

OLD FRIENDS

by

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EXT. HYDE HOUSE - DAY

SUPER: March 1995

Rain pours down with thunder and lightning as a late model coupe pulls into the driveway. ANNE TINKER, a thin, undernourished 35-year-old woman jumps out of the driver's side without an umbrella.

She pulls the seat forward for a person almost hidden in the backseat shadows.

ANNE

Well, come on! You're getting  
the inside of the car wet!

The person leans forward. It is a 16-year old girl: DONNA TINKER. Donna also appears undernourished. She carries a stuffed backpack. She exits the car. Anne slams the door.

ANNE

Quickly!

Anne rushes her to the door of the house. She rings the doorbell.

The door opens to the face of KELLY HYDE, a cute 16 year old girl. Her eyes flash recognition of Anne and Donna.

KELLY

Hi, Donna.

DONNA

Hey.

Anne rushes Donna inside the house. Kelly closes the door behind them.

INT. HYDE HOUSE - DAY

The thunder rolls outside. Kelly walks through the living room of the modest 3-bedroom house as Anne and Donna take a seat. The living room is open to the dining area and kitchen without walls or dividers.

KELLY

Mom?

Out of a bedroom comes FRANCINE HYDE, a woman of 56, but still bright of eye for her age. She looks to the couch and frowns.

FRANCINE

I told you I was not okay with this.

ANNE

I'm sorry, Francine, but you know I got no choice.

FRANCINE

Of course you do. It's been me and Kelly for years.

ANNE

But you're a nurse. I can't even feed us.

FRANCINE

Get food stamps. It's what they're for.

ANNE

I can't get food stamps.

FRANCINE

Swallow your pride, Anne Tinker. For your child's sake.

ANNE

I have swallowed my pride.

Anne looks at Francine, pleading. Kelly looks between the two, confused. Donna stares forward, not responding.

KELLY

Mom, what's-

Francine puts up her forefinger to silence her daughter. She looks to Anne, intent.

FRANCINE

How much time do you need?

ANNE

She's eighteen in two years.  
After that, she'll make a life  
for herself.

Francine nods. Anne rises. Donna doesn't move.

ANNE

You don't know how much I  
appreciate this.

Francine just looks at her, speechless. Anne kneels down to  
Donna.

ANNE

Take care of yourself, kiddo.

DONNA

Whatever.

ANNE

I love you.

Anne kisses Donna's forehead. Donna doesn't move.

DONNA

Yeah, I can tell.

Anne steps away from Donna. She looks at Francine.

ANNE

Thanks again.

Anne exits. Donna stares at the floor. Francine looks at Donna.  
Kelly looks between the two of them. The door opens and closes.  
Anne's car starts up outside and drives off.

Francine walks over to Donna. She kneels before her, placing her  
hand on Donna's shoulder.

Donna suddenly lunges forward and hugs Francine, bawling.  
Francine holds Donna as she cries.

WASH OUT TO WHITE

SUPER THE TITLE: "OLD FRIENDS"

EXT. POTTER BUSINESS MACHINES - DAY

SUPER: March 2005

The sun shines brightly on a cloudless day over a sprawling plain brick building on a manicured lawn. A white four-door compact sedan drives past a sign that reads:

POTTER BUSINESS MACHINES, INC.

INT. POTTER BUSINESS MACHINES

KELLY HYDE and DONNA TINKER, now both 26, stride in the main doors of the building. Kelly walks with a proud step. She has matured into a beautiful woman and she apparently knows it.

Donna has remained quite plain and appears to be overweight. She works to keep up with Kelly's brisk step without complaint.

As they walk through the assembly floor, workers looks up at them as they pass by.

WORKER 1 (FEMALE)

There they are.

WORKER 2 (MALE)

Yeah, late again.

WORKER 3 (MALE)

What do you think they were doing?

WORKER 2

You know what they were doing.

WORKER 3

Doing the nasty, lesbian style.

WORKER 4 (FEMALE)

That's gross.

WORKER 1  
They are real close.

WORKER 3  
A lot like lovers.

WORKER 4  
Still gross.

DONNA  
Kelly, I think they know we're  
late.

KELLY  
Don't worry about it, Donna.  
We're fine.

DONNA  
If you would get up when we're  
supposed to, we wouldn't be so  
late all the time.

KELLY  
I need to sleep.

DONNA  
You need to go to bed at a  
reasonable hour.

KELLY  
Then you need to stop keeping  
me up talking all the time.

DONNA  
Sorry. I'm sorry.

They walk around a corner where two empty chairs sit side by side. While other workers in the area have boxes at their stations, these two are empty.

KELLY  
Go find out what we're doing.

DONNA  
Ok.

Donna shuffles off. Kelly walks to her chair and sits. She crosses her legs and fidgets in her chair. FRED MURPHY, a man of 28 with good looks, plaid shirt and jeans, walks over to her.

FRED

You're in trouble, Kelly.

Kelly closes her eyes and smiles. Donna walks around the corner and freezes, watching.

KELLY

Oh really? How?

FRED

How many strikes past three do you think they'll allow?

KELLY

You know, I really don't care.

FRED

How many times do I need to ask you before you'll go out with me?

Fred leans down close to her. Kelly turns to him. Donna walks up.

KELLY

Fred-

DONNA

Hey Kelly, Richardson wants to see you.

Kelly looks at Donna and then back to Fred.

KELLY

Donna, what do you think of Fred?

DONNA

Reminds me of Billy.

FRED

Billy?

DONNA  
Yeah, her boyfriend.

FRED  
But we're so right for each other.

KELLY  
Well, I haven't heard from Billy in a little while.

FRED  
There you go.

DONNA  
We need to talk to Richardson.

KELLY  
I could at least take your number.

FRED  
Sure.

Fred thumbs up to FRANK, another employee watching. He takes a pen out of his pocket. Kelly puts up her hand. He takes it and writes his number on her skin.

DONNA  
What would Billy say?

KELLY  
If he ever calls again, I can find out.

DONNA  
This isn't right. You know that.

FRED  
There you go.

Kelly looks at her hand.

KELLY

That's not the number for Pizza Hut or anything, is it?

FRED

No.

DONNA

Kelly, I didn't want to do this to you, but-

Donna wraps her arms around Fred's neck and kisses him. Kelly cocks her head, curious.

KELLY

What the hell?

Fred breaks the kiss.

FRED

What are you doing?

DONNA

Sure, deny our love now that you want my sister.

KELLY

Ok, that just freaks me out.

Kelly gets up and walks to where Donna had come from. Donna looks at Fred. Fred pushes her away.

FRED

Freak! What the hell?

DONNA

She's taken.

Donna walks away. Fred storms back to Frank, who laughs.

FRED

(to Donna)

Freak. What's wrong with you?

FRANK

I told you she was a lesbian, dude.

FRED

Shut up, Frank.

Donna walks up to Kelly.

KELLY

Why?

DONNA

He only wanted to sleep with you.

KELLY

He is cute.

DONNA

Forget him. Richardson.

They turn around to find RICHARDSON, a huge man in his 40's, waiting. They walk up to him.

RICHARDSON

Hyde and Tinker. How many times is this?

KELLY

Is what, Mr. Richardson?

RICHARDSON

Don't take me for a fool; I don't take you for one.

KELLY

I think this is number 2?

RICHARDSON

Five, Ms. Hyde. This is the fifth time you've been late!

KELLY

I was stuck in traffic.

RICHARDSON

After your grandmother's second or third funeral?

KELLY

That really is insensitive.

RICHARDSON

I called your home. Your mother  
was very enlightening.

DONNA

She turned us in?

RICHARDSON

You're fired. Both of you.

KELLY

Oh, come on.

RICHARDSON

Get out.

Richardson walks away as three uniformed security guards stand behind them.

KELLY

Mr. Richardson-

Kelly looks at the security.

KELLY

Come on, Donna. We don't need  
this job anyway.

She flips the bird to Richardson who ignores her. She leads Donna out, followed by Security.

EXT. HYDE HOUSE - DAY

The four-door white sedan burns through the neighborhood street and into the driveway. Kelly and Donna exit the car.

INT. HYDE HOUSE - DAY

Francine, now 66, sits at the dining room table sipping coffee and reading the newspaper. Kelly bursts in the door. Francine doesn't respond.

KELLY

Mother!

Francine ignores her.

KELLY

You turned me in! You talked to my work.

FRANCINE

What work? You've worked there for three weeks, had 2 days off and been late 5 times. That isn't work.

KELLY

You're supposed to be on my side.

FRANCINE

They asked me questions. I told them the truth. Surely you don't expect me to lie.

Kelly throws out her arms.

KELLY

Yes!

FRANCINE

Then you don't know your mother very well, do you?

Kelly stands gape-mouthed for a moment. Francine looks at her, unphased.

FRANCINE

Kelly, you haven't held down a single job you've had. Donna hasn't either. You both dropped out of college, and you both remain broke, unemployed, and take advantage of me. You both need to grow up and find your own lives.

Kelly still doesn't move.

FRANCINE

You can go now. Find another job. Maybe go to college. At least stop freeloading.

Kelly turns from Francine and walks past Donna.

KELLY

Come on, Donna.

DONNA

Where are we going?

KELLY

I'm nickin'.

INT. HYDE HOUSE GARAGE - DAY

Two dogs inhabit the garage as well as are free to escape through a doggie door in the side of the garage.

Donna and Kelly sit opposite each other in lawn chairs. Kelly has her feet up in Donna's lap. They both smoke cigarettes. Kelly's is almost out.

KELLY

I can't believe she would do this to me.

DONNA

What are we going to do?

KELLY

I don't know. We'll find something else, I guess.

DONNA

Should we go today? It's still early.

Kelly snuffs out what's left of her cigarette and blows out the smoke.

KELLY

Give me another cigarette.

Donna pulls the pack out of her purse and hands a cigarette to Kelly. Kelly puts it in her mouth. To light it, Donna leans over and touches the tip of her cigarette to Kelly's in a sort of cigarette "kiss." Kelly takes a long drag to get it going.

DONNA

Well?

KELLY

Well what?

DONNA

Are we going?

KELLY

I'm tired. Let's do it tomorrow.

The phone rings. Kelly brings her feet down.

KELLY

Find out who that is.

Donna gets up and walks

INSIDE THE HOUSE

where she approaches a counter peninsula that stretches from the kitchen wall out into the kitchen a little making a minor division between the kitchen and dining areas.

The phone sits on the peninsula. Francine looks up at her. Donna picks up the receiver.

DONNA

Hello?

BILLY (V.O.)

Donna, this is Billy. Let me talk to Kelly.

DONNA

Kelly's not available right now. She wants you to stop calling.

BILLY (V.O.)

You're full of shit and you know it. Why won't you let me talk to her?

DONNA

She's not here right now.

BILLY (V.O.)

You're so full of shit. She never goes anywhere without you. If she wasn't there, you wouldn't be either.

DONNA

She's free to do what she-

BILLY (V.O.)

I'm coming over there, and you're going to let me talk to her.

Click! Donna shrugs and hangs up the phone. Francine watches with concern as she walks

INTO THE GARAGE

where she sits back down. Kelly puts her feet back up on Donna's lap.

KELLY

Who was that?

DONNA

No one.

KELLY

Oh.

Kelly takes a drag.

KELLY

Whatever happened to Billy?

DONNA

I don't know. I guess he left you.

KELLY

But why? What's wrong with me?

DONNA

Nothing is wrong with you. You're just too good for them.

Donna places her hand on Kelly's leg. Kelly doesn't notice.

DONNA

Don't worry. I'll always be here for you.

Kelly smiles.

KELLY

Well, you're kinda stuck here anyway. But thanks.

She flicks away her cigarette.

KELLY

So what happened to your guy anyway? I know the whole Fred thing was an act, but who was it...?

DONNA

Ace.

KELLY

Yeah, Ace. I thought you made a cute couple.

DONNA

Oh, he was cute all right.

KELLY

And if I'm not mistaken, I think I heard him once or twice in your room when Mom was out?

Donna smiles.

DONNA

Yeah, he did that well, but he just wasn't right.

KELLY

Really? What kind of guy would be?

Donna looks at Kelly.

DONNA

As long as I have you, I really don't need anyone else.

Kelly stands and stretches.

KELLY

You're lying, but it's nice.

DONNA

I'm not lying.

Donna takes a long drag and then flicks away her cigarette as well. She gets up and they go to the door. It's locked. Kelly rolls her eyes. Kelly pounds for a moment.

KELLY

Mom locked us out again. You'd think she's trying to send us a message. Do you have a key on you?

DONNA

I think so.

Donna shuffles through her purse. She pulls out the cigarettes, a few pens, some makeup, and a small black box with metal tips: a TAZER. Kelly sighs.

KELLY

Well?

DONNA

Hang on.

Donna reloads her purse and walks across the garage. She reaches under a workbench on the far side to retrieve the key duct-taped to the underneath side.

Donna walks across the room and hands the key to Kelly. Kelly unlocks the door. Kelly gives the key back to Donna. Donna returns it to the workbench and turns off the light as she closes the door.

INT. HYDE HOUSE - NIGHT

Donna stands at the peninsula, drinking coffee. Kelly enters the kitchen area holding a yearbook.

DONNA

What's that?

Donna pours a second cup of coffee and sits it next to her on the peninsula. Kelly sets the yearbook on the peninsula and takes a drink of the second cup.

KELLY

It's our senior year of high school.

The cover reads "Class of 1997." Kelly flips through the pages.

KELLY

I remember this stuff. Good times.

DONNA

Yeah, we were really happy then.

Kelly settles on a page of pictures.

KELLY

Hey, there you are.

Kelly points to a picture of Donna at 18. Donna clearly went through a Goth period with black hair, black makeup, black clothes, and light face in the picture.

DONNA

I still like dressing like that sometimes.

KELLY

Please don't.

DONNA

I won't.

Kelly flips the pages again. She finds herself. By contrast, Kelly's picture is well-groomed and she smiles brightly.

DONNA

Was there a time when you weren't gorgeous?

Kelly laughs.

KELLY

No, can't think of one.

Kelly looks at the other picture on her page. She flips to another page and looks. She centers on one picture of a young man with sharp eyes and a slight grin. He appears very plain, though.

Kelly stares at the picture for a very long moment. Donna looks at her.

DONNA

What?

Kelly points to the picture. She traces her finger to the list of names on the side.

KELLY

This one. Thomas Langley.

DONNA

What about him?

KELLY

You remember him?

DONNA

No. Should I?

KELLY

Oh yeah. Remember when we had  
first met in our sophomore  
year?

INT. SCHOOL LUNCHROOM - DAY (FLASHBACK)

The room is crowded full of kids. Kelly sits with a table of  
"pretty" kids who all appear stuck on themselves. Donna sits at  
a nearby table.

Kelly looks across the room to THOMAS LANGLEY, a boy whose  
unkempt hair is apparently too long and unstyled. He eats at a  
table alone.

Kelly looks at the group.

KELLY

What do you know about him?

She point to Thomas. They smile.

CRAIG

Thomas Langley? He's really smart,  
but he doesn't talk to anyone.

JENNIFER

Kind of a band geek, I've heard.

KELLY

I want to talk to him.

They laugh.

JOE

You won't get anywhere.

CRAIG

I don't think he'll talk to you.

KELLY

I'm going to do it.

JENNIFER

Don't do it. You'll look stupid.

JOE

Yeah, it's not worth it.

KELLY

No, I'm going to.

Kelly stands and looks over to Thomas. Donna stands next to her.

DONNA

What are you doing?

KELLY

Wait here.

Donna sits and watches. Kelly proudly walks across the room to Thomas' lonely table. Her preppy friends watch in anticipation.

She stops next to Thomas. He stops eating and looks up at her. His expression is blank. He has neither a smile or a frown on his face.

KELLY

Hi!

Thomas just looks at her.

KELLY

I'm Kelly. How are you?

Thomas continues just staring at her. Laughing ensues from her table. Kelly backs away from Thomas, who returns to eating.

The laughter continues through Kelly's walk back to the table. Her head droops, like she doesn't want to be seen.

END FLASHBACK

Donna stares at Kelly, bored.

DONNA

So why do you care? He humiliated you.

KELLY

It was a long time ago. Ten years. There's always been something about him.

She touches his picture gently.

INT. HYDE HOUSE - LATER THAT NIGHT

Donna sits at her window, staring outside. The moon and streetlight reflects off her face. The rest of the house is quiet.

EXT. HYDE HOUSE - NIGHT

A car pulls around the cul-de-sac outside the house. BILLY, a young man who looks to be around 27, exits the vehicle and walks to the house.

He prepares to knock on the door when the door swings open. Donna stands in the doorway.

DONNA

What do you want, Billy?

Billy steps back as Donna exits the house and closes the door behind her.

BILLY

You know what I want.

DONNA

I think we've always known what you wanted, but she's not that kind of girl.

BILLY

You mean like you?

DONNA

Get out of here.

BILLY

I don't know how many boyfriends  
you've ruined for her, but  
someday, she's going to figure  
it out.

DONNA

You're just angry you can't get  
into bed with her. All you want  
to do is hurt her.

BILLY

All you're doing is hurting her.  
Come on, I've been seeing her  
for eight months now. I think  
we've been out without you-

Billy seems to think dramatically for a moment.

BILLY

-once. Every other time, no  
matter what I did, you slid in  
somehow.

DONNA

Maybe she doesn't trust you.

BILLY

Maybe you don't trust her.  
Why don't you tell me why you  
can go out alone and she can't?

DONNA

She doesn't need someone like  
you. You're not even a real  
gentleman. When we all went out  
to the zoo, you paid for her,  
but I had to pay my own way.

BILLY

I didn't invite you. You invited  
yourself. I didn't know you were  
coming until you got in the car.

DONNA

You're going to have to leave.

Billy takes a step forward. Donna pulls out the tazer and presses the button. Sparks fly. Billy steps back and looks at her with hatred in his eyes.

BILLY

Yeah, whatever. Why don't you go do the world a favor and fall down a well or something.

Billy walks back to his car. Donna puts the tazer in her pocket and goes back inside the house.

INT. HYDE HOUSE - NIGHT

Donna closes the door behind her. She walks into the living room to find Kelly standing in the dark, staring at her.

KELLY

Who was that?

DONNA

No one.

Donna tries to walk past her. Kelly stops her.

KELLY

It was Billy, wasn't it?

DONNA

What about him?

KELLY

Why didn't you tell me he was here?

Donna looks at her for a moment. She sighs.

DONNA

I saw him pull up a moment ago. I went out to meet him, and he came onto me. Started grabbing my boobs and stuff. He said he wanted to have a quick one since he wasn't getting any from you. I told him to get out of here and never come back.

KELLY

He did that?

DONNA

I swear he did.

Kelly sits on a chair. Donna squeezes into the chair next to her and puts her arms around Kelly.

DONNA

I'm sorry. I thought I was alone, but you seem to attract guys like this too. We have our life. Why look for anything more?

KELLY

You're the sister I never had, Donna, and I love you, but there are some things that only that kind of relationship can give me.

DONNA

Are you sure?

Donna lifts up her head to look into Kelly's eyes. Kelly looks at her and smiles.

KELLY

We're good friends. I'm twenty-six now, and I want physical love. I want to look forward to marriage. I want children at some point. You can't give me that, no matter how hard you try.

DONNA

I saved you from him.

Kelly nods. She releases herself from Donna and goes to her room. Donna looks after her.

DONNA

I did save you...

EXT. FAST FOOD RESTAURANT - DAY

Kelly and Donna pull into the parking lot and park.

INT. FAST FOOD RESTAURANT - DAY

Kelly and Donna enter and walk up to the counter. BOBBY, the pimple faced counter rep looks to them.

BOBBY

Can I help you?

KELLY

Yeah, we need two applications.

Bobby reaches under the counter and retrieves two applications that look like tray liners.

BOBBY

Just fill them out and someone will make sure the manager gets them.

KELLY

Okay, thanks.

Kelly leads the way out and then stops dead in her tracks looking towards a table. Donna almost runs into her.

DONNA

What are you-

KELLY

Look.

Kelly points down the aisle to a lone man of 26 sitting at a table. He is dressed in business casual and his hair is combed back.

DONNA

I don't get it.

KELLY

It's him.

DONNA

Who?

KELLY

Thomas Langley.

Donna's expression darkens.

DONNA

Really?

KELLY

I'm going to talk to him.

DONNA

Why? You know what happened last time.

KELLY

It's been ten years, Donna.

Kelly walks up to his table and stands. As before, he looks up to her. She opens her mouth to speak before he stands up.

TOM

Hello.

He shakes her hand.

KELLY

Hi. I'm Kelly Hyde.

TOM

Tom Langley.

Kelly laughs, nervously.

TOM

What can I do for you?

KELLY

This is going to sound stupid, but do you remember me?

Tom looks at her and shakes her head.

TOM

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

KELLY

I knew you in high school.

TOM

Really? I'm sorry I don't remember you.

KELLY

Well, I tried talking to you once, and I saw you here and thought I'd try again, but well, nice talking to you.

TOM

Ok.

Kelly walks away, blushing. Tom watches her for a moment and then sits back down to eat.

EXT. FAST FOOD RESTAURANT - DAY

Kelly leads Donna to the car. They get in.

INT. KELLY'S CAR

Kelly sits at the wheel, breathing heavily. Donna puts her hand on Kelly's hand, holding it.

DONNA

Relax. Just relax. Just because he rejected you-

KELLY

Rejected? Donna, I was a blubbering idiot. All my confidence went out the window when I looked into those eyes. He melted me away.

DONNA

Huh? So are we leaving?

Kelly stares off into the distance. She checks her rear view mirror. Inside, Tom continues his quiet meal.

DONNA

Well?

KELLY

Do we have something to write on?

DONNA

I don't think so.

KELLY

Um, give me your pen.

DONNA

Ok...

Donna digs through her purse and produces a pen. Kelly gets out of the car, leaving Donna alone. Donna turns to watch her re-enter the restaurant. She pounds the back of her seat once in anger.

INT. FAST FOOD RESTAURANT - DAY

Kelly walks to the condiments and grabs a napkin. She scribbles her phone number on the napkin, and then walks to where Tom was sitting.

He's gone. She looks around frantically for a moment. She walks further down the aisle and discovers the table still has food on it.

TOM (O.S.)

Well, hello again, Ms. Hyde.

Kelly spins. He stands behind her holding a drink.

KELLY

I thought you'd left.

TOM

I needed a refill.

He looks at her for a moment. She shuffles nervously.

KELLY

Ok, I never do this, so don't think that I do. I just don't know what else to do, so I just thought I'd-

She hands him the napkin. He looks at it.

KELLY

That's my number. I don't hand it out to people usually or anything. I'm just not like that, so if you want to call me anytime, you can...um... call me and we can talk or something.

Tom puts the napkin in his pocket, smiling.

TOM

Or something. Ok.

KELLY

Yeah, ok. Um, bye.

TOM

Nice meeting you again.

KELLY

Yeah.

Kelly shuffles off.

INT. KELLY'S CAR - DAY

Kelly gets in and puts her face on the steering wheel, her hair falling over her face.

DONNA

You made a fool of yourself didn't you?

Kelly nods.

DONNA

I warned you, didn't I?

Kelly turns her head to look at Donna.

KELLY

I just didn't want him to get away again.

DONNA

He'll never call.

Kelly hides her face in the wheel again.

KELLY

Oh my God, I feel like an idiot.

She raises her head. She starts the car.

KELLY

No, you know what? I don't feel that bad. I still did it, and that's enough.

DONNA

Really?

KELLY

Yeah, if he doesn't call, it's his loss.

DONNA

That's right.

KELLY

Let's get on with our life.

Kelly backs out of the space and drives off.

INT. HYDE HOUSE - NIGHT

Donna and Kelly sit in the garage, smoking.

KELLY

Do you think he'll call today?

DONNA

Oh, please. He's a guy. I'll be surprised you ever get a call. It's been what? Two days?

Kelly shrugs. Francine sticks her head out the house garage door.

FRANCINE

Have you two found a job yet?

KELLY

Mom, it's only been a week since we got fired. You know these things take time.

FRANCINE

I know when I have bills to pay, I can find a job really quick.

KELLY

Yeah, but you're a nurse. People need nurses.

FRANCINE

I also don't get myself fired. People need me on time, just like you need to be on time to your jobs in the future as well. I'm not going to support you two forever.

KELLY

You wouldn't kick me out. I'm your only daughter.

FRANCINE

No, I wouldn't. But there are other things I can do.

KELLY

Like what?

FRANCINE

You stay unemployed, and you'll find out.

Francine goes back into the house.

KELLY

She won't do anything.

Kelly's cigarette runs out. She flicks it, still burning, onto the floor of the garage.

KELLY

Give me another cigarette.

Donna fishes out another cigarette. Kelly puts it in her mouth. Donna leans over to light Kelly's cigarette with the tip of hers.

KELLY

So, what do you want to do?

DONNA

I don't know. Whatever.

Inside the house, the phone rings. Donna moves to answer, but Kelly stops her.

KELLY

Mom'll get it.

Donna looks worried. She settles back into the chair. The phone rings again. And again.

FRANCINE (O.S.)

(muffled)

Hello? ... Who is this? ... Hold on, let me check.

The door opens.

FRANCINE

Kelly, do you know a Tom Langley?

Kelly leaps from her seat and runs in past her mother. Francine is notably confused. She looks at Donna.

FRANCINE

Donna?

Donna shakes her head. Francine shrugs and goes back inside closing the door behind her.

At the kitchen peninsula, Kelly sits with her cigarette still burning.

FRANCINE

Put that thing out. I told you  
not to smoke in the house.

Kelly flicks the stoogie into the sink. It hisses in some standing water. Kelly picks up the phone. She takes a few breaths and places the receiver to her ear.

KELLY

Hello?

TOM (V.O.)

Hi, Kelly?

KELLY

Hi Tom. I was wondering if you  
forgot about me.

TOM (V.O.)

No, can't stop thinking about  
you. Just had some rough days  
at work.

KELLY

Oh? Where do you work?

TOM (V.O.)

Oh, no where interesting. I'm  
Help Desk for a cell phone  
company's customer service.

KELLY

Oh, I don't have a cell phone.

TOM (V.O.)

They're useful sometimes. I've  
had one for seven years now.

KELLY

Wow, with the same company?

TOM (V.O.)

Nope, I got free service through my work, so I stopped paying for my old one.

KELLY

Cool.

TOM (V.O.)

So, tell me about yourself.

KELLY

Oh, I'm not that interesting.

TOM (V.O.)

I called you, didn't I? That must mean there's something interesting about you.

Kelly smiles.

INT. HYDE HOUSE - LATER

Donna now sits in the living room, watching Kelly like a Hawk as she is smiling and talking on the phone. Next to Kelly, a coffee pot percolates.

KELLY

Ok, that sounds like fun.

TOM (V.O.)

So, seven o'clock tomorrow, then.

KELLY

I'll be there.

She hangs up. Donna walks in from the living room and stands on the opposite side of the kitchen peninsula. She looks at Kelly, who looks very happy.

DONNA

Where are we going?

Kelly looks at her, confused. Donna pours two cups of coffee.

KELLY

Hm?

DONNA

Tomorrow. I heard you talking to someone. You said you'd be there. Where are we going?

KELLY

Donna, that was Tom. He wants to go out with me. We're not going anywhere. I'm meeting him at a restaurant tomorrow night to talk some more.

DONNA

I'm not going?

KELLY

It's my date, Donna. Why would you go?

DONNA

Because I always go.

Kelly walks away from the counter, rolling her eyes.

DONNA

Don't you walk away from me!

Kelly turns.

KELLY

Look, I appreciate you wanting to look out for me, but this is my life, and I want to go with him.

DONNA

But what if he hurts you? I know the type. I have to go with you.

KELLY

I'm not going over this again.

DONNA

I want to.

KELLY

This whole thing you do is old.  
I'm really sick of it. How  
many guys have you driven off?

DONNA

They were wrong for you.

KELLY

You never gave me the chance to  
know that.

DONNA

Why won't you take me with you?

KELLY

Good night, Donna.

Kelly walks to her bedroom and shuts the door. Donna stands at the counter, mouth gaped open.

EXT. PARK - NIGHT

Tom and Kelly walk down a quaint little path in a park area. At night, the playground equipment is abandoned. Sidewalk lamps illuminate the way.

The pair has their hands to themselves.

KELLY

She's been living with us for  
so long that she's more like  
my sister than a friend.

TOM

That was a brave thing your  
mother did.

KELLY

She's getting older and would like for us to move out. We've tried a couple of times, but we keep ending up back home.

TOM

What happens?

KELLY

We get fired and can't pay the rent.

Tom looks at her. Kelly laughs. Tom joins her.

KELLY

We're really irresponsible. I know it.

TOM

So what happened to her mother?

KELLY

It was a few years, but she got back in touch with us. My mom wants Donna to live with her mother, but Anne always has an excuse not to let her, and Donna is happy with us, so my mom never pushes the issue.

TOM

As long as everyone is happy.

Kelly looks away for a moment.

KELLY

Yeah.

She looks back to Tom.

KELLY

So, do you live alone?

TOM

Yes. I decided when I was twenty-two, I should leave my parents with my younger brother and sister. Gives me time to myself.

KELLY

Yeah, I'll bet you like that.

TOM

Sometimes.

They walk on a little further.

KELLY

Do you really not remember me?

TOM

I wish I could. How did you know me?

Kelly laughs nervously.

KELLY

You know how you always ate by yourself in school?

TOM

Well, I really didn't have anyone to eat with.

KELLY

Well, that was your choice. I tried talking to you one day.

TOM

You did?

Tom looks away as if trying to remember this. He shakes his head.

TOM

I had no idea.

KELLY

I see I made an impression.

TOM

Sorry again.

KELLY

I never heard the end of it. My friends told me you wouldn't talk and you sure didn't.

They walk in silence again.

TOM

Well, for what it's worth, I didn't mean to hurt you.

KELLY

I know. You can see I never really forgot you.

TOM

Then I'm grateful for a second chance.

She smiles at him. He smiles back.

EXT. HYDE HOUSE - NIGHT

Kelly parks in the driveway. The windows of the house are darkened. She exits the car and walks to the house.

INT. HYDE HOUSE - NIGHT

Kelly walks inside. She turns on the living room light. She jumps. Donna is sitting in a chair watching her.

DONNA

You sure stayed out late enough.

KELLY

Gee, sorry mom.

Kelly walks into the kitchen. She takes a cigarette from Donna's purse and walks into the garage. Donna follows.

DONNA

Hey, I'm talking to you.

KELLY (O.S.)

Whatever.

Donna walks

INTO THE GARAGE

where Kelly has already taken a seat in a lawn chair. The dogs look up, bored. One of them goes back to sleep. The other wanders up to stand next to Kelly's chair. Kelly takes a deep drag and looks to Donna.

KELLY

What?

Kelly reaches down and scratches the dog's head.

Donna sits across from her. She puts a cigarette in her mouth and leans over for Kelly to light.

Kelly takes her cigarette out of her mouth and holds the end to Donna's. Donna takes a drag and Kelly returns her to her mouth.

DONNA

What's happening to us?

KELLY

I'm fine, Donna. You're the one getting weird on me.

DONNA

I'm sorry. I'm just...worried for you.

KELLY

Don't worry about me, Donna. Maybe I want to be had, for once. Maybe I want the experience for myself, so I can handle it.

DONNA

I don't want him to hurt you.

KELLY

Well, I want you to let him if  
he's going to.

Donna leans over and places her hand on Kelly's knee.

DONNA

I care about you.

KELLY

I know. I'm sorry.

DONNA

It's ok. Our life goes on,  
right?

KELLY

Yeah.

DONNA

So, did you have fun?

KELLY

Is this a loaded question?

DONNA

No.

KELLY

Then yes, I had fun.

DONNA

Are you seeing him again?

KELLY

What is this? Twenty questions?

DONNA

No.

KELLY

You forgot "animal, vegetable, or  
mineral."

Donna looks at Kelly annoyed. Kelly laughs. She playfully hits Donna on the leg.

KELLY

Lighten up. Yes, I'm seeing him again. And to answer your next question, he's coming here to pick me up so he can meet mom.

DONNA

He's coming here?

KELLY

That's right. I would introduce you to him too, if you promise not to be weird about it.

DONNA

No, I'm fine.

KELLY

Good.

Donna takes a really long drag on her cigarette and exhales it through her nose.

INT. HYDE HOUSE - DAY

The shower running sounds within the open bathroom door.

KELLY (O.S.)

Donna!

Donna walks into the bathroom.

DONNA

Yes?

KELLY (O.S.)

Could you get me a towel?

DONNA

Sure.

Donna exits the bathroom and walks across the house. She returns to the bathroom moments later with a towel. She says nothing, but watches the nude form of Kelly behind the opaque shower door.

The water goes off. Kelly steps out of the shower. Donna watches her.

KELLY

Towel?

Donna hands it over.

KELLY

Thank you.

Kelly starts to dry off. She looks up to find Donna still in the room with her, watching. Kelly stops and looks at her.

KELLY

Thanks. You can go.

Donna snaps to and walks

INTO KELLY'S ROOM

where she sits on Kelly's bed and waits.

Kelly enters her room. She tosses her towel to one side and gets dressed.

DONNA

Are you nervous?

KELLY

A little, but he's great so far.

Donna nods.

DONNA

Good.

KELLY

Thanks for laying everything out for me. I appreciate it.

DONNA

You're welcome.

Kelly stops and looks at Donna.

KELLY

Hey.

Donna looks at her.

KELLY

You act like this is the end of  
our friendship.

DONNA

It feels like it.

KELLY

Donna, he's a guy. No matter  
what happens, you're my sister.

DONNA

I'm not your sister.

KELLY

We've been together for ten years.  
You're more than just my best  
friend. You'd have to be a close  
friend for me to step out of the  
shower with you in the room.

Donna smiles.

DONNA

Yeah. But you won't really hook  
up with him or anything will you?

Kelly smiles.

KELLY

I don't know. This is only the  
second time we've gone out. I  
don't want to jinx anything.

DONNA

I don't know what I would do  
without you.

Tears flow from Donna's eyes. She sniffles. Kelly sits next to her. Donna leans over and Kelly holds her.

KELLY

I told you. We'll always be  
friends. I'll always love you as  
a sister. I've never worried  
when you went out.

DONNA

That's different. You live here.

KELLY

You do too.

DONNA

I'm still afraid.

Kelly holds her face up to look into her eyes.

KELLY

Listen, no one's leaving you. I  
will never have the kind of  
relationship with this guy that  
I have with you. It's different.

DONNA

Different?

KELLY

You know, romantic.

DONNA

What do we have then?

KELLY

I've told you. You are my sister.  
Sisters don't ever leave each  
other.

Donna leans her head in again. Kelly holds her. Donna smiles.

EXT. HYDE HOUSE - NIGHT

Tom pulls up outside the house in a two-door sport coupe with a hatchback trunk. He walks to the door and rings the bell. Francine opens the door. Tom looks at her and smiles.

TOM  
Ms. Hyde?

FRANCINE  
Yes?

TOM  
I'm Thomas Langley. I'm here  
for Kelly.

FRANCINE  
Come in.

Francine steps back and Tom enters.

TOM  
Thank you, ma'am.

She closes the door behind him.

INT. HYDE HOUSE - NIGHT

Tom walks into the living room.

FRANCINE  
Please, have a seat.

Francine walks back to Kelly's closed door and knocks.

FRANCINE  
Kelly, Your boy is here.

KELLY (O.S.)  
Thanks mom.

Francine returns to the living room and sits facing Tom.

FRANCINE  
So do you go by Thomas?

TOM  
Just Tom, ma'am.

Francine nods.

TOM  
Kelly tells me you're a nurse.

FRANCINE  
Home Health Care. My current  
client is an elderly gentlemen  
who is bed ridden.

TOM  
Do you like it?

FRANCINE  
Sometimes. I would retire if I  
could afford to. Made some bad  
choices, but you don't want to  
hear about that. Let's talk  
about Kelly. I'm rather anxious  
to be rid of her.

Tom looks momentarily worried. Francine laughs. Tom laughs with her.

TOM  
I'm really too gullible, ma'am.

FRANCINE  
I doubt that. Where do you  
work?

TOM  
Titan Wireless. In their call  
center.

FRANCINE  
Do you like it?

TOM

Sometimes. The people are more interesting than the work. It's down the street from a parole house, so we tend to get a lot of people fresh out of prison.

FRANCINE

Sounds dangerous.

TOM

Not really. They want to keep their noses clean and get back into society. I'm proud of my work for doing it. Very brave of them.

FRANCINE

I'll say.

Kelly enters followed closely by Donna. Tom stands.

TOM

Good evening, Kelly.

KELLY

Hello, Tom. It looks like you met my mother.

TOM

Yes, we were just talking about you.

Kelly flashes a worried look to Francine, who smiles. Tom laughs.

TOM

Nothing serious.

Kelly smiles and turns to Donna.

KELLY

Tom, this is Donna Tinker. She's been with us so long, she's practically my sister.

Tom extends a hand to Donna.

TOM  
Hi.

Donna returns the handshake, but doesn't smile.

DONNA  
Yeah.

KELLY  
Are you ready?

TOM  
Whenever you are.

KELLY  
Then let's go.

TOM  
(to Francine and Donna)  
I'll see you later.

Tom and Kelly exit.

FRANCINE  
Damn, he was a good looking  
boy.

Francine looks to Donna suspiciously.

FRANCINE  
Don't you think?

Donna turns and walks into her room. She slams the door.  
Francine smiles.

FRANCINE  
That's what I thought.

INT. FINE RESTAURANT - NIGHT

Kelly and Tom sit across from each other. They have only drinks  
in front of them. A waiter bows to Tom and walks away.

TOM

So, after that big fiasco, I had dropped out of college altogether and ended up working for Titan Wireless in Customer Service. Once I got onto the Help Desk, I decided to stay there until I could get my degree in Psychology that I had started on.

KELLY

How close are you?

TOM

In '99, I had three semesters. Started at Titan in two-thousand and college in two-thousand-one. I've done six more semesters since then. One more, and I get my bachelor's.

KELLY

And you're going for doctorate?

TOM

In clinical, yes.

KELLY

Does that make you a doctor?

TOM

Only in title. Psychiatry requires medical school, but clinical psychology just takes another four years after the initial degree.

KELLY

So you can't refill my Zoloft?

TOM

No, sorry. You're on Zoloft?

KELLY

I was kidding.

Tom laughs.

TOM

I fell for another one. I really am gullible. Anyway, I tried to pay for it through my job, but they would only cover a human resources focused degree. Yuck.

Kelly laughs.

KELLY

Well, I'm proud of you for going back.

TOM

Well, I had a bad experience with my last girlfriend, but I've gotten over it. Been by myself for awhile. I probably would still be if you hadn't said something. Haven't really been looking.

KELLY

Me either, but I thought I was in a relationship for a few months. Then he disappeared for awhile, and for the few moments he showed, he came onto Donna.

TOM

That's messed up.

KELLY

I know. Weird, too. I never really saw him that way.

TOM

People hide stuff.

KELLY

Are you hiding anything?

TOM

Only what you haven't found  
out yet, and that's not really  
my fault.

They laugh. Kelly looks at him.

KELLY

Are you really this nice?

TOM

As far as I know.

She smiles.

EXT. MOVIE THEATRE - NIGHT

Tom and Kelly stride through a parking lot towards a multi-plex theatre. They pause for a moment next to parking spaces to wait for a car to pass.

He passes his hand into hers. She looks at him. He smiles. She returns it. They cross the street hand-in-hand.

INT. MOVIE THEATRE - NIGHT

A movie plays. The flickering light of the screen illuminates them as they watch the film.

She lifts the armrest dividing their seats. She curls up into him. He puts his arm around her.

EXT. NEIGHBORHOOD - NIGHT

Tom's car pulls around a corner into the cul-de-sac where the Hyde House is.

EXT. HYDE HOUSE - NIGHT

Tom and Kelly stand beside his car in the driveway. They are holding hands and looking at each other. Kelly glances at the house.

KELLY

Well, this is it.

TOM

Yeah.

KELLY

I had a really great time tonight.

TOM

Me too.

KELLY

You think I can see you again.

TOM

Maybe.

KELLY

Maybe?

TOM

Ok, maybe more than maybe.

Kelly laughs. They look at each other. Tom leans in. Kelly finishes the lock. They kiss. She wraps her arms around his neck.

The embrace breaks. He looks at her.

TOM

I'll walk you to your door.

KELLY

Ok.

They hold hands as Tom walk her to the front door.

In the darkness behind the open curtains in the first window from the walkway, the glowing end of a cigarette lights up.

Kelly stands in the doorway with the door open. She and Tom kiss once more.

KELLY

Good night.

TOM

Good night.

Tom walks away from the door. She closes it.

INT. HYDE HOUSE - NIGHT

Kelly locks the door behind him. She stands with her back against the door, a large smile on her face. She exhales deeply.

She walks into the living room. She stops and sniffs the air. She turns to find Donna standing in the living room with a lit cigarette.

KELLY

If mom sees you smoking in the house, she'll kill you.

DONNA

You have fun?

KELLY

Yes. Yes, I did. Thank you.

Kelly starts back to her bedroom.

DONNA

Hey, don't you want to go to the garage for a smoke.

KELLY

Not tonight, Donna. Maybe not ever again.

DONNA

Why not?

KELLY

Tom doesn't smoke. I didn't tell him I smoked because I don't want it to be a liability.

DONNA

You're going to quit?

KELLY

Yes. If you want to go out there,  
feel free, but I'm going to bed.

DONNA

You never go to bed this early.

KELLY

No, but I'm tired, and I'm  
actually going to find a job  
tomorrow.

DONNA

This man is ruining us.

KELLY

How is not smoking and finding a  
job ruining us?

DONNA

We are not the same "we" we're  
supposed to be.

KELLY

Donna, I like him. And I'm going  
to try to keep him.

DONNA

What did he do to you tonight?

KELLY

He kissed me.

DONNA

Yes, I saw that. Did he fuck  
you too?

KELLY

Excuse me? What you saw out the  
window was our first kiss, and  
it was amazing. Some say you can  
tell everything about a  
relationship from the first kiss,  
and that was the best kiss I've  
ever had in my life.

DONNA

He'll leave you.

KELLY

I'm not going to live in the shadow of my father, Donna. Whatever he did to my mother was his decision. If Tom is like that, I'll find out. Until then, I'm going to be with him until-

DONNA

Until when?

She looks away thoughtfully and smiles.

KELLY

I don't know, but I'm going to find out.

Kelly walks to her room.

KELLY

Good night, Donna.

She closes her door. Donna stands in the middle of the living room, stunned. She stares at the light showing from under Kelly's door.

Donna shakes her head.

DONNA

No.

She marches to Kelly's door and throws it open. Kelly stands in the middle of the room, barefoot with her blouse and skirt somewhat undone. Donna closes the door behind her.

KELLY

Donna? What-

Donna walks over to Kelly and throws her down on the bed.

KELLY

What are you doing?

Donna climbs on top of her, pinning her to the bed.

INT. FRANCINE'S ROOM - NIGHT

Francine lies on her bed, eyes wide open, listening.

DONNA (O.S.)  
How far is it going to go?

KELLY (O.S.)  
What are you talking about?

INT. KELLY'S ROOM - NIGHT

DONNA  
I have never seen you like this.  
Do you love him already?

KELLY  
I don't know. What if I do?

DONNA  
Do you or not?

KELLY  
Why are you doing this?

DONNA  
What if you do marry him?

KELLY  
What if I do?

DONNA  
What will happen to me if you  
marry him? Where will I go?  
Where will I live? Can I live  
with you?

KELLY  
With me?

DONNA

If you marry him, can I live  
with you?

KELLY

No.

DONNA

Why would you leave me?

KELLY

Donna, we have our own lives-

DONNA

No, we have our life.

KELLY

My life is my business, not  
yours.

DONNA

But we're supposed to be  
together.

KELLY

What?

Donna tears open Kelly's blouse. She gazes at Kelly's bra. She  
strokes the shape of Kelly's breasts.

DONNA

We're supposed to be together  
forever.

Kelly struggles. Donna keeps her pinned.

KELLY

Let me go.

DONNA

Kelly, I love you!

KELLY

Donna, I am like that. I've  
never thought of you that way.

DONNA

I enjoy a good man in me as much as the next girl, but I am in love with you. I can't let you leave me. I can't love anyone else.

Donna lays her head between Kelly's breasts. Kelly cringes.

DONNA

I can't let some man have you.

Kelly pushes hard and throws Donna off her bed. Kelly stands. Donna crawls to her and holds her legs. Kelly looks at her, disgusted.

DONNA

Please, you must love me. My mother got rid of me, but when I met you, I knew it would be ok. Don't abandon me like she did.

Donna runs her hand up under Kelly's skirt. Kelly kicks her away.

KELLY

Get away from me!

Kelly walks to her door and opens it.

KELLY

Get out of here.

DONNA

Okay, I'll see you tomorrow.

KELLY

No, I mean leave. Completely.

DONNA

You would throw away a ten year relationship for some guy. Is he that important?

KELLY

This isn't about him. This is about you. I love you, Donna, but it's never been like that. If I had any idea it was, you would have been out a long time ago.

DONNA

You said sisters don't leave each other.

KELLY

My sister would not act like this.

DONNA

But your mother won't let you-

KELLY

When I explain why, she'll agree.

Donna stands up to Kelly, tears welling.

DONNA

Please, you can't.

Kelly pushes Donna out of the room.

KELLY

Out by tomorrow.

Kelly slams her door. The lock clicks.

Donna looks away for a moment. She crawls to her room and cries on her floor.

INT. FRANCINE'S ROOM - NIGHT

Francine smiles as she closes her eyes.

EXT. TITAN WIRELESS - DAY

Tom exits the building carrying a small insulated lunch bag. He looks off toward his car. A female figure is sitting on the ground, leaning against it.

Tom runs over to her and finds it is Kelly. Her face is tear-stained. She looks up to him.

TOM

Are you ok?

Kelly jumps up and throws her arms around him. He hugs her uneasily in return.

KELLY

I'm sorry to come out here. I'm not trying to be possessive or anything, it's just- oh, my God!

She slumps back down against Tom's car. He sits next to her.

TOM

What's wrong?

KELLY

I just needed to talk to someone.

TOM

Well, I'm studying to be a good listener.

Kelly laughs through her tears.

KELLY

I kicked Donna out.

TOM

Your sister?

KELLY

Yeah.

She wipes tears and snot from her face with her sleeve.

KELLY

I can't believe I didn't see it before. So stupid.

She looks at him.

KELLY

You know, when I think about it now, it's all so obvious. Everything she did to me, for me, everything. It just makes me feel dirty. Like I encouraged it somehow. I didn't, you know? I wasn't trying to encourage anything.

Kelly looks at him. He says nothing.

KELLY

I had to. My mom agreed. She called her mom. She's leaving. My mom wasn't surprised though. She's a smart woman. I never listened to her enough. She knows a lot.

TOM

Older people usually do.

Kelly nods.

KELLY

And younger people don't understand that until we realize how right they are ninety-five percent of the time.

Kelly looks at Tom again.

KELLY

Hold me.

Tom takes Kelly in his arms. She cries on his shoulder. He strokes her hair. She whispers to him, like her words betray a terrible secret.

KELLY

She wanted me like a lover. I couldn't do that. I just couldn't give that to her. Is that wrong?

TOM

No. You can only be who you are.

He continues to hold her in the parking lot.

INT. TOM'S CAR - DAY

The car remains in the lot. Kelly sits in the passenger seat. Her eyes look tired. Tom sits in the driver's seat, just watching her.

TOM

Are you going to be okay?

KELLY

Yeah. I just had to get out of there today, and I didn't know where else to go. I'm sorry if this was too much for where we are.

TOM

No, it's ok. Unexpected, but ok.

Kelly looks at him. She takes his hand.

KELLY

Thank you.

TOM

What are you doing from here?

KELLY

I don't know.

TOM

Do you want to spend the rest of the evening together? We can come back later for your car and I'll drive you home.

KELLY

It'll be ok here?

TOM

Oh yeah. The center is open till midnight. We have plenty of time.

Kelly smiles at him. He starts the car. They drive off.

EXT. HYDE HOUSE - NIGHT

Kelly's car pulls into the drive way. Tom's parks by the curb. They each get out of their cars and meet together in the driveway.

KELLY

This is going to be weird. She's been with us for ten years.

TOM

Do you regret telling her to go?

Kelly shrugs.

KELLY

Yes and no. We went through a lot together.

She takes Tom's hand.

KELLY

Come with me. At least for a moment.

TOM

Ok.

They walk to the front door and enter the house.

INT. HYDE HOUSE - NIGHT

In the living room, Francine is watching television. She turns her head to see Kelly enter followed by Tom.

KELLY

Hi, mama.

Francine gets up and walks to Kelly.

FRANCINE

How are you feeling?

They hug.

KELLY

I'm ok. Tom kept me company while I was out.

Francine looks at Tom and smiles.

FRANCINE

Did he?

KELLY

Yes, he was very sweet. Excuse me for a moment while I freshen up.

Kelly goes into the bathroom. Francine looks at Tom.

FRANCINE

Well, Tom, I don't know what to say.

TOM

What do you mean?

FRANCINE

I have been trying to get Donna out of the house for years. And you did it in only a few days.

TOM

I really don't understand.

She pats his face, maternally.

FRANCINE

And that's what's so wonderful  
about you. Have a seat.

Francine sits on the couch. Tom sits next to her.

FRANCINE

Donna has been holding Kelly  
back for years. Destroying her  
relationships. Ruining her  
future. I've said my piece many  
times, but you're a child, you  
know how it is with your parents.

TOM

We don't listen.

FRANCINE

And neither did she. But I heard  
them last night. I heard what  
happened, and I stayed out of it.  
I'm not blind, and I raised my  
girl right. When I heard the end,  
I slept better than I have ever  
slept in my life. You've made  
me happy. Thank you.

TOM

Oh, well, you're welcome.

FRANCINE

And if you want to keep my Kelly,  
you have my blessing.

TOM

Oh, uh, we haven't-

FRANCINE

Oh, I know. Don't worry about it.  
But don't forget about it either.

Kelly exits the bathroom. She looks between Francine and Tom.

KELLY

What's going on?

FRANCINE

We're talking about you again.

KELLY

Oh no.

She takes Tom by the hand and pulls him up.

KELLY

He's heading home.

TOM

Good night, Ms. Hyde.

FRANCINE

After what you've done, please  
call me Francine.

TOM

Yes, ma'am.

KELLY

Out.

Kelly walks him outside.

EXT. HYDE HOUSE - NIGHT

Kelly closes the door behind her. She wraps her arms around Tom  
and they kiss.

KELLY

You know how safe I feel with  
you?

TOM

No, how safe.

KELLY

I could take on the world.

TOM  
And I would protect you.

KELLY  
So what were you and mom talking  
about?

TOM  
Oh, not much.

KELLY  
Seriously.

TOM  
Us.

KELLY  
Us?

TOM  
Yeah. I don't want to make you  
nervous or anything. Your  
mother likes me.

KELLY  
Did you tell her I saw you first?

TOM  
Yes, but she wouldn't hear of it.

KELLY  
Oh, I've lost you already.

TOM  
You don't have to lose me.

KELLY  
I don't want to. No one has ever  
made me feel this way. No one  
has ever completed me like this.  
I know it sounds stupid but-

She looks at him.

TOM

-but when I look at you, I feel like I've always known you. Like there has never been anyone and there could never be anyone to fill this space in my heart.

KELLY

It's only been a few days.

TOM

But it feels like an eternity.

KELLY

I don't want to live without you.

TOM

Well, your mother gave us her blessing.

KELLY

What?

TOM

I didn't ask, I promise.

KELLY

Oh my God.

Kelly puts her head on Tom's shoulder. She turns her head to whisper into his ear.

KELLY

I know it sounds crazy, Tom, but I want to.

TOM

I do too.

KELLY

Are you sure?

TOM

Impossibly sure.

They kiss gently. She holds him close again.

KELLY

Think we should set a date?

TOM

It's not a bad start.

INT. TINKER HOUSE - DAY

Donna sits at a table in a small unkempt house. A PAIR OF SCISSORS, a CELL PHONE, the tazer, and an open newspaper sit on the table. On the page before her is a wedding announcement for Hyde-Langley with a picture of Kelly and Tom.

She drums her fingers over the picture, her face filling with hate.

She picks up the pair of scissors and cuts the picture out of the paper. She carefully trims the newspaper photo.

She places her finished work on the table: a picture of Kelly only. Donna leans over the picture and gently kisses Kelly's picture face.

INT. HYDE HOUSE - DAY

The phone rings.

KELLY (O.S.)

I got it.

Kelly rushes over to the phone and picks it up.

KELLY

Hello?

TOM (V.O.)

Hi there.

KELLY

Hi honey! How are you?

TOM (V.O.)  
Doing fine. Mind if I drop  
by for a minute?

KELLY  
Just for a minute?

TOM (V.O.)  
As long as I can steal you away  
for awhile when I go.

KELLY  
I dunno. I'll decide later.

TOM (V.O.)  
Oh, I see how it is.

KELLY  
That's right. I'm in charge.

TOM (V.O.)  
Ok, we'll see about that.

KELLY  
Will we?

TOM (V.O.)  
Yeah. I'll see you when I get  
there, ok?

KELLY  
Ok. I love you.

TOM (V.O.)  
I love you, too.

Kelly hangs up. She sighs happily and walks away from the phone.  
It rings again. She laughs and turns back to it. She picks it  
up.

KELLY  
You forget something?

DONNA (V.O.)  
(deadpan)  
Hello Kelly.

Kelly stands straight up.

KELLY

Oh. Hi, Donna. Um, how are things going?

DONNA (V.O.)

How do you think?

KELLY

Um, good?

DONNA (V.O.)

No, not good! You sent me back to my mother's house! I'm alone all the time. How could you do this to me?

KELLY

I'm sorry you feel that way, but you left me no choice.

DONNA (V.O.)

No, you chose. And you chose wrong.

KELLY

What do you want?

DONNA (V.O.)

Same thing I've always wanted: you.

KELLY

That's not possible, Donna. You've always found men on your own before. Find one to keep you company.

DONNA (V.O.)

I've tried. They hold me, and it's empty. They fuck me, and it's nothing. They even sleep with me, and I'm alone. I don't want to live without you.

KELLY

We've already talked about this.

DONNA (V.O.)

I saw your announcement in the paper. About your wedding?

KELLY

Yes. We're very happy.

DONNA (V.O.)

You won't be.

Click. Kelly looks at the handset incredulous. She sets the phone back in its cradle.

KNOCK, KNOCK.

Kelly looks to the front door. She walks slowly to the door and opens it. No one is there. She moves to close it, but notices a paper taped to the door.

She takes the paper down. She opens it up.

INSERT THE PAPER

"Till death do us part."

END INSERT

Kelly looks out the door window again. She closes the door.

INT. HYDE HOUSE - LATER

Tom holds the note in his hand. Kelly sits next to him. Francine sits across the room in a chair.

KELLY

I'm really scared, Tom.

TOM

What can she do to you?

FRANCINE

Nothing. She tries anything,  
and I'll involve the police.  
I've a mind to report this  
right now.

KELLY

She's just blowing off steam.

TOM

Is she?

KELLY

I think so.

FRANCINE

If anything else happens, though.

KELLY

Yes, that's fine.

TOM

Seriously, though, do you  
think she's capable of doing  
something to us?

KELLY

She might be. I've only suspected  
of what she has done to drive off  
previous guys I've liked. Of  
course, back then she could stop  
their calls and intercept them  
at the door. She also talked me  
into taking her with me everywhere.  
"For my own protection," she said.

FRANCINE

Ha! For her own agenda is what  
it was.

KELLY

Sure, I know now, but what would  
she do to me?

TOM

Well, I don't think she would hurt you. It is more likely that she would just make the situation unbearable for us, and say she'll only stop if I leave.

KELLY

Wow, you do listen in class.

TOM

I have some good grades.

FRANCINE

Tom, I agree with you. That sounds like the desperate abandoned child that Donna is.

KELLY

What are we going to do?

TOM

Do you want me to stay?

Kelly looks at her mother. Francine smiles.

FRANCINE

I don't know how long this will go on, and I'm not one to live in fear. The police are in the neighborhood, and as you suggested, she probably won't hurt Kelly.

TOM

True.

FRANCINE

I think you would be ok to head home. Just be careful.

TOM

I will.

Tom stands up and heads to the door. Kelly follows.

KELLY

I wanted you to stay.

TOM

And I would want to as well,  
but your mother is right.

KELLY

As usual.

They kiss.

TOM

We have to show her that nothing  
she comes up with will tear us  
apart.

KELLY

I promise it won't. Please be  
careful. Call me when you get  
home.

TOM

I will.

EXT. NEIGHBORHOOD - NIGHT

Tom walks out to his car pulls out his keys. As he puts the key  
in the lock, he stops. He pulls his key back out, and ulls on  
the door handle. It opens.

Tom looks in the back seat, which is empty. He looks around and  
shrugs. He gets in the car and pulls away from the Hyde House.

EXT. TOM'S APARTMENT BUILDING - NIGHT

An average wood-paneled building that looks like it has been  
repainted 50 times. Tom exits his car. As he walks away, a  
shadow pops its head up from his trunk area.

Tom walks along the sidewalk to his door. A rustle sounds from  
behind him. He turns, looking. Nothing. He turns back to his  
door. The shadow form rises from behind a hedge.

He pulls out his keys and places them in the door. He enters his apartment.

INT. TOM'S APARTMENT - NIGHT

A modest one bedroom apartment furnished with only a TV on an entertainment cart containing a few DVDs, an old couch, a small dining room table, and a crate serving as a coffee table.

He puts his keys, wallet, and charger on the kitchen counter where he plugs in his phone.

EXT. TOM'S APARTMENT - NIGHT

Donna stands outside Tom's apartment watching him through the partially open Venesian blinds across the sliding glass door to his patio.

Tom crosses from the kitchen into the bedroom.

INT. TOM'S APARTMENT - NIGHT

Tom has changed clothes into boxer shorts and a ratty old T-shirt. His room consists of a single twin bed and small dresser.

He dials a phone next to his bed.

KELLY (V.O.)

Hello?

TOM

Hey, I'm just letting you know  
I got home okay.

KELLY (V.O.)

Thank you.

TOM

Is everything calm over there?

KELLY (V.O.)

Yeah, nothing happening.

EXT. TOM'S APARTMENT - NIGHT

Donna moves close to his bedroom window. The blinds are closed. She presses her ear to the glass and hears his muffled voice.

INT. TOM'S APARTMENT - NIGHT

TOM  
I'll see you tomorrow.

KELLY (V.O.)  
Ok, I love you.

TOM  
I love you, too.

He hangs up the phone. He turns off the light and slips under the covers.

The phone rings. Tom leans over and picks up the receiver.

TOM  
Hello?

DONNA (V.O.)  
Hello, Tom.

Tom looks confused.

DONNA (V.O.)  
We only met once. I don't  
suppose you would recognize my  
voice.

TOM  
Is this Donna?

DONNA (V.O.)  
Very smart. Let's see how smart  
you really are though.

TOM  
What do you want?

DONNA (V.O.)  
I think you already know.

TOM  
What if I don't?

DONNA (V.O.)  
Don't play games with me, Tom.  
I am not in the mood for games.  
I think you know that already.

TOM  
I got the idea, yes.

DONNA (V.O.)  
Tell her you can't marry her.  
Convince her that she needs me.  
I'll leave you alone.

TOM  
That's not going to happen. I  
will not be threatened by you.  
The wedding will happen, and  
there is nothing you can do to  
stop it.

Silence.

TOM  
What's the matter? Didn't think  
I had a backbone?

DONNA (V.O.)  
No, I just thought you had a  
brain.

TOM  
That's not much of a comeback.

DONNA (V.O.)  
No. This is.

Click. Tom looks at the phone, confused.

TOM  
(to himself)  
What is?

As if on request, he hears a window smash in the living room. He runs into the living room just as a rock flies through the other half of his sliding glass patio door.

He ducks back into his bedroom. The bedroom window smashes in, the rock narrowly missing him.

He dials 911.

OPERATOR (V.O.)  
Nine-one-one.

TOM  
My name is Thomas Langley, and someone just threw rocks in my apartment windows, smashing them. I'm at the Quail Hollow Apartments. Apartment 27A.

OPERATOR (V.O.)  
I'll send someone right over.

TOM  
Thanks.

Tom hangs up. He slips on some sandals and walks to the window. He peeks out the blinds. The sidewalk outside his apartment is calm. Someone is just looking out their window at his apartment.

He moves away from the window. A shadow stands behind him.

DONNA  
Have I made myself clear?

Tom whips around. Donna stands in his room behind him.

TOM  
You were clear before. I haven't changed my answer.

DONNA  
No? You need more persuasion?

TOM

The police are coming.

DONNA

I know. I heard your call.

TOM

Are you afraid they'll catch you?

DONNA

No, this won't take long.

TOM

What are you going to do?

Donna takes a few steps towards him. Tom looks wary.

DONNA

Are you afraid of me?

TOM

Frankly, yes.

DONNA

Good.

She swings out her hand holding the tazer. She shocks him. He goes to the ground. Donna drags him to the bed. She stands over him. He looks at her, out of breath.

TOM

What are you doing?

DONNA

Thinking.

She shocks him again. He screams. Donna grabs his crotch.

DONNA

Hm, I wonder how much she'll love you if you can't make love to her.

Tom looks at her, still powerless. She walks out of the room for a moment. He makes a vain effort to move, but his muscles won't cooperate. She returns, holding a large kitchen knife.

DONNA

This looks like fun.

Holding the end of the handle, Donna runs the blade down one of Tom's legs, letting gravity hold the blade down. It makes a thin cut, blood lightly seeping out. Tom winces.

DONNA

Oh, did that hurt?

She does the same to the other leg.

DONNA

There, now they match.

Tom moves an arm. Donna zaps him again with the tazer. He goes limp, but still awake.

DONNA

Let's not do that again.

Donna jerks down his boxers. She holds the blade by the end of the handle high over his crotch. Tom stares at the blade.

DONNA

Now, try to imagine what it would feel like if I dropped it. Can you see it? Can you feel it? Am I making myself completely clear?

Tom looks at her.

DONNA

It's a shame really. We don't know each other, and you've brought me to this already. I would say we could've been friends, but that would be a lie.

Donna takes the blade back into her hand. Tom relaxes.

DONNA

Something to think about, isn't it?

Donna smiles with evil.

DONNA

But don't think you're getting  
off that easy.

Donna quickly takes one of Tom's hands and stabs the blade clean through his hand into the bed. Tom screams

DONNA

I know you'll do the right  
thing.

Donna walks out.

Sirens sound in the near distance. Tom lies still on the bed, breathing heavily, shadows stretching across his battered form.

INT. TOM'S APARTMENT - LATER

Tom sits on his couch, wearing shorts. His legs are wrapped in bandages. A PHOTOGRAPHER snaps pictures of the desolation of the ruined windows. A POLICEMAN writes on a pad.

Kelly and Francine walk in. Kelly runs to him and hugs him.

KELLY

Are you ok?

TOM

Yeah, she wanted to give me the  
chance to do the right thing.

KELLY

The right thing?

TOM

And as far as I'm concerned,  
staying with you is the right  
thing, so that's what I'm doing.

KELLY

But we aren't safe as long as  
she is out there.

TOM

I know. I've called my parents. They'll let me hole up there for a few days while I move. We're going to have to be very careful until the police pick her up. I don't know how she found me, but I'm going to be unlisted when I move.

KELLY

I want to be with you.

TOM

And you will be. We have three months until the wedding. As long as she stays in the dark about where I am, I'll be fine and so will we.

KELLY

Ok.

He holds her as a policeman walks over and starts speaking to them.

INT. TINKER HOUSE - DAY

Donna dials a number on a cell phone.

OPERATOR

Directory Assistance, what listing?

DONNA

Thomas Langley, please.

OPERATOR

I do apologize, but that person is not listed.

DONNA

No, I need to talk to him.

OPERATOR

I do apologize, I can't give that to you.

DONNA

Do you have his address?

OPERATOR

No, ma'am. That person is not listed.

DONNA

I swear, this is an emergency. You have to give me his number or address so I can talk to him.

OPERATOR

Again, I do apologize, but I don't have that information to give you.

DONNA

You don't understand my situation here. I must have that listing.

OPERATOR

I do apologize, but-

DONNA

Stop apologizing and get me what I want!

OPERATOR

I do apolo-

Donna ends the call and roars in anger.

EXT. HYDE HOUSE - DAY

Donna walks across the empty driveway to the side of the house. The dogs in the yard look up at her, bored. She jumps over the fence and walks to the side door to the garage.

She crawls through the doggie door and into the garage.

INT. HYDE HOUSE - DAY

Donna tries the door into the house. It is locked. She walks across the garage to a workbench. She reaches up under the workbench and pulls off the key duct taped to the underside of the bench.

She opens the garage door and enters the house.

She rifles through papers in the kitchen, looking for something.

She walks through the house into Kelly's room. She looks through drawers and papers, but cannot find what she is looking for.

She finally opens a box. The box is full of wedding invitations. She raises the box to throw it across the room, but she pauses. She takes one of the invitations and looks at it.

Her face betrays an idea. She puts an invitation in her pocket, puts the lid back on the box, and returns it to its place. She quickly fixes the disorder she made.

She sits down on the bed. She picks up a pillow and holds it over her face, inhaling deeply. A look of contentment crosses her face. She runs her hand over the empty space in the bed where Kelly sleeps.

DONNA

Someday, you will be mine again.

EXT. CHURCH - DAY

A bright day outside the modest church standing on green, well-manicured lawns.

INT. CHURCH - DAY

Tom and Kelly kiss before a congregation of people.

PASTOR

Ladies and Gentlemen, may I  
present Mr. and Mrs. Thomas  
Langley.

The wedding recessional plays as Tom and Kelly walk down the aisle through the throngs in the church and into the hall outside.

Once they get outside, she throws her arms around him and gives him another kiss.

KELLY

We did it!

TOM

Come on.

He takes her hand and leads her off.

INT. CHURCH RECEPTION HALL - DAY

The crowds all stand around as Tom and Kelly walk to behind the wedding cake. Kelly picks up a large knife to cut the cake. Flashbulbs go off as they cut a piece for themselves, and eat it.

The murmur of the crowd is loud and conversations are lost in the mass. No one notices as someone passes by the cake table and swipes a knife.

A guest walks behind the table and looks around.

GUEST

Hey, where'd the knife go?

Tom and Kelly walk through the people, talking, hugging, shaking hands. Behind them, Donna works her way through the crowd behind them.

Tom and Kelly are oblivious to her approach. She holds the knife ready in her hand.

Suddenly, Tom lurches. Kelly looks at him, concerned.

KELLY

Tom? Are you okay?

Kelly looks down and sees blood coming out of a wound in his side just above his waist. She sees Donna look out from behind him.

DONNA

I warned you. I warned you and you wouldn't listen. Either of you. Now you face the consequences.

Tom collapses to the ground. Kelly screams. Male guests grab Donna and drag her out of the room. Donna screams over the pandemonium.

DONNA

You'll come back to me. You have to! You won't have a choice. Someday, you'll realize it!

Tears flow out of Kelly's eyes as she kneels next to Tom. She rolls him over. He smiles at her.

TOM

I'm okay.

A Guest kneels next to him and pulls his shirt open.

DOCTOR GUEST

Bandages or something!

PHONE GUEST

The ambulance is on its way.

KELLY

(to Tom)

Don't leave me.

TOM

I won't. I'll always be with you.

Kelly keeps him on her lap, ignoring the blood. She strokes his hair gently. Another Guest arrives with cloth which they wrap around his middle to stifle the bleeding.

INT. HOSPITAL - DAY

Kelly, Francine, and several wedding guests stand in the hallway outside a room. They are still dressed for the wedding, although Kelly has removed her veil. A doctor emerges from the room. Everyone stands, eagerly. He looks at Kelly.

DOCTOR

Mrs. Langley?

Kelly laughs through her tears.

KELLY

Yes. Just today.

The Doctor smiles.

DOCTOR

He's going to be fine. You can go on in.

KELLY

Thank you.

She rushes into the room.

INT. TOM'S ROOM - DAY

Tom is bandaged heavily around his middle. His shirt is gone and he has an IV plugged in his arm. Kelly walks to the side of the bed.

KELLY

Honey?

Tom opens his eyes and turns to her, smiling.

TOM

You still look beautiful.

Kelly laughs through her tears.

KELLY

The doctor says you'll be fine.

TOM

Good. I think the honeymoon will have to wait a couple days though.

KELLY

We have a lifetime together. I'm not worried about a few days.

TOM

What happened to her?

KELLY

The police took her in. She'll be in jail for awhile.

TOM

Then we're ok.

He smiles.

TOM

I should've let her stab me before. Would've been better timing.

Kelly curls up in the minimal space next to him on the hospital bed and puts her head on his chest. He brings his arm up around her. They lie there in silence.

EXT. LANGLEY HOUSE - DAY

SUPER: "Two Years Later"

A modest brick three bedroom home sits in a bright neighborhood. A four door sedan pulls in the driveway. The garage door rumbles upward and the sedan pulls inside.

INT. LANGLEY HOUSE - GARAGE - DAY

The sedan parks next to another car already present in the garage. Tom gets out of the car and walks inside.

INT. LANGLEY HOUSE - DAY

Tom enters the kitchen where Kelly sits holding a BABY who is about three months old. Kelly looks up and smiles.

KELLY

There you are.

TOM

Here I am.

KELLY

Catherine was getting worried about you.

TOM

Was she?

KELLY

(to Catherine)

Yes she was. She was saying, "Where is my daddy?"

Tom leans over CATHERINE, the three month old.

TOM

Were you saying all that? My, what a big girl.

KELLY

That's right.

Tom and Kelly kiss.

TOM

Everything all right today?

KELLY

No problems at all.

The phone rings.

KELLY

Here, hold her. I'll get it.

Tom takes Catherine and holds her. Kelly walks to the phone in the living room. She checks the Caller ID box. It reads:

FRANCINE HYDE 918-555-2663

Kelly picks up the phone.

KELLY

Hi, mama ... Oh yeah, Tom  
just got home from work...

Tom smiles at Catherine as Kelly continues talking.

TOM

So, Catherine, has mommy been  
nice to you? It looks like  
you've been fed well.

The baby just stares intently at his face. She yawns.

TOM

Geez, gone for nine hours, and  
you forget about me entirely.

Tom sniffs.

TOM

And mommy still won't change  
your diaper. You poor thing.

He smiles at Kelly who sticks out her tongue as he walks past

INTO CATHERINE'S ROOM

which is decorated in soft shades of pink and yellow. Tom walks in and lays her on a changing table. The muffled sounds of Kelly's conversation continue in the background.

TOM

You pretty little thing. You  
really do make it all worthwhile.

Catherine looks at him and yawns again. He laughs and shakes his head as he releases the diaper clasps.

IN THE LIVING ROOM

Kelly still speaks to her mother.

KELLY

Okay ... I'll talk to you soon ...  
I love you.

She hangs up and walks back

INTO CATHERINE'S ROOM

where Tom lays Catherine down in her crib. Tom stands by the crib and watches her close her eyes.

Kelly walks up behind him and wraps her arms around his waist.

KELLY

She's so beautiful.

TOM

Yes, she is. Just like her mommy.

Kelly kisses his cheek. They leave the room and close the door.

Kelly walks across the living to the front door and checks the lock.

KELLY

Did you lock the garage door?

TOM

No.

KELLY

What?!

Kelly charges across the house and locks the door. She looks around the kitchen. Tom follows her in, but she is already heading back to the living room.

KELLY

I checked all the windows already.  
And nothing unusual happened to  
you while you were at work?

TOM

Kelly, relax.

KELLY

I'm sorry, but she was only put away for assault. If she puts on a good, sane face, she could get out any day now and come after us.

TOM

Don't worry about her. Our number is unlisted. She would have no idea where to begin looking for us. We don't even have the same house we'd intended when we got married.

KELLY

I know we should be ok, but what if she does try to find us? What if she succeeds? You know if she comes after my baby, I won't hesitate to kill her.

TOM

I know. Catherine is well protected. I don't even argue with the gun under your pillow. It's very spy-ish.

KELLY

I need to protect us.

TOM

I will protect us too. Don't forget about my part of the equation.

Kelly smiles.

KELLY

No, that's your job. I'm just helping.

TOM

Good, now can we please relax a little bit? You've just barred the doors at five-thirty in the afternoon.

Kelly laughs. Tom pulls her close. They kiss.

KELLY

Well, you can't be too safe.

TOM

And that's fine.

They kiss again.

EXT. STATE WOMEN'S CORRECTIONAL FACILITY - DAY

A large fortified building surrounded by fortified gates and guards. A sign reads:

STATE WOMEN'S CORRECTIONAL FACILITY

INT. STATE WOMEN'S CORRECTIONAL FACILITY - DAY

Donna wears an orange jumpsuit and sits before a board of three people, each in a simple suit. These are the EXAMINERS. They look like people who have been doing this for far too long and are generally bored by being here.

They each look at folders. In tandem, they set the folders on the table before them and fold their hands.

EXAMINER JOHN

Ms. Tinker, do you understand the crime you committed?

DONNA

Yes, sir.

EXAMINER RON

And why did you do it?

DONNA

I was caught up in a bad situation. I thought I was right, but now I know I was wrong.

EXAMINER DON

And will you find yourself back in this situation?

DONNA

No. It was jealousy, and now I am past that. My time here has really helped me.

EXAMINER JOHN

Are you interested at all in finding the man you hurt?

DONNA

No. I just want to get on with my life.

The Examiners put their heads together for a moment.

EXAMINER DON

Very well. You make parole.

EXAMINER RON

You will be in county apartments where you will report in nightly and find a forty hour a week job to support yourself.

EXAMINER JOHN

The county will provide assistance, both financial and personal, for the first month as some inmates have trouble readjusting to the real world.

EXAMINER RON

Congratulations.

DONNA

Thank you.

Donna smiles.

INT. COUNTY APARTMENTS - DAY

Donna looks through the newspaper classifieds. GERTIE, a 30-something resident with a snide face sits across from her at the table. She uses a large pocketknife to whittle at her nails.

GERTIE

You trying to find a job,  
Tinker?

Donna looks up.

DONNA

Yes. Do they provide  
transportation for awhile until  
you can get a car?

GERTIE

Sort of. You're better off  
finding a place close to here.  
A lot of us work down at that  
cell phone center. It pays good,  
and as long as you don't have  
a major crime on you, they'll  
take you. What were you in for?

DONNA

Assault with a deadly weapon.

GERTIE

Then maybe I better put this  
away.

Gertie makes a show of putting away her pocketknife.

GERTIE

How many offenses?

DONNA

Just the one.

GERTIE

If you can pass their tests,  
you should be fine.

DONNA

Where is it?

GERTIE

About three blocks down the  
street here. Walk down with  
us later and apply.

DONNA

I'll do that.

INT. TITAN WIRELESS CENTER - DAY

Tom walks down an aisle surrounded by cubicles of people in front of computers. Each person wears a headset and appears to speak to their computer as they type.

As he walks past a grouping of signs displaying "Welcome New Hires!" followed by a variety of names, he pauses. The sign before him reads:

Donna Tinker

Tom stares for a moment.

TOM

Oh, no way.

He turns and walks out of the cubicle farm and down a hallway to a time clock with a rack of cards. He runs his finger down the cards and finds one that bears the name: Donna Tinker.

He backs away from the time clock and looks through the window of a room labeled "Training One." He scans the names on the triangular "tents" sitting atop the computer monitors in the room.

He finds one labeled Donna. In three-quarter back-of-the-head profile, he sees Donna Tinker. Enough of the face shows for him to be definitive in his identification. He staggers backward.

TOM  
Oh, my God! Why?

He walks briskly from the Training hallway and back into the cubicle farm of the call center. He walks up to a desk where a mid-30's man, MARK GAFFIN, sits, looking at a monitor. He turns.

MARK  
Oh, hello Tom.

TOM  
Mark, I need to talk to you.

MARK  
Sure, what's going on?

TOM  
Can we get a private room for this?

MARK  
Sure, come on.

INT. TITAN WIRELESS - RED ROOM - LATER

Mark sits with his hands folded over his face, as if he were praying. Tom sits across from him. The men are silent. Mark moves forward in his chair.

MARK  
You're sure she's the one who stabbed you two years ago?

TOM  
Yes, why is she here?

MARK  
We're an equal opportunity employer, Tom, and also value diversity.

TOM  
To hell with diversity, she tried to kill me.

MARK

But she's also served her time,  
and needs to get back on her  
feet. I assure you that if  
anything happens, we will  
follow up accordingly.

TOM

What if she makes another  
attempt on my life?

MARK

Tom, be reasonable.

TOM

I am reasonable. She isn't.

MARK

We can't just fire someone  
for no reason.

TOM

You don't think attempted  
murder of an employee is a  
reason.

MARK

We can't hold that part of  
her past against her. Not  
legally.

TOM

Mark-

MARK

Listen, I know you're  
frustrated, and believe me, I  
would be too, but until this  
Donna does something wrong,  
she is free to go where she  
wishes. After all, does she  
know you work here?

Tom looks away for a moment, as if thinking. He shakes his head.

TOM

I don't think it ever came up.

MARK

Then her being here is a coincidence. Nothing more. You know we hire out of that parole house.

TOM

This is crazy.

MARK

Look, if she does something, talk to me first. I don't want someone else getting the impression that you have a problem with diversity.

Tom scoffs.

TOM

Diversity...you know what I have a problem with.

MARK

I know, and you know. But someone else won't. Keep this quiet, and keep me informed.

Tom nods.

INT. LANGLEY HOUSE - DAY

Kelly stands across from Tom in their bedroom, which is brightly decorated.

KELLY

You have got to be kidding me.

TOM

I wish I were.

KELLY

Does she know you work there?

TOM

Mark asked me that too. Did you ever tell her?

Kelly shakes her head.

KELLY

Will she see you?

TOM

You're bound to see everyone at some point. It's a big company, but there's only one path down the middle of the center. Everyone uses it.

KELLY

What are you going to do?

TOM

I'm going to draw her out.

KELLY

Why?

TOM

It'll force her hand. I'm not going to live in fear and try to avoid her while she's there. I want to know what she'll do. She makes a wrong move, and she's gone.

INT. TITAN WIRELESS - BREAK ROOM - DAY

Tom enters. He looks at his watch. It reads 12:15. The break room has a wall with a countertop attached to both sides. From the back door entrance to the room, the main break room with the tables is not visible.

On Tom's side of the wall are a row of vending machines. He looks around the side of the wall. Donna sits with several people eating lunch.

Tom walks to a snack machine and gets a microwavable hamburger. He cooks it. He looks around the wall again. She remains as she was.

Tom removes the hamburger from the microwave. He carries it across the room and sits at a table in full view of Donna, if she looks up.

Tom looks down, as if enjoying his hamburger. He glances up to check on her. Donna stares directly at him. Her expression is blank. The stare holds until...

INT. TITAN WIRELESS - CENTER - DAY

Donna walks through the aisles of the center, passing people as they take calls. She looks down a final aisle. Tom sits at a desk, reading a book on Psychology.

Donna walks down the aisle to him and stands behind him.

DONNA

Hello, Tom.

Tom looks at her, calm.

TOM

Hello, Donna. Long time.

DONNA

Yeah. How are you?

TOM

Doing well.

DONNA

And Kelly?

TOM

She's fine.

DONNA

Still married?

TOM

Yup.

Donna points at a picture on his desk of Catherine.

DONNA

Did you guys have a baby?

TOM

Yes, we do.

DONNA

I see. Worked here long?

TOM

Seven years.

Donna opens her mouth in surprise.

TOM

So you're out.

DONNA

Yeah, going on a month. I live down the street.

TOM

I thought so. What are you planning to do?

DONNA

I thought I would work here for awhile-

TOM

Ok, well I'd better not hear from you on any cell phones I own.

DONNA

I don't have your number, but perhaps I could come by sometime.

TOM

Not possible. For obvious reasons, we have a problem trusting you.

DONNA

Of course. Well, see you around.

Donna walks away. Mark walks up to Tom as he watches Donna go.

MARK

That's her?

TOM

Yeah.

MARK

Did she say she was going to do anything to you?

TOM

No. Nothing yet.

MARK

Don't worry about it then.

TOM

You know what I am worried about?

MARK

What?

TOM

She'll have access to my account and information.

MARK

That we could fire her over.

TOM

By the time you found out, it would be too late.

EXT. TITAN WIRELESS - DAY

Tom walks out to his car. He pauses before unlocking the door. He walks around it looking into the back windows first. Satisfied, he unlocks the door and drives off.

From the smoke hole of the building, Donna watches as he drives off.

INT. TITAN WIRELESS - CENTER - DAY

A trainer, JACK, stands in a row of cubicles. Trainees, including Donna, settle into the computers.

JACK

Ok, everyone have your logins?

Nods from all around.

JACK

Ok, instead of the training version of Titanex, you need to pull up the one that says "Production." Try your logins and let me know if they work.

Everyone types. Donna puts in her info and a blank accounting screen pops up. She clicks a button labeled "Lookup."

A window pops up with two boxes. One says "MDN" with an arrow next to it. The other is blank. Donna clicks on the arrow. A listing drops down. She arrows through the list: MDN, BAN, SSN, Name. She clicks name.

The box changes to two boxes labeled "first" and "last." She looks to the trainer who is walking up and down the aisle.

JACK

Is everyone in?

Donna turns around. Nods from everyone.

JACK

Put on your headsets and use the process you should have written down in class to log in to the phones.

Donna turns around and presses a variety of buttons on her phone. A light remains on next to a label: "Not Ready."

JACK  
Everyone ready?

Everyone nods their heads.

JACK  
Good. Press the In-Calls button,  
and let's do it.

Donna turns around. She waves her finger over the In-Calls button, but the light next to "Not Ready" doesn't go out. She types in the boxes: Langley, Thomas.

An account window floods the screen. The name is "Thomas Langley." The account type is "Employee." She looks down. His address is there.

She clicks a tab on the window. His home number is displayed. She clicks another button. Two phone numbers show as being on the account.

She clicks one of the numbers and then another tab on the bottom of the window. A box labeled "User Name" proudly shows "Kelly Langley." Donna smiles.

INT. COUNTY APARTMENT - NIGHT

Gertie walks to a door and knocks.

GERTIE  
Hey, Donna, you in there?

She knocks again.

GERTIE  
Donna?

Gertie opens the door.

GERTIE  
Donna?

She exits the room and walks through the building to an office labeled "Parole Officer." She knocks. A woman named PAULINE answers. She is a very large, well-built woman with a kind look about her.

PAULINE

Good evening, Gertie. What can I do for you?

GERTIE

Has Donna checked in?

PAULINE

No.

EXT. LANGLEY HOUSE - NIGHT

Donna stands on the sidewalk across the street from the house. She stares at a window as Kelly walks in front of it.

DONNA

You will be mine again. I promise you.

Donna walks toward the house.

INT. LANGLEY HOUSE - NIGHT

Kelly walks through the house to the living room where Tom sits.

KELLY

Anything new from work?

TOM

Not a thing. Maybe she really isn't interested.

Kelly sits next to him. She sighs.

KELLY

Maybe you're right. I mean, if she were, she'd've done something by now, right?

TOM  
I would've thought so.

KELLY  
Are all the doors locked?

TOM  
You just checked them for the  
third time, I should hope so.

Kelly leans in and kisses him. He smiles at her.

KELLY  
I'm ready for bed.

TOM  
Are you?

KELLY  
Yeah.

EXT. LANGLEY HOUSE - NIGHT

Donna stands outside the living room window. The sheer curtains allow her to see the couple inside. She watches Kelly and Tom kiss over and over.

Tom removes Kelly's shirt showing off her bra. Kelly crawls onto his lap. They kiss further.

INT. LANGLEY HOUSE - NIGHT

Kelly stops kissing for a moment.

KELLY  
Let's take this into the other  
room.

TOM  
Okay.

Tom stands. Kelly wraps her arms around him again, kissing him. He runs his hands down her back. Grabs her thighs and lifts her up against him. She wraps her legs around him. He carries her out of the room.

EXT. LANGLEY HOUSE - NIGHT

Donna looks away. She walks off the porch. She passes around the house perimeter into the backyard.

She looks in the windows. On the inside window rail are window locks. She pulls on the back screen door. It is locked. The back door is made of wood with no smaller windows, a lock and a deadbolt.

INT. COUNTY APARTMENT - NIGHT

Gertie looks through a drawer.

GERTIE

Damn it all, where the hell is  
my pocketknife?

EXT. LANGLEY HOUSE - NIGHT

Donna pulls Gertie's pocketknife out of her pocket. She walks to a window on the back of the house. She peeps through the blinds.

On the other side sits a crib. Donna puts the pocketknife between her middle and ring fingers, letting the end stick out a little bit.

She reels back and hits the glass with the knife. It shatters.

INT. LANGLEY HOUSE - NIGHT

Tom is on top of Kelly. He looks up. Her eyes grow wide. She hits his arm.

KELLY

Oh, my God, go see what that  
was!

Tom jumps out of bed. He throws on boxers and grabs the gun from underneath the pillow.

He walks out into the hallway. He checks the living room. It is quiet. Catherine cries. Tom looks to the nursery door, wide-eyed.

He runs to the door and throws it open. He flips on the light.

Donna stands next to the crib. She holds the open pocketknife over the crib, suspending it over the Catherine's crying form. Tom raises the gun to aim at her.

DONNA

I wouldn't do that if I were  
you.

Tom doesn't move.

TOM

Get away from her.

DONNA

If you shoot me, the knife drops,  
and your baby dies.

Tom doesn't move.

DONNA

You know I'm right. Lower the  
gun.

Tom lowers the gun.

TOM

Please, don't hurt her.

DONNA

Where is your wife?

Kelly appears in the doorway, dressed in a nightgown. She gasps at the sight. Donna smiles.

DONNA

Hello, darling. Sorry it took so long. I had trouble finding you. Your account was very enlightening.

TOM

I was afraid you would do that. You know you're as good as fired.

DONNA

I don't care. I just want my Kelly back.

KELLY

It's over Donna. When will you realize that?

DONNA

Shut up! One more word, and I drop the knife!

Donna doesn't move from her position holding the knife over the screaming child.

DONNA

Give me the gun, Tom. Toss it in front of me here.

Tom tosses the gun to her feet. Donna keeps her eyes on him, and he kneels to get it. She snaps it up and returns to her position holding the knife over Catherine.

DONNA

Good. Now, you are going to kneel in that corner.

She points to the corner with a closet door away from her and the door.

DONNA

Kelly, you're coming with me.

KELLY

Donna-

DONNA  
Do you want your baby to die?

KELLY  
No.

DONNA  
Then you will come with me.

Kelly nods. Donna looks at Tom.

DONNA  
And you. Don't move until we're  
gone or your wife dies.

TOM  
You wouldn't kill her.

DONNA  
If I can't have her, no one  
does.

KELLY  
I need to get dressed.

DONNA  
Not where we're going. Move.

Donna takes the knife in her hand and trains the gun on Kelly.  
Kelly leads her out. The front door opens and closes.

Tom breaks down and cries along with Catherine.

INT. LANGLEY HOUSE - DAY

Tom holds Catherine as he paces the living room. DETECTIVE DAN  
walks into the room.

DAN  
We checked out the house, inside  
and out. We didn't find anything  
you don't already know.

TOM  
So what can you do?

DAN

Since she never returned to the parole building, we have no way of knowing where she went.

TOM

Well, I never heard a car, so they probably walked.

DAN

Yes, but there are several thousand houses within walking distance of here. Besides, there were several vehicles reported stolen last night. One in this neighborhood. I wouldn't be surprised if this Donna person took it. She's already a felon.

TOM

How am I going to get my wife back?

KELLY (O.S.)

Trust me to find my own way.

Everyone looks. Kelly stands in the doorway. She looks tired. She's dressed in jeans and a shirt. Her hair is a mess.

KELLY

It took me some time, but I finally found it. I came back as soon as I could.

Tom runs to her. They throw their arms around each other. Kelly kisses Tom and Catherine.

KELLY

Oh, I missed you two.

TOM

What happened?

KELLY

Well, I believe the police are looking for that car out there.

Dan looks out the window to a station wagon parked by the curb.

DAN

That would be it.

KELLY

Donna stole it and we went back to my mother's house. Donna found out my mother had been working nights so we would be completely alone.

INT. HYDE HOUSE - NIGHT - FLASHBACK

The garage door opens into the kitchen. Kelly enters still dressed in her nightgown followed by Donna.

KELLY

I can't believe that key was still there.

DONNA

I always put it back. Your mother never knew about it.

Donna sets Kelly at the kitchen peninsula. Donna puts together a pot of coffee.

KELLY

Now what?

DONNA

We need to end this, Kelly. I want to be with you until the end.

KELLY

It's not going to happen.

DONNA

It will.

KELLY

Or what? If you kill me, you lose.

DONNA

Till death do we part, my love.  
Tonight, we will die together  
in the house where our love  
blossomed.

KELLY

Die?

DONNA

It was here where I gazed upon  
your form and longed for it.

KELLY

What do you mean die?

DONNA

It was here I realized that the  
only person for me on this  
planet was you.

KELLY

What are you doing?

DONNA

I don't have a lot of time. If  
the police find you, I'll lose  
you again. I want to spend the  
rest of my life with you. And  
if that means we die together,  
so be it.

Kelly stares at her.

KELLY

You're crazy.

DONNA

I'm crazy for you. Everything  
I do is for you.

KELLY

I don't want you to do anything  
for me.

DONNA

Either you die willingly, or I kill you. It will be much more pleasant if you're willing.

Kelly closes her eyes. She gulps.

KELLY

What do you have in mind?

DONNA

Sleeping pills. Take too many, and you fall asleep, forever. Prison people are bad sleepers. There was a whole supply at the house. Maximum strength. Fast acting.

KELLY

How are we taking them?

DONNA

Over coffee, of course.

KELLY

Of course.

The coffee has percolated into the pot. Donna takes a bottle from her pocket. She dumps the entire supply onto the counter.

DONNA

It looks like there are ten a piece.

KELLY

Yeah.

DONNA

Just take one and chase it with the coffee.

KELLY

The caffeine will counteract them.

DONNA

Not these.

Donna puts her hand on Kelly's hand.

DONNA

I love you till death.

KELLY

Let's get this over with.

Donna picks up a pill. Kelly does the same.

DONNA

Put it in your mouth.

KELLY

What about you?

DONNA

I want to see you take each one.

Kelly puts it in her mouth.

DONNA

Now drink.

Kelly takes a sip of coffee.

KELLY

Your turn.

DONNA

Open your mouth.

Kelly opens. Donna looks inside. Satisfied, she pops her pill and takes a swig. As she does, Kelly spits her pill onto the floor.

Donna places her mug on the counter.

DONNA

Again.

Kelly pops a pill in her mouth and takes a drink. Donna does the same, but Donna watches Kelly this time as Kelly spits the pill onto the floor.

Donna brings her cup down and sets it on the counter.

DONNA

What was that?

KELLY

What was what?

DONNA

I know what you just did.

KELLY

What are you talking about?

DONNA

I don't have a lot of time. We can't stay here forever. They'll find us eventually.

KELLY

I don't understand.

DONNA

The hell you don't! You think I am that stupid?

KELLY

Donna, what-

Donna throws her coffee at Kelly. The liquid splashes on her. The mug crashes to the floor.

Kelly leaps up, the burning liquid scalding her. Donna whips around the peninsula and knocks Kelly to the ground, her hands around Kelly's neck.

DONNA

I gave you the chance to do this the easy way. I thought you understood.

Kelly struggles against Donna's hold. She reaches out and her hand finds the leg of her chair. She brings it down on Donna's back. Donna recoils from the blow. Kelly pushes her off.

KELLY

No, you don't understand. I'm sorry your mom left you here. I'm sorry you feel rejected. I have been the best friend I could be to you, but I'm not your mother, and I don't want to be your lover.

DONNA

You left me!

KELLY

You pushed me away! I would have been your friend for life. I would never abandon you, but you didn't give me a choice. I needed space, and you weren't willing to give that to me. I didn't leave, Donna. You made me leave. You did it.

Donna stares at Kelly for a moment. Kelly turns to leave. Donna leaps to her feet.

DONNA

No!

Kelly turns just as Donna jumps on her. The two topple over the back of the couch, smashing the coffee table in the living room. Kelly pushes Donna away again, and tries to run for the door.

Donna tackles her again. Kelly fights against Donna's strength, but Donna is not letting go. Donna gets a grip on Kelly's neck. Kelly gasps for breath.

Kelly tries to spread Donna's arms apart, but they aren't budging. Kelly's face turns red.

Suddenly, Donna relaxes. She looks like the wind has gone out of her. She clenches her hands again, but the grip is gone. Kelly pushes Donna off. Donna topples to the ground unconscious.

Kelly climbs to her feet, gasping for breath.

KELLY (V.O.)

I thought about what to do next for awhile. I could have called the police and had her picked up. I could have called home to let you know I was okay. The problem was I needed to make a decision about Donna first.

TOM (V.O.)

What did you do?

KELLY (V.O.)

I didn't have to decide anything.

EXT. HYDE HOUSE - DAY

Kelly sits on the porch as Francine drives up. Francine runs over to her, a worried look plastered on her face. Kelly looks up to her.

KELLY (V.O.)

I called my mother to talk about it. Donna was in our lives for so long, she was the only one who would know what to do...

INT. HYDE HOUSE - DAY

Kelly and Francine walk into the living room to find Donna gone! Kelly looks shocked. She looks around the house, Francine on her tail.

They walk into the kitchen. Donna lies on the floor. The counter has no pills on it at all. Francine leans down and checks Donna's pulse.

She looks at Kelly and shakes her head. Kelly collapses into a chair.

FRANCINE

Kelly, why are you still here?  
You could have been home a  
long time ago.

KELLY

I don't know.

FRANCINE

You have a family who is  
worried sick about you. Tom  
called me five times asking  
if I knew anything.

Kelly laughs through her tears.

KELLY

He's a good guy. You know,  
when I was here, I kept  
hoping he would rescue me. Or  
you. Or someone.

Francine pulls a chair up next to her.

FRANCINE

I think you finally got a  
small taste of my entire life.  
Sometimes, you have to think  
on your own and depend on  
yourself.

KELLY

I never wanted to.

FRANCINE

I know. You replaced me and  
Donna with Tom and let him  
take care of you, but there  
will always be times when you  
need to be able to take care  
of yourself.

Kelly nods and looks back to Donna. Francine puts an arm around  
Kelly.

FRANCINE

She made her own decisions.  
Don't blame yourself.

Kelly nods again. Francine takes Kelly's face and makes Kelly look at her.

FRANCINE

I'm proud of you.

They hug.

INT. LANGLEY HOUSE - DAY

Kelly sits with Tom on the couch. The detective sits with them. Kelly shrugs.

KELLY

What can I say? I'm not happy.  
I'm not sad. She was my sister  
for ten years, but she made my  
life hell too. How should I  
feel?

She looks at Tom. He shrugs.

She leans into him. He puts his arm around her and holds her close. The detective gets up and with a reassuring pat, he leads everyone else out.

DAN

You want me to lock the door?

TOM

Yes.

KELLY

No. Leave it open. I want to  
sun to shine on us.

Dan nods and leaves. The rising sun shines through the door of the house, illuminating it brightly. Kelly holds Tom tightly and smiles as the sunlight beams from her face.

THE END