is.

POLICE OFFICER

Oh, really?

JANE

Yeah, I think it's my neighbor.

POLICE OFFICER

And what makes you think that?

JANE

I found a gun in her apartment.

POLICE OFFICER

You a friend of hers?

JANE

Never met her.

POLICE OFFICER

Then what were you doing in her
apartment.

MAGGIE

Uh-oh.

POLICE OFFICER

(pause)Are you going to answer the
question?

JANE

Um, ok, so we have this door that
separates our apartments and I
thought it was just a closet door,
I didn't know it was connecting
door, and I broke it down and
that's when I found the gun and the
the jacket and the flyers with
Ruby's name on them.

POLICE OFFICER

What's the address?

JANE
2760 SE Pine - Apartment 12B.

POLICE OFFICER
And you say you found a gun?

JANE
Yah, it fell out of a black coat.

POLICE OFFICER
(writing)
And flyers... Flyers for what?

JANE
For some performer named Ruby. And on the news they said the guy was with some woman named Ruby. It can't be a coincidence...

POLICE OFFICER
(still not really paying attention)
Right. And your apartment number?

JANE
12A.

POLICE OFFICER
Okay. Well, we'll get someone out there to check it out.

EXTERIOR, JANE'S APARTMENT BUILDING, MOMENTS LATER

Jane and Maggie are walking up the front walkway of Jane's Apartment.

JANE
I should probably tell Hank.

MAGGIE
Who's Hank?

JANE
My landlord.

MAGGIE
You want me to come with?

JANE
Please.

They approach Hank's unit and knock. An unshaven, sloppy, balding man answers the door.

HANK

Yah?

JANE

Hi. I'm Jane. 12A... Um, you know the gal that lives next door to me? 12B?

HANK

(confused) You mean Ruby?

JANE

Yah, I guess. Well, I don't know how to say this, but I think she's the Nightclub Shooter and the police are on their way over to search her apartment or arrest her or something.

HANK

Ruby?

JANE

Yah.

HANK

Your sister?

JANE

My sister?

HANK

Yah, Ruby.

The phone rings in Hank's apartment.

HANK

Excuse me. I gotta get that.

Hank shuts the door in Jane's face.

JANE

(to the door) But I don't have a sister!

MAGGIE

Now that is a weird little man.

JANE

What did he mean saying "my sister?" I don't have a sister.

MAGGIE

He's probably just confused. Come on. You've had a crazy day. I'll order a pizza and we can watch a movie.

JANE

I thought you were on a diet...

MAGGIE

I think we deserve some freakin' pizza after today.

Jane and Maggie walk up the stairs and out of sight.

EXTERIOR, OUTSIDE RUBY'S APARTMENT, MOMENTS LATER

Hank, Detective Jones, and the Police Officer are standing outside of apartment 12B. Hank knocks on the door. No answer. He knocks louder. No answer. He removes a key chain from his belt and looks for the master key to apartment 12B.

HANK

So you guys really think Ruby is the Nightclub Shooter?

DETECTIVE JONES

We're not at liberty to divulge any information at this time. We're just following up on a tip.

HANK

No, sorry. I get you, man. I was just totally blown away when Jane told me she suspected her sister of being the Nightclub Shooter.

POLICE OFFICER

Ms. Chandler didn't mention anything about a sister.

HANK

Yeah, twins. Something tells me they don't get along so well, though. (opening the door) Well, this is apartment 12B. Knock yourselves out.

Hank opens the door and the officers enter and begin searching. There aren't many hiding places in the sparse apartment. They open the kitchen cupboards to find them empty. Nothing in the refrigerator.

DETECTIVE JONES

If I didn't know better, I'd say
nobody lives here.

Detective Jones looks around the apartment. He notices the flyers on the table promoting Ruby and The Homewreckers (there is no picture, just a graphic and logo), and puts them in a ziplock bag. After several minutes of searching, a voice comes from the closet.

POLICE OFFICER

I found it!

He enters the living room from the closet with the jacket and gun.

DETECTIVE JONES

Bag the gun and dust the place for prints. I'm going next door to find out why our informant neglected to tell us that Ruby is her sister.

Detective Jones removes his cell phone from his pocket and begins to dial as the Police Officer starts dusting for prints.

INTERIOR, JANE'S APARTMENT

Jane is opening a bottle of wine. She pours herself a glass and downs it quickly and pours herself another one.

MAGGIE

Wow, Jane. I've never seen you
drink like that. Are you sure
you're ok?

JANE

I don't know. (pause) I'm not used
to so much excitement.

MAGGIE

I know! A gun-toting psychopath
living right next door to you!

JANE

Can you believe it?

MAGGIE

No.

JANE
It's kind of exciting...

MAGGIE
Are you kidding me? It's kind of scary!

JANE
No. (pause) Every day I wake up and I go to work, I play with kids, I go home. I volunteer at like 5 different places and I go to church on Sundays. I love my job and the kids... but I feel like my life is very organized and predictable.

MAGGIE
What are you talking about?

JANE
This whole mess... It's like I'm feeling adrenaline for the first time. And I like it...

MAGGIE
(teasing)Are you having a mid-life crisis Jane? Because this sounds to me like a midlife crisis!

JANE
I think its more than that.

MAGGIE
Maybe you've just had too much adventure for one day...

JANE
Maybe.

There is a knock at the door.

JANE
Who is it?

DETECTIVE JONES(OS)
It's the police, Ms. Chandler. We need to talk to you about your sister.

Jane looks at Maggie confused. She goes to the door and opens it.

JANE

I think there's been a misunderstanding. I don't have a sister.

DETECTIVE JONES

Really? Your landlord seems to believe otherwise. He claims the gal living next door is Ruby Chandler - your sister.

JANE

Well he's confused. I don't have a sister. I think I'd know if I had a sister.

MAGGIE

I can confirm that. I've known Jane since she was ten, she doesn't have a sister.

DETECTIVE JONES

We'd like you to come down to the station. Ask you some questions.

JANE

But I didn't do anything. I'm the one that came to you guys. Am I under arrest?

DETECTIVE JONES

No, you're not under arrest. Please, we would just like to ask you some more questions.

JANE

(exasperated) OK. Fine. Let me get my coat.

INTERIOR, POLICE INTERROGATION ROOM, 7:00 PM

Jane is sitting alone in a bare, stark interrogation room. She sits at a table nervously. After a moment, Detective Jones and Detective Scott enter. Detective Scott stands quietly in the corner with his arms crossed as Detective Jones speaks with Jane.

DETECTIVE JONES

Thank you for coming down and speaking with us.

JANE

(nervously rambling) I still don't understand why I'm here. I told you everything I know and my landlord must be confused because I don't have a sister. Ask Maggie, she can tell you everything. I'm an only child, and unless one of my parents had some love child that I didn't know about... But that doesn't make any sense. And what are the odds that she would end up living next door to me and not know who she is. Even then, if I did have a sister and didn't know about it she would have to have been put up for adoption or something and then she wouldn't have the same last name. You said her last name is Chandler, right? I'm telling you, officer, I don't know anything and this has got to be some big misunderstanding and if we just talk to Hank I'm sure we can straighten everything out...

DETECTIVE JONES

He showed us the rental agreement with Ruby Chandler's name on it and he said she moved in a few days before you did.

JANE

Then it's got to be a coincidence. I don't have a sister!

DETECTIVE JONES

A coincidence that the two of you also happen to look exactly alike?

JANE

What?

DETECTIVE JONES

Your landlord said you and Ruby are twins.

JANE

Ok, this is getting really weird.

DETECTIVE JONES

I have a theory.

JANE

What?

DETECTIVE JONES

I think you felt obligated to turn your sister in because you know she shot that man. But you are also feeling guilty because you ratted her out. So now your claiming you don't have a sister, and soon you will probably claim that you never found a gun - and maybe that you never came and visited us this afternoon.

JANE

Are you calling me crazy?

DETECTIVE JONES

Nope, just telling you that your little game isn't going to work. You're feeling remorse that you turned in your sister, and now you're setting Ruby up for some kind of insanity defense. If one sister is crazy, then the other one must be. Right Jane?

JANE

I'm not crazy. And I'm not trying to pretend to be crazy. I DON'T HAVE A SISTER!

The interrogation room door opens and Jane's Lawyer enters.

ATTORNEY

This interrogation is over. Come on Ms. Chandler.

JANE

Who are you?

ATTORNEY

I'm your attorney.

JANE

I don't have an attorney.

ATTORNEY

Doug Freedman hired me.

JANE
Doug? How did he...

ATTORNEY
(to the Detective) Unless you are going to charge my client with a crime - and last I heard, handing over a suspect isn't a crime - then we're leaving. Come with me, Jane.

Jane stands and the two leave the room.

INTERIOR, JANE'S APARTMENT, LATER THAT NIGHT

Jane is sitting on the couch in her living room with Maggie.

MAGGIE
They really think you're trying to pull some insanity defense?

JANE
Can you believe it? I mean, come on! This has to be some big crazy mix-up.

MAGGIE
No shit. Well... (pause) Do you think it's possible?

JANE
What? That I have a secret sister who just happens to live next door to me? And I've never even seen her? Not even in passing?

MAGGIE
Think about it. For arguments sake, imagine you are a twin, ok? And your parents needed the money, so they sold your sister. But the kid knew that she was adopted, or sold, whatever, and tracks you down somehow and follows you without your knowledge. Like spying on you, all resentful and stuff.

JANE
I think you've been watching too many movies, Maggie.

MAGGIE

You got a better explanation?

JANE

Your story might make a little more sense if I actually had a family that was worthy of such resentment.

MAGGIE

Well SHE wouldn't know that! For all she knows you had a super happy-skippy Leaver It To Beaver family!

There is a knock at the door.

JANE

Dammit. (calling out) Who is it?

DOUG (OS)

Jane, it's Doug. Can I come in?

JANE

(sighs) Yeah, hang on.

Jane walks to the door and lets him in.

DOUG

You okay, Jane? What the hell happened? What's this about an attempted murder investigation your mixed up in?

JANE

I'm not mixed up in anything. It's all a big misunderstanding... Wait, how'd you know about all this anyway?

DOUG

In the last 5 years, you've never missed a day of work. I got worried.

JANE

So you came looking for me?

DOUG

When you weren't home I went and saw your landlord. Odd little man, isn't he?

JANE
Yes, yes he is.

DOUG
He told me that the police came by
and that they took you in for
questioning.

JANE
It's all a big misunderstanding...

DOUG
Regardless, I figured you didn't
have an attorney, so I sent over
our corporate attorney. She's
awesome - she really helped us out
last year when there was that big
toy recall fiasco... Figured she
would be our best chance of getting
you out of this investigation.

MAGGIE
You sent her a corporate attorney
to defend her in an attempted
murder investigation!?!

JANE
I'm not a suspect!

DOUG
Oh, I don't know, Jane. It all
sounds pretty serious. What's this
I hear about you having a sister?

JANE
I DON'T HAVE A SISTER!

MAGGIE
She's in denial that she has a
secret, illegitimate serial-killer
sister...

JANE glares at MAGGIE.

MAGGIE
Oh, come on. I'm just trying to
make light of a bad situation.

There is another knock at the door.

JANE
Oh, come on - who could THAT be?

Jane walks to the door and opens it. The police officer is back.

POLICE OFFICER

Jane Chandler, we need you to come down to the station with us again.

JANE

What? What is it this time?

POLICE OFFICER

We can talk at the station.

JANE

We can talk now - what do you want from me?

POLICE OFFICER

Ms. Chandler, that gun you found - we only found one set of fingerprints on it. In fact, we only found one set of finger prints in the entire apartment next door. Yours.

JANE

My fingerprints?

POLICE OFFICER

And the bullet they took out of Adam Masterson matches the gun we found in the apartment.

JANE

I don't understand...

DOUG

I'm calling my attorney. Jane, we'll get this straightened out.

POLICE OFFICER

Jane Chandler, you're under arrest for the attempted murder of Adam Masterson.

JANE

(shocked and defeated) Let me grab my coat.

Jane walks to the hall closet. She passes by a mirror and catches her reflection. The image staring back at her is not her own. It is the image of Ruby.

She stops and stares at her reflection. We watch as Jane goes through emotions of alarm, confusion, and then finally recognition.

Ruby whispers the word "run" to Jane and Jane nods, immediately understanding.

Without hesitation, Jane runs through the adjoining closet and out through Ruby's apartment.

The police officer has not noticed her exit.

EXTERIOR, VARIOUS LOCATIONS/URBAN STREETS, LATE NIGHT

Jane exits her apartment building and runs frantically down the street, not even looking back to see if she is being followed.

She trips over the sidewalk and falls to the ground. A hand reaches down to help her up. Jane looks up and into the face of a warm, comforting figure dressed very bohemian. It is DAISY. DAISY helps Jane to her feet and hugs her.

She then looks at Jane seriously.

DAISY

Run.

Jane begins to run again, slowing down as she approaches a deserted playground. She climbs inside a play structure to rest, feeling hidden. She sits in a fetal position, breathing heavily.

After a moment, a young girl approaches her. This is 10-year-old EMILY. EMILY sits down next to Jane and holds her hand. Jane looks at her and smiles. EMILY hugs Jane, then looks at her seriously.

EMILY

Run.

Jane darts out of the play structure. She runs out of the park and down a long alley. She keeps running, over an overpass and along the sidewalk.

She sees the MAX train and hops on board. She sits down, breathless. The doors close and the train starts moving.

After a few moments, a tall African American male sits next to Jane. This is PAUL, he has dreadlocks and is intimidating. PAUL and Jane make eye contact, Jane smiles and laughs as if she is seeing a friend she hasn't seen in

years - one that she truly loves. PAUL begins laughing as well. He gives Jane a big hug.

He looks at Jane again, with tears in his eyes. The train comes to a stop and the doors open.

PAUL

Run, Jane.

He kisses her on the forehead and nearly throws her off the train. Jane begins running again. She is running up a long hill and is exhausted. She collapses on a park bench in the Rose Gardens and begins sobbing uncontrollably.

An elderly woman sits down next to Jane. This is GRANDMA. GRANDMA strokes Jane's hair as Jane sobs, exhausted. They sit this way until Jane is able to breath comfortably.

GRANDMA

You can't stop running now Jane.
You can never stop running. (She
lifts Jane's head to look in her
eyes) Run, Jane. Run.

Jane looks up at the woman. She gets to her feet and starts running through the rows of roses and doesn't stop. She is still crying.

FADE OUT

INTERIOR, POLICE STATION, DETECTIVE JONES' OFFICE, MONDAY MORNING

Detective Jones is sitting at her desk. Detective Scott sits at a chair across from her.

DETECTIVE JONES

This is ridiculous. We should have our suspect in custody, and instead we're chasing a ghost.

DETECTIVE SCOTT

She couldn't have gotten far.

DETECTIVE JONES

What do we know about Jane Chandler?

DETECTIVE SCOTT

Not much. (reading his notes) Um, 31 years old, works in a toy store, doesn't own a car, \$1500 in her

(MORE)

DETECTIVE SCOTT (cont'd)
checking account - that's after a
\$300 ATM withdrawal at 3 am this
morning... She is an extremely
active volunteer - her name pops up
a lot with local charities.

DETECTIVE JONES
What about family and friends?

DETECTIVE SCOTT
Everyone we've spoken to so far
only knows Jane as a work
associate. She doesn't seem to hang
out with anyone outside of work or
volunteering.

The door opens and a secretary pops her head in.

SECRETARY
Doug Freedman is here. He's in room
4.

DETECTIVE JONES
Thank you.

Secretary exits, closing the door behind her.

DETECTIVE JONES (CONT)
Well, let's see what Mr. Freedman
knows...

Detective Jones stands and leaves her office with Detective
Scott following close behind her.

INTERIOR, POLICE INTERROGATION ROOM, MOMENTS LATER

FADE IN on Doug, sitting alone at a long table in the
interrogation room. He is sipping a coffee, anxious. After a
few moments, Detective Jones enters, exhausted, she hasn't
slept. Doug about jumps out of his chair.

DOUG
Have you found Jane? Is she okay?

DETECTIVE JONES
No, Mr. Freedman, we haven't found
her. Tell me, how well do you know
Miss Chandler?

DOUG

Um, well, she's worked at the store for over 5 years, I guess I know her pretty well.

DETECTIVE JONES

Do you know her on a personal level?

DOUG

How do you mean?

DETECTIVE JONES

Do you see her outside of work?

DOUG

No, not generally. But we work together 5 - sometimes 6 - days a week. She's a great employee - smart, punctual, loyal. Whatever it is you think she's done... You think she shot someone? It can't be Jane. It can't be.

DETECTIVE JONES

Doug, it's important that we find Jane. Do you know where she might run to? Who she might contact?

DOUG

No, not really.

DETECTIVE JONES

What about family? Did she ever talk about her family? A sister?

DOUG

No, she never talked about personal stuff. I asked a few times, but she always changed the subject. I don't think she's close with any family members. Wait, what about Maggie?

DETECTIVE JONES

Who's Maggie?

DOUG

A friend of hers.

DETECTIVE JONES

Do you know how we can get in touch with Maggie?

DOUG
No, I'm sorry, I don't.

DETECTIVE JONES
A last name? Where she works?

DOUG
No...

DETECTIVE JONES
Has Jane ever exhibited any unusual behavior?

DOUG
How do you mean? She's quiet, but she's just shy.

DETECTIVE JONES
Ever get the feeling she was trying to hide something?

DOUG
Like what?

DETECTIVE JONES
You said she always changed the subject when it came to her family.

DOUG
I just assumed she wasn't ready to share.

DETECTIVE JONES
Are you sure she didn't say anything. Anything at all. Anything that could help us figure out who she would run to?

DOUG
No, I would have remembered. Believe me. I want her found, safe, as much as you do. Maggie is the only person she ever talked about and I have no clue how to find her.

DETECTIVE JONES
If you see her, if she comes looking for Jane, you need to call us immediately.

DOUG
Of course.

DETECTIVE JONES

Okay. Well, thank you for your time
Doug.

DOUG

I want her found just as much as
you do, and I'll do whatever I can
to help out.

DETECTIVE JONES

We'll be in touch.

Detective Jones exits.

INTERIOR, POLICE STATION

Cut to Detective Jones leaving the interrogation room.
Detective Scott and the Police Officer approaches her. As
they approach, Detective Jones addresses the Police Officer.

DETECTIVE JONES

You! You better have one very good
fucking excuse for letting our
murder suspect run.

POLICE OFFICER

She was just going to get her coat.
I had no indication that she was a
runner.

DETECTIVE JONES

Never, never assume a suspect isn't
a runner.

POLICE OFFICER

I'm sorry. I fucked up...

DETECTIVE JONES

I don't need your apologies, I need
you to find Miss Chandler.

DETECTIVE SCOTT

(interrupting)

He found Mr. Masterson's phone. It
was in the dumpster behind the
club.

DETECTIVE JONES

OK, and...?

DETECTIVE SCOTT

You were right, Ruby's number was programmed in, but the number actually belongs to Jane Chandler.

DETECTIVE JONES

Why is Ruby using her sister's phone?

DETECTIVE SCOTT

We don't think she's her sister...

DETECTIVE JONES

Explain.

DETECTIVE SCOTT

We think Jane and Ruby are the same person. Think about it, one phone, one set of finger prints. It all makes sense.

DETECTIVE JONES

Interesting. Ok, keep digging into Miss Jane Chandler. She's hiding something.

POLICE OFFICER

(jumps in)

I'll do it!

DETECTIVE JONES

(warning the PO)

Don't fuck this one up.

Detective Jones walks away. The police officer and Detective Scott continue talking.

POLICE OFFICER

Is she always this intense? What a bitch...

DETECTIVE SCOTT

Hey! Check yourself, man. You don't know shit about what that woman's been through.

POLICE OFFICER

Oh, come on. We all deal with a lot of shit around here. What makes hers tougher than ours?

DETECTIVE SCOTT
(increasingly irritated)
Her husband was a detective. He was
killed in the line of duty last
year. They have a kid.

POLICE OFFICER
Oh hell, man. I didn't know.

DETECTIVE SCOTT
Now you do. And don't forget she's
your superior. You seriously need
to watch your step. You can't fuck
up like that and then turn around
and bad-mouth your boss. I'm not
your buddy, here. Next time you
want to go running off at the mouth
when you have no fucking clue what
you're talking about, find some
other pair ears to lay it on.

Detective Scott storms off leaving the police officer
dumbstruck and embarrassed.

INTERIOR, POLICE STATION, DETECTIVE JONES' OFFICE, MOMENTS
LATER

Detective Jones is sitting at her desk on the phone. She is
in the middle of a phone call with her mother.

DETECTIVE JONES
(on the phone)
I'm going to need you to pick Jake
up from school today. Looks like
I'm going to be stuck here for a
while.

DJ'S MOM (OS)
Do you want him to come stay at our
house for a few days?

DETECTIVE JONES
No. I mean yes, it's probably a
good idea. But no, I don't want him
to.

DJ'S MOM (OS)
Tell you what: If you manage to
make it home for dinner tonight,
then Jake and I will come and eat
with you. Otherwise I will just
plan on keeping him at my house

(MORE)

DJ'S MOM (OS) (cont'd)
until tomorrow, and we'll go from
there.

DETECTIVE JONES
Thanks mom.

DJ'S MOM (OS)
Glad to help.

Detective Jones hangs up the phone as Detective Scott
enters.

DETECTIVE SCOTT
I think we got something. Girl's
got quite the history.

DETECTIVE JONES
A record?

DETECTIVE SCOTT
We don't really know yet - her
records are sealed.

DETECTIVE JONES
Really? A juvenile record? What is
this girl hiding?

DETECTIVE SCOTT
And her real name isn't Jane
Chandler. Seems she changed it when
she turned 18. And again when she
was 22. And when she was 25... Her
real name is Jane Turner. I've got
the team pulling up as much
information as we can, but with
those records sealed we may need a
court order to open them.

DETECTIVE JONES
Considering the circumstances, I
don't think it will be a problem to
get them opened. Call the DA and
see what he can do.

DETECTIVE SCOTT
I'm on it.

Detective Scott turns and exits Detective Jones' office.

INTERIOR, COFFEE SHOP, MONDAY MORNING

Jane is sitting alone at a small table in a private corner of a small coffee shop. She looks tired and haggard. The cafe is deserted with the exception of Jane. A waitress approaches and delivers a large plate of eggs, bacon, hash browns and toast. She refills Jane's coffee.

WAITRESS

Anything else I can bring you, hon?

JANE

I'm good for now. Thanks.

Waitress nods and exits. As soon as the waitress leaves, we see that Jane has company - Daisy sits across from her.

DAISY

It's going to be ok, Jane. We've got it all worked out.

JANE

I'm scared, Daisy.

DAISY

I know you are. That's why we're here.

JANE

(pause)

Why did you leave?

DAISY

We needed you to be able to stand on your own, Jane. And you did fabulous, honey. We are all so proud of you. You've made a nice life for yourself.

JANE

Don't you mean I HAD a nice life? I'm a murderer now...

DAISY

No, Jane. And he's not dead.

JANE

Might as well be.

DAISY

Ruby is the one who did it. not you. You can't hold yourself responsible for Ruby's actions.

JANE

How can I not? It's MY fingerprints on the weapon. How can I possibly convince the police that I didn't do it?

DAISY

I think we need to visit Dr. Parker.

JANE

No, no. I can't go back there.

DAISY

Jane. Dr. Parker is the only one who can help you right now.

JANE

Please don't make me go there.

DAISY

It will be different this time.

JANE

You'll come with me? You won't leave me again?

DAISY

Jane, we never left you. We have always been here, keeping an eye on you. We just never needed to step in until now.

JANE

Why didn't you stop Ruby. If you've always been here, then why didn't you stop Ruby?

DAISY

She's too strong.

JANE

If I go and see Dr. Parker - if I go to her for help - will she send me away again?

DAISY

It's either that or jail, love. Things have changed a lot since you were a kid. They have new facilities. New techniques. Maybe she can help you for good this time.

The waitress enters and Daisy disappears again. The waitress places the bill on the table.

WAITRESS

I'll be your cashier whenever
you're ready. No rush.

JANE

Thanks.

Waitress exits again. Jane finishes eating and puts cash on the table. She stands and exits the coffee shop.

EXTERIOR, COFFEE SHOP, NEXT MOMENT

We see Jane exit the coffee shop and starts walking down the street. After a moment she hears the sound of children laughing and walks toward the sound of the noise.

EXTERIOR, SIDEWALK ALONG NEIGHBORHOOD STREET, NEXT MOMENT

She walks about a block and notices a large playground.

EXTERIOR, PLAYGROUND, NEXT MOMENT

She approaches the playground and takes a seat on a park bench watching the children play. There are a group of young boys kicking a ball around. The ball gets away from them and lands at Jane's feet. Jane bends down to pick it up as one of the young boys runs towards her.

FLASHBACK, 1988, PLAYGROUND, DAYTIME

Scene opens on a playground full of kids, playing and laughing. All the kids are interacting and playing together except for one child, who is sitting alone on a swing. This is YOUNG JANE at age 8. She is melancholy, looking longingly at the other kids as they play. She is holding a kick-ball. One of the boys rushes over to retrieve the ball Jane is holding.

BOY

Can I have my ball back?

YOUNG JANE does not respond, just looks at the ball.

BOY

Can I have my ball back?

Young Jane looks at the boy and throws the ball over the boys head.

BOY

Whatdya do that for?

Young Jane does not respond, just sits quietly as the boy races off to get the ball. He rejoins the group and is apparently telling them about the interaction, because they all turn and look at Jane - some laughing, some shaking their head.

Young Jane sits there a while longer watching the kids play.

PRESENT DAY, PLAYGROUND, NEXT MOMENT

Jane hands the ball to the young boy, he thanks her and returns to playing with his friends. Jane sits there a bit longer, watching the kids play. Suddenly Emily appears at her side.

EMILY

It wasn't your fault.

JANE

(doesn't look at Emily)
How can you say that?

EMILY

Cuz it's true. They did horrible things to you.

JANE

I don't remember much.

EMILY

I don't want you too. I'll remember for both of us.

JANE

Thank you.

She takes Emily's hand and squeezes it. They sit in silence.

INTERIOR, DISTRICT ATTORNEY'S OFFICE, EARLY MONDAY AFTERNOON

District Attorney Nathan Campbell sits at a large conference room table with his aides. The table is piled high with documents, folders and files. Detective Jones enters.

DETECTIVE JONES
Holy shit! What is all this?

DA CAMPBELL
This, (indicating the pile) is Jane
Turner.

DETECTIVE JONES
Are you kidding me?

DA CAMPBELL
I wish I were. Seems your suspect
has quite the history.

DETECTIVE JONES
Can't wait to hear about it.

DA CAMPBELL
Sit down.

Detective Jones sits.

DA CAMPBELL
Jane Turner lived with her
biological parents up until she was
10. Her father had quite a criminal
history - mostly petty crimes -
robberies, vandalism, drug
possession - nothing huge. Her mom,
Sharon Turner, had a couple
prostitution and drug possession
charges.

DETECTIVE JONES
The typical American family.

DA CAMPBELL
(not amused)
There was some suspicion of child
abuse - mostly neglect.

DETECTIVE JONES
Anything physical?

DA CAMPBELL
It was never proven, and her
parents were never charged with
anything, but it's a pretty safe
bet that there was some serious
abuse going on there.

DETECTIVE JONES
Why do you say that?

DA CAMPBELL
When Miss turner was 10, the neighbors called the police because they heard screams coming from the Turner house. Not the usual fighting that went on. Blood curdling screams.

DETECTIVE JONES
And?

DA CAMPBELL
The police showed up to find Jane covered in blood. Both her parents had been murdered.

DETECTIVE JONES
Did they find out who did it?

DA CAMPBELL
Jane.

DETECTIVE JONES
Holy shit. She killed her parents?

DA CAMPBELL
Yep. Stabbed them both with a kitchen knife. Apparently they were both high. Didn't even put up a fight. The screams were coming from Jane.

DETECTIVE JONES
OK, I met this girl. She is a timid, scared, little toy store clerk. She goes to church on Sunday, she serves food at the soup kitchen, she is a Big Sister, for crying out loud...

DA CAMPBELL
After the murder she was sent to Priamed for psych treatment. Spent eight years there before being released.

DETECTIVE JONES
Eight years, eh? That's some serious shit.

DA CAMPBELL
Doctors diagnosed and treated her
for Dissociative Disorder.
Identified six distinct
personalities.

DETECTIVE JONES
(to himself)
Ruby.

DA CAMPBELL
(looking at a report)
Ruby, Daisy, Emily, Paul...

DETECTIVE JONES
That explains the connecting room.
Why her landlord thought she had a
twin.

DA CAMPBELL
According to the doctor's notes,
one personality in particular -
Ruby - they had a hard time with.

DETECTIVE JONES
The others?

DA CAMPBELL
Apparently Jane was really good at
hiding them - doctor's declared her
cured. She was touted as a rousing
success in the treatment of
dissociative disorder - well, they
called it multiple personalities
back then.

DETECTIVE JONES
(pause) What was the name of the
doctor that treated Jane?

DA CAMPBELL
Let me see here... Dr. Faith
Parker.

DETECTIVE JONES
Thank you.

Detective Jones exits.

DA CAMPBELL
(calling after him)
Wait - there's more.

It is too late. Detective Jones has already left.

INTERIOR, LOBBY, PRIAMED PSYCHIATRIC FACILITY, MONDAY
AFTERNOON

Jane enters the lobby of a large mental health facility. She approaches the reception desk and waits silently for the receptionist/nurse to look up at her.

NURSE

Is there something I can help you with?

JANE

I'm looking for Doctor Faith Parker.

NURSE

I'm sorry, Dr. Parker no longer works at this facility. She retired 5 years ago.

JANE

Oh, um, do you know how I can get in touch with her? It's really important.

NURSE

Sorry, we're not allowed to give out that information.

JANE

Is there any way I can get her a message?

NURSE

You can leave your name and number and we can let her know that you would like to speak with her.

JANE

I don't really have a number right now... I'm a former patient, and it is really, really important that I see her.

NURSE

(pause)

Ok, here's what I can do. You can write her a note and I'll make sure she gets it. That's the best I can do. You can come back tomorrow and see if she's replied.

JANE

Thank you.

Jane writes a note on a piece of paper and hands it to the nurse, then exits. As she leaves, an older doctor enters the lobby and approaches the nurse from behind the reception desk. This is Dr. Valder, a colleague of Dr. Parker's.

DR. VALDER

That wasn't who I think it was, was it?

NURSE

A former patient of Dr. Parker's.

DR. VALDER

Jane Turner?

NURSE

I don't know - she wrote a message for me to give to Dr. Parker.

DR. VALDER

Let me see that. (reads the note. pause) Oh, dear.

NURSE

What is it Doctor? Do you know her.

DR. VALDER

Yes, I knew her well. From years ago.

Dr. Valder hurries out of the hospital in an attempt to catch up with Jane.

Moments after Dr. Valder exits, Detective Jones and Detective Scott enter the facility and approach the nurse's station.

NURSE

Can I help you?

DETECTIVE JONES

Yes (flashes her badge) We need to speak with Dr. Faith Parker. Is she available?

NURSE

I'm sorry, Dr. Parker is retired. What's going on?

DETECTIVE JONES

We need to speak with her about a former patient of hers.

NURSE

I'm not at liberty to give out her information. But I can get her a message...

DETECTIVE JONES

It's important that we speak with her immediately.

NURSE

Of course.

DETECTIVE JONES

(hands her her card)

Have her call me. Right away.

NURSE

I will.

Detective Jones and Detective Scott turn to exit the facility.

EXTERIOR, PRIAMED PSYCHIATRIC FACILITY PARKING LOT, DAY

Dr. Valder scans the parking lot in search of Jane. He sees her just down the street. She approaches a bus stop bench and sits down. Dr. Valder rushes after her.

DR. VALDER

Jane. Jane Turner.

JANE

Jane, yes. But my last name is Chandler.

DR. VALDER

My name is Dr. Valder. I'm a colleague of Dr. Parker's. Do you remember me?

JANE

No. I don't remember much...

DR. VALDER

That's okay, Jane. You're looking for Dr. Parker?

JANE

Yes. It's urgent that I reach her.

DR. VALDER

Dr. Parker is retired, Jane. But I'm familiar with your case...

JANE

No, I need to speak with Dr. Parker.

DR. VALDER

I'm sorry, Jane, but she hasn't been practicing in over 5 years...

JANE

(getting increasingly irritated)

She always said I can call her. That I can come to her at any time. I need to speak with Dr. Parker!

DR. VALDER

Okay, yes, It's okay. I'll call her. Come back to the hospital with me and we'll call her together.

JANE

No, no, I'm not going back there. Not until I talk to Dr. Parker.

DR. VALDER

(taking his phone from his pocket)

Where should I tell her is a good place to meet you?

JANE

Beth's Cafe. 4:00?

A car pulls up to the stop sign in front of Jane and Dr. Valder. Inside the car are Detectives Jones and Scott. Jane quickly turns away.

JANE

I have to go.

DR. VALDER

(calling after her)

Jane...

Jane takes off down the street. The detectives are too engrossed in their conversation to notice.

INTERIOR, DETECTIVE JONES' CAR, NEXT MOMENT

DETECTIVE JONES

I'm going to drop you off back at the station. Wait there for Dr. Parker to call. Set up a meeting with her as soon as you can.

DETECTIVE SCOTT

OK. Where are you going?

DETECTIVE JONES

Personal stuff. It won't take but a few minutes.

DETECTIVE SCOTT

Everything ok?

DETECTIVE JONES

It's fine.

Car drives away.

FADE OUT

INTERIOR, COFFEE SHOP, 4:00 MONDAY AFTERNOON

FADE IN as Jane arrives at the cafe. Dr. Parker is already there, waiting for her. Dr. Parker stands and approaches Jane.

JANE

Hi Dr. Parker.

DR. PARKER

(embraces Jane)

Hi Jane. It's nice to see you.
Please, have a seat.

They take a seat in a quiet corner of the cafe.

JANE

Thank you for meeting me.

DR. PARKER

Of course, Jane. It's been a while.

JANE

15 years?

DR. PARKER
How have you been?

JANE
Good. Um, I mean, I was good.

DR. PARKER
What's going on, Jane?

JANE
They're back, Dr. Parker.

DR. PARKER
All of them?

JANE
I don't know.

DR. PARKER
Ruby?

JANE
Yes. She did something really bad.

DR. PARKER
What did she do, Jane?

JANE
She shot a man.

DR. PARKER
Oh. Who was he?

JANE
I don't know. Some guy. She shot
him outside a nightclub.

DR. PARKER
The Nightclub Shooter? That was
Ruby?

JANE
Yes. And now the police are after
me. I don't know what to do. I
didn't know who else to call.

DR. PARKER
You made the right decision, Jane.
By calling me.

JANE
Am I going to jail, Dr. Parker?

DR. PARKER

No, Jane, we'll make sure that doesn't happen. You can't be held responsible for Ruby's actions. You will need to go back to Priamed, though. For treatment.

JANE

I can't go back there, Dr. Parker. It's horrible there.

DR. PARKER

We've made great strides in the treatment, Jane. It won't be like it was before.

JANE

Will you be there with me?

DR. PARKER

Yes, Jane. I'll be there with you.

JANE

Do we have to go now?

DR. PARKER

We can go in the morning if you need more time. But we can't wait any longer than that. Do you have a place to stay tonight?

JANE

No, I can't exactly go to my apartment - the police are probably there.

DR. PARKER

Come home with me then. It will give you a chance to take a shower. I'll even make you a nice dinner. Tomorrow we'll go to Priamed.

JANE

Thank you, Dr. Parker. But you really don't need to...

DR. PARKER

It's going to be okay, Jane. I promise.

JANE

What about the police?

DR. PARKER

We're not going to worry about them tonight. Do you have a lawyer?

JANE

Sort of. My boss, Doug, he offered to let me use his. But she's a corporate attorney, I don't know...

DR. PARKER

We'll work on that tomorrow. The hospital has a lot of resources.

Dr. Parker reaches out and grabs Jane's hand. Jane looks out the window and sees Ruby standing there, shaking her head.

INTERIOR, GLENCOE ELEMENTARY SCHOOL FIRST GRADE CLASSROOM,
EARLY MONDAY EVENING

Detective Jones is sitting in a child-sized chair across from a young teacher, Mr. Mackey. Mr. Mackey lays out several child's drawings on the table. They all depict violent scenes of murder.

MR MACKEY

I'm concerned...

DETECTIVE JONES

(picks up one of the pictures)

I had no idea he was still taking it so hard.

MR MACKEY

Is he still in counseling?

DETECTIVE JONES

We try.

MR MACKEY

He's become withdrawn from the other students. Doesn't play with them at recess. Prefers to sit alone at lunch. He's scared.

DETECTIVE JONES

What am I supposed to do?

MR MACKEY

He needs help. There's a facility in town, they specialize in child trauma, Priamed.

DETECTIVE JONES
Isn't that a little extreme?

MR MACKEY
I'm not suggesting that you have him committed. They do outpatient counseling and they are the top in the field of this sort of thing.

DETECTIVE JONES
I'll look into it...

MR MACKEY
He's scared for you, you know?

DETECTIVE JONES
What?

MR MACKEY
Look. (points to one of the pictures) He lost one parent and his other is in the same danger every single day. You being a cop scares him. He's afraid he's going to lose you too.

DETECTIVE JONES
(obviously upset)
I'll look into it.

Detective Jones stands and exits the classroom.

INTERIOR, DR. PARKER'S HOUSE, KITCHEN, 8:00 PM

Jane and Dr. Parker and her husband are sitting at the kitchen table. They have just finished eating dinner and Dr. Parker stands and begins clearing the table.

JANE
Thank you Dr. Parker, that was delicious.

DR. PARKER
Thank you, Jane.

MR. PARKER
If you'll excuse me, ladies, there's a poker game calling my name...

DR. PARKER

I'll be in in a few minutes, hon.
(she kisses her husband and he
exits)

JANE

Thank you for letting me stay here
tonight. I'm looking forward to
spending a night in a nice soft
bed.

DR. PARKER

I can't believe you slept in the
park last night, Jane. Do you have
any idea of how dangerous that is?

JANE

I wasn't too worried. Ruby could've
handled things. Or even Paul.

DR. PARKER

Jane, you need to stop talking
about the as if they are real
people. The more you allow them to
be real people to you the harder it
will be to let go of them.

JANE

But I didn't acknowledge them for
years, and they were still there. I
don't see how it makes a difference
how I address them.

DR. PARKER

Jane, the others remained buried
because you didn't think you needed
them and they only came forward
when Ruby did. To protect you.

JANE

Why did Ruby come back?

DR. PARKER

I don't know, Jane. I suspect there
was some kind of event in your life
that triggered it. An emotional
event.

JANE

Nothing much interesting happens in
my life.

DR. PARKER

Well, then, maybe Ruby came back to stir things up. Jane, sometimes when we don't let ourselves experience emotions, then our brain finds other ways of handling stress or even happiness. Are you happy Jane?

JANE

I thought I was.

DR. PARKER

Do you have friends?

JANE

One. Maggie. She must be be worried sick about me.

DR. PARKER

What about a boyfriend?

JANE

Are you kidding me? How could I ever even consider letting a man touch me after...

DR. PARKER

I know it's difficult. Did you continue counseling after you left me, Jane?

JANE

No. The others were gone. I was cured.

DR. PARKER

Getting "better" and being "cured" are two totally different things, Jane. I left very specific instructions for you to continue... (pause) I'm sorry, you don't need lectures. You're here now, and that's what matters.

JANE

Thank you, Dr. Parker. I mean really thank you. I didn't have anyone else to turn to, and you have been so good to me. I don't know what I could ever do to repay you.

DR. PARKER
You just work on yourself, honey.
(She hugs Jane) See you in the
morning.

JANE
Goodnight, Dr. Parker.

DR. PARKER
Goodnight, Jane.

Dr. Parker exits and Jane sits alone at the kitchen table.
After a few moments, Daisy appears across from her.

DAISY
I'm really proud of you, Jane.

JANE
I don't know, Daisy. I don't know
if this is really the best idea.

DAISY
It's our only option, Jane.

JANE
There's so much I don't remember,
Daisy. There's so much that I don't
understand.

DAISY
You don't have to understand right
now.

JANE
I bet Maggie is worried sick about
me. What must she be thinking right
now?

DAISY
(confused)
What do you mean?

JANE
Last she saw me I was running out
the door, trying to escape from the
police.

DAISY
Jane, Maggie knows exactly what is
going on, don't you think?

JANE

What? How could she possibly know?

DAISY

Oh. Oh, no. Oh, Jane - I thought you knew...

JANE

Knew what?

DAISY

About Maggie.

JANE

What about Maggie?

DAISY

Jane, Maggie is one of us.

JANE

What?

DAISY

I thought you knew.

JANE

No, no. That's not possible.

DAISY

I'm sorry.

JANE

(agitated)

Are you telling me that my best friend for the last fifteen years doesn't even exist? Are you telling me that for the past 15 years, my best friend has existed only in my head?

Daisy has now become Maggie.

MAGGIE

I'm so sorry Jane.

JANE

Maggie? But how?

MAGGIE

You needed a friend, Jane. So you created me. A long, long time ago.

JANE

But I thought you were real?

MAGGIE

Does it matter?

JANE

Yes it matters! My only real link to the outside world, my only real friend - never existed?

MAGGIE

Jane, you were so alone. So afraid when you left the hospital. You tried to make friends. But you had such a hard time trusting anyone... So you created a friend you could trust.

Jane shakes her head, and then lays her head on the table.

The phone rings, Dr. Parker answers it. We hear her conversation from the kitchen.

DR. PARKER (OS)

Hello? (pause) Yes, this is Dr. Faith Parker. Sorry I wasn't able to get back to you sooner. (pause) Yes, she was a patient of mine.

Jane lifts her head and strains to hear the conversation.

DR. PARKER (OS - CONT)

We can talk tomorrow at the hospital. (pause) Yes, I know where she is now. (pause) I can't do that. (pause) I'm not letting her go anywhere. She's agreed to come with me to the hospital tomorrow. We can talk then. (pause) She's in my care now. You're going to have to play the game my way. (pause) 10:00 am. Goodnight.

Dr. Parker hangs up the phone. Jane sits at the table in silence. Terrified.

FADE OUT

INTERIOR, DR PARKER'S HOUSE, GUEST BEDROOM, 6:55 AM

FADE IN on a close-up of Jane as she sleeps. She is tossing and turning, having a nightmare.

We hear her dream, there are screams and pleads. Jane suddenly awakens and bolts upright.

For a moment, she is relieved that it is just a dream. She sighs and tries to regain herself.

Camera zooms out and we see that Jane is covered in blood. Jane notices and begins screaming.

She jumps out of the bed and runs down the hall to the master bedroom.

INTERIOR, DR. PARKER'S HOUSE, MASTER BEDROOM, THE NEXT MOMENT

Jane runs into the master bedroom to find Dr. Parker and her husband laying slain in their bed. It is a bloody scene, a murder of rage.

Jane realizes that it was Ruby's doing and collapses on the floor, sobbing.

EXTERIOR, DR. PARKER'S HOUSE, THE NEXT MOMENT

Jane, still covered in blood, flees the house.

Behind her we see Daisy, Grandma, Paul, Maggie and Emily chasing after her, calling for her to stop.

An older gentleman is walking his dog and he sees Jane flee Dr. Parker's house covered in blood.

EXTERIOR, WATERFRONT PARK, MOMENTS LATER

Jane runs down a concrete path and collapses on a park bench. She is breathing heavily from running and sobbing. She can hardly catch her breath.

Daisy sits on the bench next to her while the others stand a short distance behind them. Jane looks over at Daisy.

JANE

You told me everything was going to be ok. You told me to call Dr. Parker. You told me I was doing the right thing.

DAISY

I'm sorry Jane. I had no idea this would happen.

JANE

They're dead, Daisy. They're dead. I killed the only person who could help me.

DAISY

You didn't kill them, Ruby did.

JANE

How can you say that? How can you say I didn't kill them. I AM Ruby.

DAISY

No, no. You can't blame yourself...

JANE

Then who exactly am I supposed to blame?

Daisy is now Emily and Daisy is standing with the others.

EMILY

Mom and dad. Blame them.

JANE

(looks down at Emily)

Blame them? How can I blame them?

EMILY

Because they're the reason any of us exist.

JANE

No, you all exist because I'm fucked in the head. No more excuses. No more "poor abused child..."

EMILY

You don't need to take responsibility for what mom and dad did to us.

JANE

Oh, really. What about what I did to them? Should I take responsibility for that?

EMILY

NO.

JANE

No? Really? OK, let's all just go around killing people and blame our parents because they were really crappy and were horrible people.

EMILY

You don't remember...

JANE

I KNOW I don't remember!

EMILY

You're better off not knowing.

JANE

How can you even say that. What did they do that was really so horrible? And if it was really that bad, then why can't I remember?

EMILY

It's *because* it was that bad...

Jane stands and addresses the whole group.

JANE

Why the hell can't I get a straight answer out of any of you? Huh?

Jane walks away. Maggie starts to run after her, but Paul stops her.

PAUL

Let her go.

They all watch Jane walk away.

EXTERIOR, DR. PARKER'S HOUSE, SAME MOMENT

Dr. Parker's house is now surrounded by police cars. The older gentleman, NIEGBOR, is standing in front of the house, speaking with Detective Jones.

NEIGHBOR

I saw the girl come running out of the house, covered in blood. She was screaming and yelling to herself. Looked crazed!

DETECTIVE JONES
Can you describe her?

NEIGHBOR
Maybe late 20's or early 30's,
five-foot three or so. Kinda plain
looking. Hard to tell - she was
covered in blood.

DETECTIVE JONES
Which way did you see her run?

NEIGHBOR
(points in the direction he
saw her running)
That way. About 30 minutes ago.

DETECTIVE JONES
Thank you, sir. You've been very
helpful.

The Neighbor nods and Detective Jones walks back towards Dr.
Parker's house.

NEIGHBOR
(calling after her)
They going to be okay?

DETECTIVE JONES
(doesn't turn)
I'm afraid not.

Detective Jones approaches the house and addresses the
officers standing guard.

DETECTIVE JONES (CONT)
Looks like she took off on foot
about 30 minutes ago. She's covered
in blood, so she's likely trying
not to call attention to herself.
She wouldn't have hopped a bus or
called a cab. Take a team down to
the waterfront and get another team
canvassing the neighborhood. We
need to search every backyard in a
5 mile radius. My guess is she's
going for a more discreet location
- maybe under a bridge - somewhere
her presence wouldn't be noticed.
Got it?

POLICE OFFICERS

Got it.

The teams splits up and Detective Jones enters the house.

EXTERIOR, NEIGHBORHOOD AND CITY STREETS

Cut to MONTAGE of police search.

A) Officers searching back yards.

B) Officers knocking on doors asking if anyone has seen anything.

C) Police cars patrolling the streets.

D) Police officers searching under bridges at Waterfront Park.

INTERIOR, POLICE CAR, WATERFRONT PARK, NEXT MOMENT

Two police officers are in police car patrolling down front avenue. One of the officers notices a woman standing on the bridge, appearing to prepare to jump.

PO 2

I think we got her.

PO 3

Where?

PO 2

Up there. (points) On the bridge.
She's getting ready to jump. We
gotta get up there. Quick.

The police car pulls off of front avenue, heading toward the Broadway Bridge.

EXTERIOR, BROADWAY BRIDGE, MOMENTS LATER

Cut to Jane, standing at the top of a large bridge. She is sitting on the edge of the railing, looking over the edge. She is contemplating jumping. Slowly and cautiously, the others approach her.

GRANDMA

Jane, honey, please.

EMILY
(sobbing)
Don't do it, Jane!

PAUL
I'll restrain you if I have to!

Suddenly Ruby appears behind her.

RUBY
What the fuck do you think you're doing?

JANE
I'm ending it. I'm ending it all.

RUBY
Do you really think I'm going to let that happen?

JANE
Please, please. I beg you to just let me go.

RUBY
I can't do that Jane.

JANE
You killed Dr. Parker, Ruby. You killed her!

RUBY
She was going to make me go away, Jane. Forever. I'm the only thing that keeps you from shriveling up like an old maid, Jane.

JANE
What? What did you say? I was perfectly content being Jane - being me and only me! I did it. I had a normal life. I was able to put you behind me and have a normal life.

RUBY
Jane, darling. I never went away. I've always been with you...

JANE
What?

RUBY

While you were precious Jane the toy store bitch by day, I got to come out and play at night. I never went away, Jane. I'm a part of you.

JANE

That's why this must end. I must end this!

RUBY

I can't let you do that you stupid little bitch.

JANE

Stop it, stop it. I'm done.

RUBY

No. You're not done.

JANE

I can't let any more people die. I would rather die myself than let you murder any more innocent people.

RUBY

Innocent people? You think they were innocent people?

JANE

Dr. Parker was going to help me. And you killed her!

RUBY

I told you. I'm not going away.

JANE

Then I guess have not choice.

Jane darts for the edge of the bridge. Ruby grabs her and spins her around. She pins her down and wraps her hands around her neck.

RUBY

Do you really think I'm going to make it easy for you? Do you really think I'm going to just let you end this?

Jane gasps and struggles, but can't catch any air. Ruby almost has Jane done for.

The police car pulls up and the two officers emerge from the Vehicle.

PO 2
Jane Chandler!

PO 3
Don't jump, Jane. We're here to help.

Suddenly, Daisy, Emily, Grandma, Maggie and Paul push Jane off of the bridge. Jane and Ruby fall to their death.

The police officers rush to the edge of the bridge. Too late. They see Jane fall to her death.

Cut to Daisy, Emily, Grandma, Maggie and Paul, standing on the bridge. As Jane and Ruby fall to their death, the others slowly fade away, leaving the officers standing there alone. Fade to black.

THE END