

FADE IN

BLANK CARD

Both must keep young love in each
eye constant

- Pearson Woodbury

MUSIC

TITLE SEQUENCE BEGINS

DREAM SEQUENCE MONTAGE

Each scene will fade in and out, with a SOFT, HAZY, DREAM
STATE VISUAL. BILLY HOLIDAY's "A Little Too Much" is HEARD.

A YOUNG GIRL is seated, studying, in a busy college
cafeteria. A nervous, yet charismatic YOUNG MAN approaches.
He engages her, instantly sending the YOUNG GIRL into little
giggles.

Hand in hand, the YOUNG GIRL and YOUNG MAN anxiously stand in
the outside door frame of her 2nd year dorm house; it is the
end of their first date. The two slowly move in for a
overpowering, hands shaking, heart racing first KISS.

Slightly confident, the YOUNG MAN throws his arm around the
YOUNG GIRL conveying to all the ENVIOUS BOYS at the
boisterous college party that she is "off the market".

TUMBLING in and TOSSING DOWN a thrown out, ripped up, beat to
hell, but at one time posh COUCH, the YOUNG COUPLE stands
overwhelmed in the clutter of their first tiny, BOSTON
APARTMENT.

The small, but beautiful WEDDING...

The YOUNG NEWLY WEDS being shown a MODEST HOME by an over
zealous real estate agent...

The unsure purchase of a USED CAR - YELLOW VW BUG.

The gift from him to her of a BLACK SPOTTED KITTEN she SO
badly wanted for her birthday...

The joyously tear flowing birth of their first BABY GIRL...

Raining heavily, the YOUNG WIFE comes home to her pre law
HUSBAND, studying hard. Before taking off her COAT or
changing out of her WAITRESS UNIFORM, she KISSES him and sets
down a GLASS OF WATER for him.

SHOWING once again, the YOUNG MOTHER and YOUNG FATHER celebrate the news of his passing the MASSACHUSETTS BAR EXAM.

Finally...the FIGHTS...the TEARS...his SEPARATION PROPOSAL.

CRYING, a NEW BORN is put in the ARMS of a TIRED YOUNG DIVORCEE. The YOUNG EX-HUSBAND is nowhere to be seen. The YOUNG DIVORCEE is supported by her MOTHER, FATHER and CLOSE FRIEND.

MUSIC ENDS

TITLE SEQUENCE ENDS

DREAM SEQUENCE MONTAGE ENDS

INT. BEDROOM - 4:00AM

The CRYING of the NEW BORN continues, it wakens JADE, our YOUNG GIRL, our YOUNG WIFE, our YOUNG DIVORCEE, our YOUNG SINGLE MOTHER OF TWO.

She opens her EYES to see...

EXCU: a blurry SECOND HAND CLOCK reading 4:01am -click- 4:02am.

CU: JADE - tired

Like clockwork, JADE pulls herself out of BED and tends to her crying baby boy, REILLY, more often know as "WEE BABY" to his mother, sister and us.

In the small, diminutive two bedroom apartment, JADE keeps WEE BABY'S CRIB close by her own BED.

Bouncing him, she softly sings...

JADE

(sings)

"It's not the pale moon that excites me, that thrills and delights me, oh no, it's just the nearness of you. It isn't your sweet conversation that brings this sensation, Oh no it's just the nearness of you. When you're in my arms and I feel you so close to me all my wildest dreams come true..."

JADE'S POV:

STORY, JADE's 6 year old daughter STUMBLES in RUBBING her exhausted EYES.

Following her is FUR REAL their fully energized, fully on attack mode BLACK SPOTTED family CAT. FUR REAL wildly attacks STORY's dragging NIGHTGOWN.

STORY

Mummy what's wrong with Wee Baby?
This is like his 3rd one tonight.

JADE

Actually it's his 5th. Wee Baby has
got himself a li'l cold, it keeps
'im up, but he'll be okay. Go on
back to bed Sweets...go on.

STORY picks up FUR REAL and bounces him, emulating her mother.

CU: FUR REAL's eyes fall heavy.

Both mother and daughter SING their babies to sleep. STORY knows most of the words but watches her mother for the unsure moments.

JADE/STORY

"I need no soft light to enchant
me, if you'll only grant me, the
right to hold you ever so tight and
to feel in the night, the nearness
of you."

INT. KITCHEN - MORNING

The small kitchen is full of color - home made PAINTINGS, DRAWINGS, and 1970's yard sale WALL HANGINGS cover the multi-colored WALLS.

FAST - JADE and STORY wolf down BREAKFAST, constantly checking the time. STORY wears a small t-shirt with a DUCK printed on it. JADE wears her food stained, brown, with off-white trim, WAITRESS UNIFORM.

The dull UNIFORM, sits so very wrong on such a bright soul as she - JADE pulls at the itchy COLLAR.

JADE

4 minutes Numbnut.

STORY

4 minutes Snackbag.

JADE
 Snackbag? Hey now. You still goin'
 shopping with me after schoo.

STORY
 Yup.
 (sings)
 Can we check prices.

STORY springs from the table and dashes into the small TV room connected to the kitchen, her long blond hair whipping all around. She stops at a BIG GLASS VASE full of CHANGE and DOLLAR BILLS.

CU: Taped to the VASE we see... "THE SILLY FUND" drawn. STARS, SQUIGGLES, RAINBOWS, and STICK FIGURES of JADE, STORY, WEE BABY, and their cat FUR REAL - all dressed up in fancy outfits, are also drawn all around the VASE.

It's STORY's best work.

STORY (CONT'D)
 The Silly Fund is sooo big now.
 (sings)
 Lets spend it all today.

STORY attempts to lift the CONTAINER, but it's a thousand times too heavy for her.

JADE
 Hey, hey, put it down, come on now,
 sit, sit, sit, sit, finish your
 puffs, 2 minutes.

STORY plops back into her seat, her hair sticking up like a 1930's Little Rascal. She races to finish her CEREAL.

STORY
 (mouth full)
 But, Silly Fund is sooo big now,
 don't you think?

JADE stands to rinse their DISHES. She glances up to a wall hanging CLOCK that has all wrong numbers - 15, 23, 42, etc.. In the middle it reads, "WHO CARES".

JADE C (CONT'D)
 Oo, oo, oo, go grab your backpack,
 we gats-to-go, go, go.

We follow STORY as she dashes to her room - FUR REAL attacking all the way.

STORY
 (DON'T YOU THINK THOUGH
 MUMMY?)
 to FUR REAL
 Ahh, stop, for real, Fur Real!

FUR REAL executes an impressive jump and a better grasp of STORY's RED JEANS. He pulls her to the floor.

BOOM!

CUT TO:

JADE - at the FRONT DOORWAY holding WEE BABY in one hand and tinkering with her KEYS in the other. She checks her FOREHEAD for a FEVER. She's quite a bit more run down than a normal all-nighter with WEE BABY.

JADE
 YOU OKAY?

STORY (O.S.)
 Yeah!

JADE
 YES I DO, THE SILLY FUND IS MUNGAS
 HUGE. WE'LL TAKE A LOOK. YOU
 HURRYING?

STORY (O.S.)
 Yeah!

JADE
 WHATCH'YA THINKING WE SHOULD BUY
 WITH ALL THAT DOUGH, HMM?

CUT TO:

STORY is in her room stuffing her BACK PACK - printed on the pack is an image of a family of DUCKS swimming in a lake.

STORY
 PARTY DRESSES! DANCING DRESSES! YOU
 ME AND MOLLY WILL GO DANCING IN
 THEM, LIKE IN GREASE. BUT YOU
 HAV'TA GET ONE TOO!
 (to FUR REAL)
 Hey, you...

FUR REAL took this opportunity to attack whatever could be conspiring inside STORY's BACK PACK.

STORY pulls FUR REAL out - tosses her PENCIL BOX in (also with images of DUCKS) - gives FUR REAL a KISS - throws her BACKPACK on and dashes down the HALL. She stops suddenly at her mother's DOORWAY, freezes - listens to gage if her mother knows where she is - leans back and trys to throw her VOICE.

STORY
 YOU CAN BE SANDY AND I'LL BE
 FRENCHIE AND, AND MOLLY CAN BE
 RIZZO.

BACK TO:

CU: JADE smiles.

JADE
 PARTY DRESSES HUH. OKAY, I LIKE IT,
 I LIKE IT. THE THREE OF US DANCING
 SOUNDS TRIPLE CRAZY, IT'D BE
 PERFECT SILLY FUN. HUUURRY THOUGH!

CUT TO:

STORY tip-toes into her mothers room, opens a DRAWER and fishes out a PHOTOGRAPH.

CU: PHOTOGRAPH

We recognize JADE and JESSIE as the young, in love couple, having fun at the FLASHBACK/DREAM SEQUENCE COLLEGE PARTY.

STORY KISSES TWO FINGERS, slaps them on the IMAGE of her FATHER, then bolts down the stairs.

STORY
 (singing)
 I'M READY!

INT. YELLOW VW BUG - MORNING

JADE wouldn't get more then 300 bucks for her - lucky to have an inspection sticker - VW BUG, however it is still her dream car.

JADE
 Is he the cutest?

STORY is fishing around her BACK PACK with both hands.

STORY
 (fast)
 PSST, YEAH.
 (MORE)

STORY (cont'd)

He's THE cutest boy at Cutler Grade AND at Beverly Regional. Well no, s'not true, everyone says Noah Cloutman is the cutest at Beverly, but I don't. He's not. I think Tommy Shea is, he beats everybody. I mean Noah's okay if you're into that kinda guy, which I'M NOT AT ALL, ya know, like the tough, sporty, bully, mean, TOTAL JERK type. He's got a small man's complex.

The CAR stops at a RED LIGHT. STORY finds the BIG ERASER she was looking for and stuffs it in her front pocket.

STORY (CONT'D)

(looking at her MOTHER)

Tommy though...

JADE pets/fixes STORY's sprongy long blond hair. Each strand of hair suggested to stay down, just springs back up with a life of it's own.

STORY looks up at her mother with enormous supermarket-line-discuss-worthy, blue eyes.

STORY (CONT'D)

Tommy s'like the quiet guy, you know, all triple-cute 'n' stuff, but RAW!!! It's sooo hard to even get him to say ANYTHING. Most of the time it's just like, "yup, nope, I don't know". But he's crazy-double-double-cute, like Jimmy Fallon cute.

JADE

Oo, that IS cute, I like it, I like it. Gonna ask him out are ya? You should ask him out. Definitely.

GREEN LIGHT - GO.

STORY

Definitely, probably this week, well no defin'...no ahh, probably this week.

MOTHER and DAUGHTER pull down the entrance of CUTLER GRADE SCHOOL, a volunteer CROSSING GUARD waves them in.

STORY (CONT'D)
Is Molly still takin' you out
tonight?

JADE
(worried)
Yes.

STORY
Grammy coming over?

JADE
Yes.

STORY
Where you goin'? Molly told me The
Model. That's a cool place. There's
lots of cute men there for you two.

JADE
Oh yeah, and how do you know this.

STORY
I know these things, I know these
things. What'ch ya gonna wear, your
black top?

JADE parks outside the front entrance of CUTLER GRADE SCHOOL.
Different young BOYS AND GIRLS are racing up the FRONT
STAIRS, in desperate hope to beat the LATE BELL.

JADE
You think I should, it's not too
slutty?

STORY
Nooo, it's not slutty, it just
shows enough for the men to take
notice. See, it gets them to turn
their heads, check you out and all,
see how hottie, hot, hot, you are.

JADE
Mmm, you've been talking with Molly
too much. I don't think I want them
checkin' how "hottie, hot, hot", I
am.

STORY jumps out.

The LATE BELL RINGS!

Spoken though open passenger side window.

STORY

We both need boyfriends Mom, this week okay, this week we'll both get one.

JADE

I'll think about it. So, I'll try and be here by 3:30, you be here, okay?

STORY

Yeah, yeah, love you mom, have good work.

STORY throws her head in for a KISS.

JADE

I love you baby girl, have good school.

STORY runs off - JADE pulls out.

INT. VW BUG - MORNING

STOP TRAFFIC.

JADE - stressed - CELL PHONE to ear is looking ahead of traffic to see what the hold up is.

JADE

Mom, I'm on my way, I'm stuck on Rt. 1. Wee Baby's got a li'l cold, but he should sleep for a good long while.

JADE looks in the REAR VIEW MIRROR at her unusually pale reflection. Again, she checks the temperature of her shining forehead and reacts with confusion - why does she feel so ill? She then checks on WEE BABY - his eyes slowly fall closed.

JADE (CONT'D)

Yup, all night, I'm crazy, crazy exhausted. I think I might be coming down with something.

(pause)

I don't know, just dead and all weak.

(pause)

(guilty)

NO, I havn't called him yet.

INT. KITCHEN - MORNING

MRS. CAMPOS, JADE's mother, is WASHING the MORNING DISHES. The kitchen, like the rest of their modest home is very airy. Open windows and open doors allow the many PLANTS decorating the CAMPOS's home a cool, healthy environment.

MRS. CAMPOS

You gotta call him honey, he's just gonna keep on avoiding the situation. He owes YOU money, money JADIE, YOUR money. Baby, YOU have the kids NOT him. Call him today. Call him right now.

INT. VW BUG - MORNING

STOP TRAFFIC. Two POLICE CARS WHIZ by in the breakdown lane.

JADE

I know, I know, I know, but he's just reeeal busy with the new position. I was just gonna let him settle in a bit before, you know...

INT. KITCHEN - MORNING

MRS. CAMPOS has finished up and is drying her hands.

MR. CAMPOS is outside measuring 2 X 4 WOOD PLANKS, he can just barley hear his WIFE's conversation. A half built DOLL HOUSE sits beside him. The SCREEN DOOR is open.

From outside.

MR. CAMPOS

Tell her to call him.

MRS. CAMPOS waves her husband to "shoosh-shoosh".

MR. CAMPOS (CONT'D)

Tell her to just call him right up, tell him, "LOOK JESSIE, YOU BETTER" you gotta be tough, "YOU BETTER..."

MRS. CAMPOS covers the receiver.

MRS. CAMPOS
 (to her husband)
 I am, shoosh up, that's what I'm
 telling her.
 (to JADE - a bit louder)
 NO JADIE, no. It's HIS
 responsibility too, this is the
 same shit he pulled before...

Reacting to his WIFE's choice of language.

MR. CAMPOS
 Hey...

MRS. CAMPOS
 (a bit softer)
 This is the same shit he pulled
 before and you can't just have
 him...

INT. VW BUG - MORNING

The traffic begins to move.

JADE
 Okay, okay, not now Mom, I gotta
 go, I'm like two seconds from your
 house.
 (pause)
 Okay, okay, bye

JADE snaps her PHONE CLOSED and shakes off the conversation,
 like a rabbit has just walked over her grave.

JADE accelerates.

JADE (CONT'D)

JESUS CHRIST.

INT. THE CAMPOS'S KITCHEN - MORNING

JADE is handing off WEE BABY to her MOTHER.

JADE
 Jesus Christ.

MR. CAMPOS, reacting to his DAUGHTERS choice of language.

MR. CAMPOS (O.S.)

Hey...

MRS. CAMPOS

Promise me, promise me, today.

JADE

Okay mom, okay, I'll call him today. But wait, shoosh, listen. After work I'm grabbing Story then we're...

MRS. CAMPOS puts her hand to JADE's forehead.

MRS. CAMPOS

You do look weak. Baby girl, you're just running yourself down.

MR. CAMPOS is standing back from the half built DOLL HOUSE. He's checking out his morning work.

From outside...

MR. CAMPOS

Then, there, your calling him today, or I'll call and I will, I'll call him. I'd love to tell him what I...

JADE

DAD!

(to her mother)

I'm grabbing Story at 3:30, then we're gonna grab some things and then home. You wanna just meet me there? Molly'll be over around 7:00.

MRS. CAMPOS

Sure. You sure you feel okay? You're all pasty white...not good Jadie.

JADE

Yes, yes, I'm 110%. I gotta jet though, I'm wicked late. Thanks Mom.

JADE kisses her MOTHER and WEE BABY and hustles out the door.

JADE (CONT'D)

Bye Dad, looks great.

MR. CAMPOS
CALL HIM!

JADE
OKAY I WILL.

MRS. CAMPOS
PROMISE!

JADE
I PROMISE.

INT. VW BUG - MORNING

JADE glances down at her old, tape deck, car stereo clock.

CU: 8:28am

JADE (CONT'D)
Oh maaaaan.

INT. CHARLIE'S KITCHEN - MORNING

CHARLIE'S is a small breakfast & lunch diner located by the DRY DOCKS in SOUTH BOSTON.

JADE strolls calmly into work, peeking this way and that, acting as if shes been there since 8:00.

MOLLY
Oooo, oo, oo.

JADE
I know, I know, who's on?

MOLLY, JADE's sassy and single SOUTH BOSTON best friend/co-worker, grabs JADE's JACKET and hangs it up.

JADE grabs a NAPKIN DISPENSER and composes herself in its reflection - hair, eye's, mouth - check, check, check.

MOLLY hands JADE her BOOKLET and two PENCILS.

MOLLY
Bob.

MOLLY laughs a, "sucks to be us" laugh. She then lights a CIGARETTE and BLOWS the SMOKE out the BACK DOOR, which she has cracked open with her TOE.

JADE

Shit.

MOLLY

Don't sweat it, you're set. You're all punched in. You got 2 people at table 4, they're all set, orders in. 4 assholes at table 5, they ordered 4 waters, that's it. They're...

MOLLY makes QUOTE SIGNS with her FINGERS.

MOLLY (CONT'D)

"still deciding", and Creepy Jim's at table 1.

JADE

Molly, really triple-double thanks.

JADE twists her hair up and back with her spare PENCIL.

MOLLY

Hey, no prob., I didn't have anything else to freakin' do, BUT tonight, when I order shots, you gotta take'em.

BOB, CHARLIE'S MANAGER, approaches. BOB's managing style seems to have been learned from a, "How To Be A Good Manager" text book - it can get quite annoying.

BOB

JADE can I talk to you? Molly are you smoking?

MOLLY flicks her SMOKE out the door.

MOLLY

Ah, no way Bob, I'm working hard, checking on my orders, fixin' up the back station.

MOLLY turns a NAPKIN DISPENSER on the supply shelf to face the same way the others are.

BOB

Now Molly, why would you be smoking after what we talked about with smoking here.

MOLLY
 Umm, well Bob I wasn't really smoke-smoking I was, oops, shit, my foods up, just a sec. Bob.

BOB
 (under his breath)
 Swearing?
 (to Molly)
 We're not swearing here Molly, remember?

MOLLY flashes BOB a wink and a smile, as she grabs her two "RED LINE SPECIALS". With a peppery cat walk, MOLLY carries the FOUR PLATES plus the POT OF COFFEE to TABLE 3.

BOB
 Now Jade, why are WE late today? Why are WE late again today after what YOU AND ME talked about with being late?

JADE
 Bob, I'm sorry, I know, it's just I had to drop both my kids off and my littlest one is sick and was up all...

BOB
 Why after what we talked about, are we back to where we were? Changes Jade, changes, I need them from you. I have to manage, isn't that my job? I cannot have my staff coming in whenever they feel like.

BOB over acts one of his staff members being late.

BOB (CONT'D)
 "Oh Bob am I 3 hours late? Sorry caught a late movie and..." See what I'm trying to get through to you Jade.

JADE
 I know it won't...

BOB
 Now tell me Jade, you tell me why don't I just hire a new staff member who can be here on time? Why shouldn't I just...

JADE
Because you love me.

JADE poses her best "deer in headlights".

JADE (CONT'D)
Don't you Bob?

BOB's completely caught off guard; the girls run circles around him.

JADE (CONT'D)
Oops, looks like Creepy Jim is ready to order. I gotta work Bob.

JADE runs over to table 1.

BOB
Oh, no, no, no, now why are we calling our regulars "creepy"?

INT. CHARLIE'S BACK STATION - DAY

CU: WALL HANGING CLOCK - 1:30.

CHARLIE'S lunch rush is starting to die down. Different CUSTOMERS are throwing down their TIPS and heading back to work.

We PAN DOWN and OUT to see...

JADE

She looks worn out from the day's shift and also worried - it was 1:30 that she told herself she would call JESSIE.

As we PAN further OUT, we can see JADE's ARMS are lined up to her SHOULDERS with GRIMMY DISHES, covered with DISCARDED FOOD.

EXCU: FOOD being scrapped off into a GARBAGE BIN.

CU: PLATES being stacked beside the DISHWASHER.

CU: DIRTY COFFEE CUPS being SLAMMED into a BIG WASHER.

MED SHOT: JADE is wiping her FOREHEAD with a TOWEL. NERVOUS ADRENALINE consumes her as she looks up at the CLOCK one last time.

CU: CLOCK reads 1:35

INT. CHARLIE'S/TABLE 5 - DAY

MOLLY stands, weight on her left side, twirling her PENCIL. She's annoyed at the 6 BUSINESS MEN seated at table 5. The men are painfully NOT WITTY AT ALL.

MOLLY

Look boys, I think every last one of you is, mm, mm, mm, oh SO very charming. But how about just ordering somethin' and saving the funny li'l jokes, and I do think they are some funny, funny li'l jokes, for the next lucky girl.

CUT TO:

EXCU: JADE's CELL PHONE - scrolling down different names, finally stopping at - JESSIE.

CU: JADE, a new wave of HEART POUNDING ADRENALINE has just been released into her veins.

JADE looks up and sees...

MOLLY walking toward her - she looks like an angry angel.

MOLLY

(mouthing)
Mother Fuckers.

The group of BUSINESS MEN behind her are in full LAUGHTER - one WHISTLES - while two HIGH FIVE over the TABLE.

MOLLY CLIPS TABLE 5's order to a ZIP LINE and with extra "mph" SLINGS it away.

MOLLY

I swear to freakin' God Jadie, if one more of these shmucks comes in here I'm quittin'. They talk to me like I'm one of their frickin' Foxy Lady striper girls. Honest, I swear, one more time and I'm gonna just kill one of'em.

MOLLY kicks the BACK DOOR open and HARD - it's the only way to get it to unbudge.

MOLLY

You callin' him? Jessie?

MOLLY power smokes.

JADE
yeah, trying.

MOLLY
Well good for you. I know you still
lov'em and all, which you
shouldn't, cause he's a fuckin'
dickhead. See Jadie girl, it's MY
job to make sure he doesn't walk
all over you, you know? It's MY job
to find you a new, betta' man.

JADE
You sound like my mother.

MOLLY
Well, good Numbnut, he owes ya
money. You think I'd let Skyler get
away with that crap. NO! You call
him.

JADE
Now you really sound like my
mother.

MOLLY
Good, she's a smart woman.

We HEAR: DING! - MOLLY's TABLE 6 order is up.

MOLLY (CONT'D)
Frickin' A, can't a girl take a
break?

MOLLY flicks her newly lit SMOKE out the BACK DOOR.

CU: JADE's CELL PHONE

JESSIE's name is still seen - JADE's THUMB hovers over the
"SEND" key.

CU: JADE - biting her bottom LIP.

EXT. SONSIE - DAY

We're outside SONSIE, CHICAGO's popular lawyer lunch spot.
JESSIE SITS, surrounded by different PAPERS and DOCUMENTS.
He's taking a long LUNCH with his OFFICE/HOME WRECKER
GIRLFRIEND, ERICA. The two are high profile CRIMINAL JUSTICE
LAWYERS at the KAPLIN & KAPLIN firm.

JESSIE

I'm just saying, she's an intern, an intern Erica, a little baby, a doesn't wanna make any waves intern. You don't scream at top volume at a nineteen year old intern. Let alone in front of the entire firm.

ERICA

No, uh, uh, that...what was her name, Allison, Ali?

JESSIE

It was Sarah.

ERICA

Oh Sarah. How do you know her name so well anyway. So Sarah, is it, was bein' a little bitch. I don't care how old she is. She knows what she said. Girls like that...little bitches.

JESSIE

She said you looked nice.

ERICA lights a cigarette with fierce precision.

ERICA

Say what you will. She just better stay away from me or she's gonna get burned.

INT. CHARLIES BACK STATION - DAY

CU: CELL PHONE

JADE finally press's SEND - no turning back now.

We pull back to see JADE bringing the PHONE to her EAR - she paces and fidgets.

WE HEAR: RING!

JADE's POV: MOLLY walks toward us.

BUSNIESS MAN #1 (O.S.)

Ah, where you going Princess, we were just kiddin' around.

MOLLY gives JADE a, "one more comment and I'm gonna kill'em" look. She then grabs a STEAK KNIFE from the UTENSILS RACK and holds it up to her face as if she's NORMAN BATES.

JADE smiles - the RINGING continues.

EXT. SONSIE - DAY

JESSIE and ERICA are ordering from a YOUNG, NERVOUS WAITER.

ERICA
Dressing on the side. Do you understand what, "the side" means.

MALE WAITER
Yes ma'am.

ERICA
You do, well let me tell you anyway.
(as if the waiter was 5 years old)
It means in a little cup, about this size.

ERICA holds her hands out to show the size she means.

ERICA (CONT'D)
On the side of the plate. And if it's full of stalk lettuce, cause I know you guys try and swindle that scam, I'll send it right back.

MALE WAITER
Yes ma'am, no problem.

The WAITER collects the MENUS and glances at JESSIE on his way out. He wants to get a good look at the man who could put up with this devil in training.

We HEAR: JESSIE's PHONE RING. He fishes through different POCKETS to locate it.

INT. CHARLIES BACK STATION - DAY

JADE - pacing, as if it is her first time calling a boy.

In the distance we can HEAR different annoying remakes from the BUSINESS MEN seated at TABLE 5. They've pushed MOLLY to far.

JADE's POV: Performing for JADE, MOLLY dips each of TABLE 5's PLATES in the GARBAGE BIN and then back out. Then, holding as if they're dead RATS, MOLLY takes each PATTY out of each HAMBURGER and slaps them against the COUNTER TOPS and WALLS. She then "accidentally" drops one on the FLOOR.

MOLLY gives JADE a cute MARILYN MONROE - "oops" face.

This finally loosens JADE up - she begins to laugh.

EXT. SONSIE - DAY

JESSIE is still fishing around for his PHONE.

ERICA is taking impressive GULPS of her WINE and chasing them with long DRAGS of her SMOKE.

ERICA
Who the hell is calling you at
lunch?

INT. CHARLIE'S BACK STATION - DAY

MOLLY continues messing with TABLE 5's order. She then cleans her hands, disgusted at her own acts - loads her TRAY - flashes JADE a WINK - and does a MISS U.S.A. PAGEANT walk back to TABLE 5.

JADE has an, "oh brother" look on her face; MOLLY always knows how to make JADE smile.

EXT. SONSIE - DAY

JESSIE finally finds his PHONE - in his BRIEFCASE.

CU: JESSIE's CELLPHONE - it reads JADE.

JESSIE seems thrown off guard - shocked.

INT. CHARLIE'S BACK STATION - DAY

CU: JADE - it's the 4th RING - this is it.

EXT. SONSIE - DAY

ERICA notices JESSIE's reaction to the caller ID and senses something is wrong.

ERICA
 Who is it? Give it here, give it.
 Come on, who is it, give it.

ERICA sits up and snatches the PHONE from JESSIE. Her commotion is worthy of strangers to look over.

CU: CELL PHONE reading - JADE

ERICA (CONT'D)
 (infuriated)
 WHAT THE FUCK IS SHE CALLING YOU
 FOR?!

JESSIE
 I don't know, why don't you let me
 answer it and I'll find out.

ERICA
 DOES SHE CALL YOU A LOT?

JESSIE
 No Erica, please let me have my
 phone.

ERICA
 NO! WHY?

JESSIE
 Because it could have something to
 do with my kids.
 (more annoyed)
 Erica, I'm gonna miss it.

ERICA
 She just wants money Jessie, that's
 it, money. Wasn't it you who said
 we were making a new start, NEW
 Jessie, that means no old baggage.

INT. CHARLIE'S BACK STATION - DAY

The call has been missed. JESSIE'S VOICE MAIL engages - JADE prepares herself to leave a message.

JESSIE'S RECORDED MESSAGE
 Hi, you've reached Jessie Bearie,
 please leave your name and number
 and I'll call you back. Thanks.

BEEP!

JADE

Hey Jessie, it's Jade, long time. I hope your good and I hope that ah the new position is going great and it's not too crazy and all.

(nervous laugh)

Anyway, I was just calling cause um...

EXT. SONSIE - DAY

JESSIE reacts in disappointment - ERICA stares back, cold and stubborn.

INT. CHARLIE'S BACK STATION - DAY

JADE is finishing up her message.

JADE

Okay well, be better then good Jessie and don't work yourself too hard. Give me a call when you can, but you know, not if it's too stressful there. Well, okay be good, talk to you soonish, bye.

MOLLY walks by UNBUTTONING her UNIFORM with one hand and holding her day's RECEIPTS and PACK of SMOKES in the other. She starts to fish out a CIGARETTE.

BOB comes hustling by - clipboard in hand.

BOB

You're not done yet Molly.

MOLLY

I'm just countin' 'em Bob.

MOLLY gives JADE an AIR KISS as she passes by.

JADE closes her PHONE and releases a big exhale.

EXT. SONSIE - DAY

JESSIE and ERICA sit, hawk-eyeing each other.

We HEAR the BEEP of JADE's message being received.

ERICA immediately punches JESSIE's VOICE MAIL button and listens. JESSIE knows what she's up too.

JESSIE

Erica, what are you doing, don't
you erase...

ERICA, holds the PHONE up into the air and presses 7 with
authority. JADE's message is erased.

ERICA

A NEW start Jessie.

ERICA hands JESSIE back his PHONE and lights another SMOKE as
innocent as a curious nun.

ERICA (CONT'D)

Don't look at me like that.

Just then their WAITER arrives with their LUNCH. ERICA
finishes her GLASS OF WINE with a gulp too big for most
people, she then looks at the WAITER and taps her EMPTY
GLASS.

INT. CUTLER GRADE - DAY

STORY sits at her DESK, looking about the room bored, she
bobs her head to a song only she can hear.

The 3:15 bell RINGS.

EVERYONE jumps up and starts stuffing their BACKPACKS -
teacher, MRS. O'NEIL tries to make herself heard.

MRS. O'NEIL

OKAY, ALRIGHT, BE SAFE AND REMEMBER
EVERYONE HAS TO HAND IN THEIR "MATH
MINUTES" COMPLETE TOMORROW. TRY THE
ONES YOU DON'T KNOW. OKAY?

STORY PUNCHES a BOY who sits to her left - it's TOMMY SHEA.

STORY

Hey Tommy.

TOMMY

(quiet)

Hey Story.

STORY

You have basketball at 3:30 now
right?

TOMMY

Yeah.

STORY

Well my Moms gonna be late today,
you should wait with me on the
steps till she comes.

TOMMY

Yeah?

STORY

Yeah.

TOMMY

Okay.

STORY lights up and throws her BACKPACK on with a little
jump.

STORY

Okay, I'll see you on the steps.

STORY walks out of class with a new light air under her feet -
TOMMY stands confused, he's not sure what just happened.

INT. VW BUG - DAY

JADE pulls up to CUTLER GRADE and sees...

STORY, alone on the steps. Upon seeing her mother, STORY
slowly gets up, dragging her backpack to the CAR.

INT. VW BUG - DAY

DRIVING.

STORY

(crying)

But he said he'd come sit with me.
He said.

JADE

Oh Honey.

STORY

Why would he say he was gonna come
sit with me if he wasn't. Why
wouldn't he just say he didn't
wanna sit with me.

JADE

I know Sweetest Thing, boys are
weird.

(MORE)

JADE (cont'd)
 They sometimes don't know what they want. Maybe he did want to sit with you, but got nervous, you said he was a quiet boy.

JADE's motherly words are helping, STORY has stopped crying and is just listening - recording every word to memory.

JADE (CONT'D)
 Boys are scared of girls, it's a fact. I bet he's at baseball...

STORY
 Basketball.

JADE
 Basketball practice beating himself all up that he didn't meet you.

STORY
 (more confident)
 Yeah, I bet he is too.

INT. SUPER MARKET - DAY

JADE, two BAGS in hand and STORY with a GALLON of MILK in both hands, are making their way out of "SHOP N' SAVE" SUPER MARKET.

STORY
 So if a boy ignores you then he likes you?

JADE
 Well yes, kinda.

STORY
 Is that why Daddy ignores us?

JADE STOPS - TEARS fill her EYES.

JADE
 Oh, um, well lets see...

MR. FOOTE the SUPER MARKET MANAGER and #1 fan of JADE approaches.

MR. FOOTE
 Oo, oo, oo, let me help you two ladies with those.

JADE
 Oh, hi Steve. We're okay.

STORY
 (excited)
 HI MR. FOOTE.

MR. FOOTE
 Hi there Story book. You sure you
 got those, they look heavy.

JADE
 Oh yeah, we're tough girls, huh
 Baby.

STORY
 Yeah.

MR. FOOTE
 Okay, well come again soon, you
 know we love having you two tough
 girls around.

EXT. SHOPPING CENTER - DAY

The two GIRLS are walking to "NANCY'S" a little retro clothes
 shop they frequent.

STORY
 (sings)
 Mr. Foote likes you lots Mum.

JADE
 No. No he doesn't.

STORY
 Does to.

JADE
 Well, maybe he does a little,
 bitsy, bit. But, um Story baby,
 about your father...

STORY is on to the next thing, she runs up to NANCY'S STORE
 FRONT WINDOW. WE SEE, different 1950's DRESSES modeled
 inside.

STORY
 SEE MOM, party dresses, dancing
 dresses.

JADE
 Oo, they do look like fun. I like
 it, I like it.

STORY
Can we both get one?

JADE
Well lets see, what are the prices?

JADE leans in to read the different PRICE TAGS attached to the bright, hanging DRESSES. They read from \$80.00 to \$250.00.

JADE (CONT'D)
Seems a bit much, but we can go home and count up the Silly Fund and see how close we can get.

CU: STORY SCREAMS in excitement.

INT. JADE'S APARTMENT - NIGHT

MRS. CAMPOS is putting the GROCERIES away - STORY helps.

JADE is standing in front of a FULL LENGTH MIRROR, holding WEE BABY. She's bouncing him softly as she decides if she looks good enough for a Friday night out with MOLLY.

All the girls are swaying, slightly, dancing to: "CAN'T WE BE FRIENDS", by ELLA FITZGERALD AND LOUIE ARM STRONG, which is being played on JADE's old college RECORD PLAYER.

MRS. CAMPOS
Jadie, if you don't feel well, just tell Molly you'll go out with her next Friday night. You know you don't have to go out just cause it's Friday. All the days are the same, they just have different names.

JADE
Mum, you've been telling me that since I was 16.

MRS. CAMPOS
(to Story)
And she still hasn't learned

STORY giggles.

We hear JADE's DOORBELL: DING DONG!

STORY
I GOT IT!!! MOLLY!!!

STORY rushes to the door.

MOLLY, dressed to kill, dances in.

MOLLY
Hello everyone.
(to Story)
Hey Snackbag.

STORY
Hey Stinkhorn.

MOLLY and STORY start to DANCE about the apartment.

MOLLY
Oo, la, la, check out how hottie
hot hot your Mom looks. Hey Mrs. C.

MRS. CAMPOS
Hi Molly. Now Molly, this one's
sick, so be gentle. You hear me, no
staying out till two in the
morning, okay?

JADE hands her mother WEE BABY and then poses for her to see
if her mother thinks she looks pretty.

MOLLY
Mrs. C., I'm always gentle with
your baby girl.

INT. BUROWSKI'S - NIGHT

If looking good lighting a cigarette was an art, MOLLY brings
a new talent to it.

The two GIRLS have perched themselves at a TALL TABLE in the
middle of all the hustle and bustle the FRIDAY NIGHT CROWD
brings to BUROWSKI'S.

MOLLY
Have a cigarette.

JADE
No, I don't feel well and I...

MOLLY
You didn't smoke through any of
your pregnancies, you owe me at
least one.

JADE

Okay, but if my Mum smells it, I'm dead.

MOLLY

Please, you're not a kid anymore. Anyway, I've had a smoke with your Mom before.

JADE

You have? When?

MOLLY

Never mind.

JADE

When?

MOLLY

Your wedding. Shit, sorry I didn't mean to bring that up. Don't start thinking about him, you. Anyway, scratch that and listen up, here's the trick about smoking. See, men say they hate it, right, but the truth is they love it. They think it's sexy, even if it IS gonna kill yeah. Weird huh. 'S true they love it, there's too many old movies with sexy girls smoking for them not to. All you have to do is pop a piece of gum before you kiss 'em.

JADE and MOLLY LAUGH.

A WAITRESS comes with two SAMMY LIGHTS - the GIRLS TOAST.

MUSIC

MONTAGE BEGINS

The girls are having a blast - DRINKING and LAUGHING. They play songs on the JUKEBOX and spring from their TABLE to DANCE when their selections play.

Molly plays eye contact games with two YOUNG MEN, seated across the bar. She's teaching Jade the rules of the game.

The YOUNG MEN find them on the DANCE FLOOR - everyone dances.

Now joining the girls at their table, the YOUNG MEN sit - MOLLY is all the rave - JADE's not too sure she's interested in how "interested" BOY 1 is with her.

JADE begins to look more and more run down.

MUSIC ENDS

MONTAGE ENDS

JADE, MOLLY and the two YOUNG MEN sit - empty BEER BOTTLES scatter the table.

JADE

Hey, I'll be right back, I'm a bit hot, I'm just gonna get some air.

MOLLY

Yo'kay?

JADE

Yeah, yeah, I'll be right back.

MOLLY

You sure, sure, you're okay?

JADE

Molly, I'm fit, just need some air.

INT. KAPLIN & KAPLIN FIRM - NIGHT

JESSIE sits at his DESK. The FIRM is closed for the night. He's doing some late night work.

JESSIE fishes out his cellphone and accessing his OLD MESSAGES - he brings the phone to his EAR.

CELLPHONE OPPORATER

Message one, marked for deletion.

JADES PHONE MESSAGE.

Hey Jessie, it's Jade, long time. I hope your good and I hope the ah new position is going great and it's not too crazy and all.

(nervous laugh)

Anyway, I was just calling cause, um, well this is uncomfortable for me to ask of you, but you know how my Mum is, and if I don't call you, she'll just...well anyway, um, Mr. Horvath, my lawyer guy, said I was to call you, to remind you that the checks that were agreed upon in May were to start coming in June.

(MORE)

JADES PHONE MESSAGE. (cont'd)

It's now July, so I was just calling to remind you. Story's got some things she needs and so does Wee Baby, um, I mean li'l Reilly. But I don't want you to think I'm just calling just about money, I'd also love to catch up and, ah, talk you know? It's been a while since we've talked and I, well it'd be nice to. Well, okay well, be better than good Jessie and don't work yourself too hard. Give me a call when you can, but you know, not if it's too stressful there. Well, okay, be good, talk to you soonish, bye.

JESSIE leans back in his CHAIR and thinks - then leans forward, accesses his PHONE BOOK and finds JADE's number. He press SEND.

EXT. BULOWSKI'S - NIGHT

JADE leans against the entrance of BULOWSKI'S, she's feeling her FACE and FOREHEAD. She is not looking well.

We hear: RING!

JADE reaches in her POCKET and pulls out her PHONE. It reads - JESSIE. JADE freezes with fear. All she can do is stare at the name.

INT. KAPLIN & KAPLIN FIRM - NIGHT

JESSIE decides to END the call before the VOICE MAIL engages.

EXT. BULOWSKI'S - NIGHT

JADE'S POV: She continues to stare at the name JESSIE displayed on her PHONE. The ringing stops - "No Message" flashes.

MOLLY explodes out the entrance of BULOWSKI'S.

MOLLY

You okay Jadie Girl?

JADE

MOLLY I don't feel well at all, I gotta get home.

MOLLY
 Okay, yeah, fuck it, lets jet,
 those two "Yah Dudes" are startin'
 to get on my nerves.

EXT. JADE'S APARTMENT - NIGHT

JADE'S POV: MOLLY is talking from inside her CAR - out the
 passengers side window.

MOLLY
 Okay Sweetest Thing, go on to bed
 and call me tomorrow if you start
 feeling worse, we'll rent movies
 and prank call boys.

JADE
 Okay, Molly, drive normal.

From here, JADE'S walk back is a confusing FLASH of blurred
 images. We can't make out everything we see or understand
 everything we hear.

FLASH: The front door.

FLASH: Waking her mother up on the couch.

FLASH: A conversation with her mother as she heads out the
 door.

FLASH: Walking down the HALL.

FLASH: Washing her face in the bathroom SINK.

FLASH: JADE'S bed.

BLACK

LIGHT UP ON:

INT. JADE'S APARTMENT - MORNING

JADE and STORY are sitting on the FLOOR with THE SILLY FUND
 emptied in front of them. WEE BABY is in between JADE'S legs.
 Both girls are rolling CHANGE while watching SATURDAY MORNING
 CARTOONS.

JADE looks more ill then she has; her voice is low and quiet.

STORY
 We must have like 100 dollars here.

JADE
I know, it's so much.

STORY
Do you think we'll have enough.

JADE
We could, lets hope so.

STORY
Molly said she can teach us how to
dance, like they do in Greece.

JADE
I know baby, there's so much.

JADE's starting to fade - STORY begins to take notice.

STORY
Mummy, you okay.

JADE
What? Yeah Baby, Mummy just needs a
glass of water. Do you want one?

JADE carefully pulls herself out from underneath WEE BABY.
She stands, but seems dizzy.

STORY
No.

STORY stares at her mother - confused at her actions.

MOVING JADE's POV: JADE is making her way to the kitchen, the
same FLASHING imagery begins. Jade stumbles, grabbing COUNTER
TOPS and CHAIRS for support.

STORY's voice starts to REVERB and ECHO.

STORY (O.S.)
Mum um um my? Are you okay ay ay?

JADE's at the SINK, hunched over the FAUCET with a GLASS.

JADE
Watch ch ch your brother er, will
you Baby y y?

She fills the GLASS and brings it to her MOUTH. Once the
GLASS reaches her MOUTH, JADE continues the motion back and
falls, CRASHING down HARD on the KITCHEN FLOOR.

SLOW MOTION: JADE's head bounces upon impact - the GLASS of WATER SHATTERS - WATER sprays the FLOOR. BOOM! CRASH!

CU: STORY, looks as if a THOUSAND COLD NAILS have been imbedded into her back.

STORY
MUMMY!!!

STORY dashes to her mothers side - she trys to wake her up, but has no luck.

STORY STANDS - looks around the room and begins to panic.

STORY (CONT'D)
(under her breath)
Mummy wake up, Mummy wake up, Mummy
wake up.

STORY begins to slowly step back - she steps on a broken PIECE OF GLASS and FALLS.

CU: STORY's BAREFOOT - BLEEDING - a shard of GLASS protruding.

STORY SCREAMS!!!

The SCREAM has frightened WEE BABY - he begins to CRY!!

STORY (CONT'D)
S'okay Wee Baby, S'okay.

STORY's POV - CU: STORY pulls the shard of GLASS out of her FOOT - wincing in pain.

She runs with a limp to her MOTHERS SMALL JACKET, hung by the front door. STORY starts fishing through the POCKET - she finds nothing.

STORY (CONT'D)
Don't worry Wee Baby, 's okay.

STORY bolts down the HALL - little RED BLOOD PRINTS trailing the way.

SHE runs into her MOTHER's ROOM and finds...

CU: BED SIDE NIGHT STAND - her MOTHER'S CELLPHONE

STORY OPENS the PHONE, but doesn't know how to access any numbers. She fights the PHONE.

PHONE in hand, STORY runs back to her mothers side.

STORY (CONT'D)
 Mummy I don't know how to call
 Grammy. I'm sorry, I...

STORY gives up on the PHONE - snatches her CRYING BABY
 BROTHER and runs out the DOOR.

EXT - APARTMENT HALLWAY - MORNING

STORY knocks on ROOM 23 - the apartment next to their's.

KNOCK KNOCK KNOCK!!!

STORY
 MR. HANLON!! MRS. HANLON!!

BANG!!! BANG!!! BANG!!!

MR. HANLON, an over weight, balding, Italian man opens the
 door.

MR. HANLON
 Story, Story, what is it, what's
 the matter girl?
 (to his wife)
 Kathleen come here.

MRS. HANLON comes to the door. MR. HANLON goes straight to
 JADE's APARTMENT.

MRS. HANLON
 Story what is it?

STORY
 (panicked)
 MY MUM WON'T WAKE UP, MY MUM WON'T
 WAKE UP, MY MUM WON'T WAKE UP!!!

MRS. HANLON brings STORY inside - she notices STORY's foot.

MR. HANLON (O.S.)
 KANTHLEEN CALL 911!

From here each scene will begin with a bright FLASH - as if a
 camera is briefly illuminating a darkened room. The tempo of
 the FLASHES will increase as we go - a crescendo of tension.

Throughout this series of images, we hear different MEDICAL
 CALLS being shouted concerning JADE's condition.

INT. MASS GENERAL HOSPITAL - NIGHT

FLASH! - FEMALE NURSE 1 POV: JADE is being rushed down MASS. GENERAL'S EMERGENCY WING. DR. LANSTED and 2 other NURSES meet up with JADE - they shout out different orders and updates on her condition.

INT. THE CAMPOS'S/BEDROOM - NIGHT

FLASH! - MRS. CAMPOS is on the PHONE - frightened to death. MR. CAMPOS is over her shoulder listening intensely.

INT. MASS GENERAL HOSPITAL/WAITING ROOM - NIGHT

FLASH! - STORY, held by MRS. HANLON is having her foot bandaged by MALE NURSE 1. MR. HANLON is seen behind them, filling out forms - he is on his CELLPHONE informing MR. & MRS. CAMPOS on what has happened.

INT. CAR - NIGHT

FLASH! - MR. & MRS. CAMPOS race to their daughter.

INT. MASS GENERAL HOSPITAL/JADE'S ROOM - NIGHT

FLASH! - CU: JADE is in and out of consciousness - bright lights hone down on her. DR. LANSTED and different NURSES tend to her care.

INT. MASS GENERAL HOSPITAL - MORNING

FLASH! - MR. & MRS. CAMPOS race into MASS GENERAL'S EMERGENCY ROOM - WAITING ROOM. STORY limps from MRS. HANLON'S arms to her GRANDMOTHER. MR. CAMPOS approaches the front desk - panicked. He is filled in, by the receptionist and MR. HANLON.

FLASH! - CU: STORY crying to her GRANDMOTHER. She shows her GRANDMOTHER her foot, it has two band-aids on it.

FASTER

FLASH! - CU: MRS. CAMPOS listening to DR. LANSTED - full of fear.

FLASH! - CU: MR. CAMPOS - confused, worried.

FLASH! - JADE connected to an IV and a HEART MONITOR.

INT. MASS GENERAL HOSPITAL/OUTSIDE JADE'S ROOM - NIGHT

FLASH! - MR. CAMPOS, MRS. CAMPOS, and STORY stand outside JADE's room. DR. LANSTED is explaining JADE's condition to them.

FLASH! - CU: STORY

FLASH! - STORY's POV she sees...

JADE unconscious in her bed - different medical instruments connected to her.

Finally we hear: BOOM! And SEE...a more brilliant FLASH!

BOOM! - FLASH!

CU FROM ABOVE: JADE, she looks sick, eyes slightly opened. She moves in a confused medicated consciousness.

FADE TO BLACK

LIGHT UP ON

INT. ESPRESSO ROYAL - DAY

A QUIET ALTERNATIVE COFFEE SHOP - IT'S SLOW INSIDE.

More...