

BABE IN THE WOODS

written by

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First Draft

FADE IN:

INT. BEDROOM IN NEBRASKA - DAY

APRIL GRANGER, eighteen, a corn-fed country beauty, stands in the middle of her bedroom. She looks around the room, saying a silent fare-well to all her belongings: her Brad Pitt posters, her prom pictures, her canopy bed.

A car HONKS outside. April walks to the door.

EXT. BUS DEPOT IN BROWNVILLE, NEBRASKA - DAY

A Greyhound Bus idles at the depot. Tearful Nebraskans say good-bye to their loved ones.

April watches her bags get loaded onto the bus. She stands with her mother, KITTY, her father, CONROY and her boyfriend, DALE. Kitty is practically hysterical.

KITTY...

I don't know what I'm gonna do without my baby.

APRIL

You're gonna be okay, Mom.

KITTY

I'm gonna miss you so much, honey.

Kitty looks like she might faint from grief. Her husband supports her.

APRIL

(starting to cry)

I'm gonna miss you too, Mom.

April and Kitty hug. Kitty whispers in April's ear.

KITTY

My baby's going to Yale. How did you get to be so smart? How did that happen? I must have done something right, don't you think?

APRIL

I love you, Mom.

KITTY

(wiping her tears)

Oh, sweet apples. I'm a mess. I'm just so proud of you.

(CONTINUED)

CONTINUED:

APRIL
Stop crying, okay?

CONROY
She's gonna miss her bus.

DALE
(stepping up)
I don't know what to say.

APRIL
You never do, Dale.

DALE
(tears in his eyes)
When you come back, you gonna be changed.

APRIL
No, I won't.

DALE
Yep. That's not your fault. God put
this big brain in your head and it
wouldn't be right if you didn't use it.
(kisses her)
You're my first love.

APRIL
Aww, Dale. I'll think of you. Good luck
fixing up that forklift.

INSIDE BUS

Conroy escorts his daughter to her seat. Outside the bus
window, Kitty can be seen, crying. Dale supports her.

CONROY
Monkey.

APRIL
Yeah, Dad?

CONROY
I put a little something in your bag.

He opens her duffel, takes out a case. Inside, a pearl-
handled HANDGUN.

APRIL
Dad!

(CONTINUED)

CONTINUED:

CONROY

You gotta be careful, Monkey. New Haven's the most deadly city in the U.S. of A. I'm not gonna send you into the world without artillery.

APRIL

I'm gonna be fine, Daddy.

CONROY

This is a pearl handle. This is no cheap firearm.

APRIL

If one of my professors gives me a bad grade, I'll be sure to shoot his head off.

CONROY

I read stories everyday about girls like you getting cutting up into little pieces and buried in ditches.

(he bursts into tears)

If you end up in a ditch somewhere...

APRIL

I won't end up in a ditch, Dad.

CONROY

Well, see that you don't. My heart couldn't take it.

APRIL

(crying)

I'm gonna miss you, Daddy.

CONROY

I love you, Monkey. You're my Monkey.

They hug.

LATER - INSIDE THE BUS

The bus is driving out of the depot. April watches her loved ones wave frantically from the curb.

As the bus pulls away, her family disappears into the distance. Tears stream from April's face.

APRIL

Bye.

INSIDE THE BUS - NIGHT

April wakes from a long nap to find a SCARY GUY sitting next to her, stroking her hair. She bolts up.

SCARY GUY

I love your hair. It's real pretty.

APRIL

(fearful)

Thanks. This seat is actually taken.

SCARY GUY

I'd love to have it and keep it in a drawer and take it out sometimes and pet it. Cause, you know, it's so soft. Smells like peaches. What kind of gook do you use on it?

APRIL

I don't know you and I don't want to offend you or anything. But I have a gun on me. And if you touch me again, I'll have to kill you. Do you understand?

SCARY GUY

Fair enough.

The Scary Guy moves away. April clutches her bag.

THE BUS - MORNING

The bus pulls into the NEW HAVEN TERMINAL.

INSIDE BUS

April stares out the window, wide-eyed at the city life around her: HOMELESS PEOPLE cluster under a make-shift tarp; a few HIPPIE STUDENTS play hacky-sack, as they wait for their bus; TWO YOUNG WOMEN kiss each other under a tree.

NEW HAVEN STREET - DAY

April stands under a Gothic stone edifice, trying to find her dormitory. She tries to get help from passersbys.

APRIL

Excuse me? Ma'am? Excuse me, sir? Do you know where Crouch Hall is?

No one stops for her.

INT. DORMITORY - DAY

STUDENTS are chatting in the hall. April manages to find her room and enters. CHARLOTTE HOLLINGSWORTH, 18, sophisticated, glamorous, has already moved in.

APRIL

Hi. Are you Charlotte?

CHARLOTTE

You must be April.

APRIL

Nice to meet you. Gosh, I thought I'd never get here.

CHARLOTTE

April from Nebraska. Right?

(laughing)

When I saw on my information packet that my roommate was from Nebraska, I thought it was some kind of twisted joke. Is it?

APRIL

What?

CHARLOTTE

Do people really live in Nebraska?

APRIL

(smiling)

A few.

CHARLOTTE

That is so delicious. So, what is that like? I just picture dustbowl people eating dust from dusty bowls. Are your parents in some kind of militia?

APRIL

What? No.

CHARLOTTE

Are they religious fanatics? What do they do?

APRIL

My dad's an electrician and my mom teaches gym at Brownville High.

(CONTINUED)

CONTINUED:

CHARLOTTE

Are you toying with me? Am I on Candid Camera? This is too delicious.

APRIL

Where are you from?

CHARLOTTE

Oh, I'm from the city. But I went to Choate.

APRIL

What city is that?

CHARLOTTE

The city. Manhattan. New York City. Ring a bell?

APRIL

Really? I can't wait to go there. I've always dreamt of standing on top of the Empire State Building.

CHARLOTTE

You've never been to Manhattan?

APRIL

What do your parents do?

CHARLOTTE

My father's a Freudian analyst and my mother's on the board at the Whitney.

(April is nonplused)

Oh my god. We have absolutely nothing in common.

APRIL

(hopeful)

We're both girls. We're both Freshmen. I'm sure we'll find something to talk about.

Charlotte looks unconvinced.

LATER

April is staring at a black and white poster of a woman on the door. Charlotte is primping in front of the mirror.

APRIL

I love your decorations. Who's that?

(CONTINUED)

CONTINUED: (2)

CHARLOTTE

That's Mata Hari.

(April shrugs)

Only the coolest woman of the Twentieth Century. She was a famous dancer and courtesan. Very unconventional. She had all these famous lovers. During the war, she was a spy - a double agent - and was ultimately executed. I'm going to write my Senior Thesis on her. "Mata Hari: The Dangerous Woman and the European Response". I have access to all her correspondences.

APRIL

Wow. You're already working on your Senior Thesis?

CHARLOTTE

It took a lot of determination to get into Yale. Not all of us have the advantage of growing up in Nebraska. What's your major going to be, April?

APRIL

Government, maybe.

CHARLOTTE

Oh? You have political aspirations?

APRIL

Maybe. I'm only eighteen.

CHARLOTTE

You are so... rustic.

INSIDE DINING HALL - NIGHT

A Freshmen orientation dinner. April and Charlotte sit at a large table with eager-looking Yalies. Charlotte has met up with a high school friend, ZEKE.

CHARLOTTE

Zeke, you have to meet April. Zeke and I went to Choate together. April is my roommate. She harkens from the great state of Nebraska.

ZEKE

Lie.

(CONTINUED)

CONTINUED:

CHARLOTTE

No lie. Isn't that completely bonko?

APRIL

Howdy-doo.

ZEKE

Howdy-doo? Did she step out of a Robert Frank original or what?

CHARLOTTE

Exactly!

APRIL

Who's Robert Frank?

Charlotte and Zeke have a private chuckle.

CHARLOTTE

Her father is an electrician and her mother is a gym teacher. Or is it the other way around?

ZEKE

Parents. What an obsolete notion. I love this whole diversity thing.

April realizes they are making fun of her. She turns to her other seat-mate, MORGAN, clean cut, good-looking.

APRIL

Hi.

MORGAN

Hey. I'm Morgan.

APRIL

Hi, Morgan. I'm April. Are you a Freshman?

MORGAN

Well, this is a Freshman orientation dinner so... yeah.

APRIL

(embarrassed)

Of course. What am I thinking? It's been a long day. Where are you from?

MORGAN

Los Angeles. Where you from?

(CONTINUED)

CONTINUED: (2)

APRIL
Brownville, Nebraska.

MORGAN
Oh, yeah? Never met anyone from Nebraska before.

APRIL
Do you know who Robert Frank is?

MORGAN
Sure. Famous American photographer.

APRIL
Oh. Just curious. Thanks a bunch.

Morgan turns his attention elsewhere. April has no one to talk to.

INT. FRAT PARTY - NIGHT

A boisterous party. The STUDENTS are laughing and flirting. April stands, with a cup of beer, by herself.

TWO DRUNK FRAT GUYS jostle her. She spills her beer.

INT. APRIL'S DORM ROOM - MORNING

April is prepping for the first day of class, spraying her hair. Charlotte and Zeke are cuddled up, asleep in the other bed.

INT. CLASS ROOM - DAY

April is in a large lecture hall, feverishly taking notes. A bearded, radical, GOVERNMENT PROFESSOR stands at the front of the class.

PROFESSOR
Basically, the individual is an enemy to civilization. For society to function, the natural violent and sexual impulses of the individual must be crushed, repressed and punished.

April notices a pretty, intense girl in her row, also feverishly taking notes. She is JACKIE BELASCO. We'll meet her later.

INSIDE APRIL'S DORM ROOM - DUSK

April is struggling with Nietzsche. Charlotte sits on her bed, buck naked, with a drawing pad.

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CHARLOTTE

I have to do a naked self-portrait for Intro Drawing. Do you mind?

APRIL

No. Not at all. They want you to draw yourself naked?

CHARLOTTE

How else can one master anatomy? How do you find Nietzsche?

APRIL

He's okay, I guess. He has a strange sense of morality.

(beat)

Charlotte. Is Zeke your boyfriend?

CHARLOTTE

Zeke? No. Zeke and I... have a very complicated relationship. We've slept together, but he's not really into penetration. Between you and me, I think he has some masculinity issues to work out.

APRIL

What? I don't understand.

CHARLOTTE

(smirking)

Nothing, April. Never mind.

Charlotte resumes with her drawing.

LATER

Charlotte is out. April is on the phone.

APRIL

Maybe, I'm just not cut out for college life.

INT. GRANGER HOME

Kitty is on the other end of the line. Conroy watches TV.

KITTY

Of course you are, pea pod. Why would you say that?

INTERCUT CONVERSATION

APRIL

I don't know. Everyone here is so sophisticated. They've lived all over the world and gone to these boarding schools and they know about all these interesting things and people.

KITTY

You know interesting people, honey. You know Aunt Nan.

APRIL

Aunt Nan does not count. Face it, Mom. I'm totally boring.

KITTY

April, you are not boring. Ever since you were a tiny, little girl, you were always asking the most interesting questions. I couldn't even answer most of 'em. Your mind's like a sponge, honey. It soaks up everything.

APRIL

Mom, you don't understand.

KITTY

I love you, April. You're gonna be fine. Here's your father.

ANCHORMAN

(on TELEVISION)

The federal government announced the biggest heroin seizure in two years. A Chinese freighter ship was intercepted off the coast...

CONROY

Hey there, Monkey. You watchin' your back?

APRIL

Yeah, Dad.

CONROY

Keep in mind, Monkey, just because a fellow's clean cut, doesn't mean he's not blood-thirsty maniac. Remember thatappy rapist?

(CONTINUED)

CONTINUED:

APRIL

Not now, Dad, okay? I love you. I will.
I miss you, too. Bye.

April hangs up the phone, despondent.

INSIDE CAFETERIA - DAY

April, donning an apron, is spooning out lasagne to the line of students. Zeke and a male friend, TRAVIS approach.

ZEKE

Hey, April. Why are you serving that slop?

APRIL

It's my job. Work study.

ZEKE

I think the apron does wonders for you.
It really brings out your heritage.

He and Travis laugh.

APRIL

(playing dumb)
You know, Zeke, Charlotte told me you're not into penetration. What does that mean?

ZEKE

(embarrassed)
What? None of your business.

He takes off. Jackie approaches.

JACKIE

Hi. Can I get some lasagne? Hey, I recognize you.

APRIL

Yeah. I'm in your government class.

JACKIE

(offering her hand)
Hi, I'm Jacqueline. Jackie, to my friends. Of which, I have zero.

APRIL

I've got cheese on my hands. I'm April.

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JACKIE
How's the lasagne?

APRIL
(struggling)
Well, you know, it's... warm.

JACKIE
It takes like dog food, doesn't it?
(April smiles)
I think I'll pass.

INSIDE APRIL'S ROOM - NIGHT

April is trying to read a gargantuan textbook, while Charlotte, Zeke and Travis have an animated discussion.

CHARLOTTE
I think Peckinpah, for example, uses violence like Balanchine uses a plie. It's expressive, it's lyrical.

ZEKE
I agree. He's like a lyric poet. But his words are blood and guts.

CHARLOTTE
This whole squeamish attitude toward violence in art is just prudish, school marmish, bullshit-ish, crap-ish. What do you think, April?

APRIL
About what?

CHARLOTTE
Violence in art?
(April shrugs)
Peckinpah?

APRIL
Who?

CHARLOTTE
Balanchine? Anything? Anything at all?

They all snicker. April, tears in her eyes, takes her book and exits the room.

CHARLOTTE
Whoopsie. I hope we didn't send her back to the barn.

INSIDE CLASSROOM - DAY

Jackie takes a seat next to a depressed April.

JACKIE
Hey, it's the lasagne lady.

APRIL
I'm not the lasagne lady.

JACKIE
I know. You're April, right? Where are you from?

APRIL
(hesitant)
I'm from... Nebraska.

JACKIE
Oh, yeah? I'm from Jersey. Go ahead. Say it.

APRIL
Say what?

JACKIE
Everytime I say I'm from Jersey, I get some wise-ass comment. I'm getting sick to shit of it.

APRIL
I know how you feel.

JACKIE
I like Jersey. Call me psychotic but when I'm done with this hellhole, I'm going back.

The Professor calls the class to order.

HALLWAY - LATER

April and Jackie walk through a labyrinth of hallways.

JACKIE
I noticed you from the first day. I notice everything. I thought, that girl looks innocent. You got an innocent face. I don't know a lot of girls that look like you. Where I come from, girls have tattoos and patches on their eyes. I also noticed you take a lot of notes.

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CONTINUED:

APRIL

So do you.

JACKIE

Hey, I'm not here for my health. My folks are shelling out some serious peanuts for this dog and pony show. But what gives with this Rumpelstiltsken character?

APRIL

Professor Benning?

JACKIE

Why all this philosophical hoochie-cooch?

APRIL

(laughing)

I like it. I think it's neat.

JACKIE.

Neat? I don't know. Give me facts. I don't care about the nature of government. I want to know how to get evidence dismissed. I want to know how to file an appeal. I want to know what constitutes illegal entrapment.

APRIL

You want to be a lawyer?

JACKIE

Yeah. Criminal defense. It's my calling.

APRIL

That's great. Wow.

JACKIE

Yeah, I'm pretty freakin' pumped.

OUTSIDE COURTYARD - DAY

April and Jackie are eating ice cream by a fountain.

APRIL

I'm from a small town, you know? My life has been hay rides and pep rallies. Sometimes I feel like I don't have much to offer.

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CONTINUED:

JACKIE

April, please. These people are snobs. That's what it is. If you didn't go to their cushy little private boarding schools and you're not George Bush's nephew, then you're a zero. Well, screw that. I don't have to prove myself to anyone but my family.

APRIL

You miss your family?

JACKIE

Are you kidding? I'm so homesick, I could cry.

APRIL

You're the first person I've met here whose said that.

JACKIE

People come and go. Your family is forever.

APRIL

I miss my mom and dad a lot.

JACKIE

Are you going home for October break?

APRIL

I wish. I can't afford it.

INSIDE CAFETERIA - DAY

April and Jackie eat together and gossip. They rubberneck and giggle as Morgan walks by.

INSIDE LIBRARY - NIGHT

April and Jackie are cramming for a test. They are both bleary-eyed and punchy. April sticks two pencils in her nostrils. They laugh.

INSIDE GYM - DAY

April and Jackie, in gym clothes, have finished their workout and pass through the gymnasium.

APRIL

(handing Jackie her bag)
Watch this.

(CONTINUED)

CONTINUED:

April takes a running start at the HORSE. As she hits it, she flies in the air, does a perfect round-off flip, and lands on her feet.

JACKIE

Jeez. You're like Mary Lou Retton or something.

APRIL

My mom's a gym teacher. I eat Wheaties. What can I say?

INSIDE APRIL'S ROOM

Jackie and April are prepping for a party. Charlotte and Zeke observe.

CHARLOTTE

You girls use enough hair spray to kill an ant colony.

Jackie spots Charlotte's naked drawing, tacked to the wall.

JACKIE

(saccharine)

Is this you, Charlotte? It's really good. But where's all your cellulite?

ZEKE

Rosencrantz has found her Guildenstern, I see.

CHARLOTTE

More like Tweedledee has found her Tweedledum. How delicious.

JACKIE

You know what's delicious, Charlotte? I am. So, eat me, okay?

Charlotte is dumbfounded. April and Jackie head out.

As they enter the hallway, they burst into laughter.

APRIL

I try to get along with her. Is it me or is she like...

JACKIE

Like what?

(CONTINUED)

CONTINUED:

APRIL
Like not very nice?

JACKIE
Are you kidding me? She's the Wicked
Bitch of the East.

INSIDE FRAT PARTY - NIGHT

A raucous party. April and Jackie play a drinking game with
a bunch of BEEFY GUYS, including Morgan.

APRIL
(embarrassed)
I've never had sex on a beach.

BEEFY GUY #1
I've never stuck my finger up my butt and
smelled it.

JACKIE
Sick! I've never been embarrassed by the
size of my shlong. Don't lie, fellas. I
think you all better take a sip.

April realizes Morgan is giving her the eye. She smiles.

BEEFY GUY #1
I got another one. I've never stuck
someone else's finger up my butt and
smelled it.

JACKIE
You are demented. I like that in a man.

FRAT BALCONY - LATER

April and Morgan, both a bit drunk, sit on the balcony.

MORGAN
I've been wanting to call you ever since
I met you that first day.

APRIL
Really? I thought you didn't like me.

MORGAN
I think you're gorgeous.

APRIL
(laughing)
Well, thanks a bunch. I think you're
gorgeous, too.

(CONTINUED)

CONTINUED:

Morgan leans in and kisses her. She responds.

APRIL

I think you look exactly like that guy from Beach Patrol. Not that I watch it, you know, more than a few times a week. I'm too busy reading Nietzsche.

She laughs.

MORGAN

Don't tell me. Dillon Clark.

APRIL

Exactly. You look just like him. Even your little butt-chin.

MORGAN

I get that all the time. Dillon's a friend of mine. We went to school together.

APRIL

You went to school with Dillon Clark? Are you kidding me? Oh my god! I had such a huge crush on him. I had posters of him all over my walls. My friends and I used to watch the show and then pretend we were characters on Beach Patrol.

(she sings the theme song)

I was Chrissy Ann Murphy, of course. "Watch out, Chrissy! They're after you!" We didn't have a beach in Nebraska. So, it was more like Patrol. We'd get out our bee-bee guns and run through the fields. I can't believe you know Dillon Clark. I was so bummed when they killed him off in that jet ski accident. What's he like?

MORGAN

You know, April, I just realized this isn't gonna work.

APRIL

What?

MORGAN

We're really different.

(CONTINUED)

CONTINUED: (2)

APRIL

What do you mean?

MORGAN

I've from LA, April. I've been in rehab. I've been car-jacked. I don't like to talk about it, but my dad's a big movie director. Blood Carnage? Death Comes Quickly? You've played with bee-bee guns in corn fields. It just wouldn't work. Sorry. I'll see you around.

Morgan gets up and leaves a humiliated April alone.

INSIDE APRIL'S DORMITORY - NEXT MORNING

April climbs the circular stairwell. She runs into Charlotte and Zeke, carrying suitcases.

CHARLOTTE

Zeke, would you please carry this? Hi, April. Listen, if my mother calls, tell her Zeke and I are taking an earlier flight and that we'll meet her in Miami.

APRIL

Okay. You're going to Miami?

CHARLOTTE

I've got to get some sun. What are you doing for break?

APRIL

Oh. Just hanging out.

CHARLOTTE

Sounds spectacular. See you in a few.

INSIDE APRIL'S ROOM

April stares out her window, depressed.

In the courtyard outside, STUDENTS, carrying suitcases, are all taking off for exciting locales.

There's a knock on April's door. Jackie enters.

JACKIE

Hey, lady!

(CONTINUED)

CONTINUED:

APRIL

Hi, Jackie.

JACKIE

I was heading home and I thought to myself, "Maybe April would want to come."

APRIL

Really?

JACKIE

Yeah. I mean, it's Jersey. But I know a bar where they never card you and my mom makes lasagne that you can actually eat.

APRIL

(delighted)

I'd love to come. Thanks.

JACKIE

Well, get your crap. I wanna beat the rush-hour.

HIGHWAY - DAY

Jackie and April drive in Jackie's convertible Mustang. They are laughing and singing to the radio. April's having the time of her life.

They pass a sign: "WELCOME TO NEW JERSEY".

Jackie feigns tears.

JACKIE

The most beautiful two words in the English language. New Jersey.

JACKIE'S CAR

Pulls up to a sizable home in an affluent neighborhood. There is a large gate surrounding the house. A BURLY SECURITY GUARD blows Jackie a kiss and waves her car through.

JACKIE

The homestead. Prepare to be kissed.

INSIDE JACKIE'S HOME

Much hugging and kissing. The entire BELASCO FAMILY has come to the door to greet Jackie. LONNY, the patriarch, 50, distinguished; FRANCESCA, his wife, robust, friendly; L.J., late twenties, very good looking; and the two other brothers, TITO and FRANK, stocky, early twenties.

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CONTINUED:

FRANCESCA

Oh, Jackie, you made it. I was worried.

JACKIE

I'm fine, Ma. This is April, everybody. This is my family. This is my mom, Francesca and my dad, Lonny. These are my brothers, Tito, Frank, and L.J.

FRANCESCA

She'll never remember all our names. Just call me Momma.

JACKIE

Ma, she can remember names. She got into Yale for Christ's sakes.

FRANCESCA

Ach! Don't curse, Jackie.

L.J. saunters up to April and kisses her hand.

L.J.

You are perfect. She's perfect.

JACKIE

God, L.J.! Could you please be normal? She's my friend, here. She's from Nebraska. Don't be disgusting.

FRANCESCA

Your brother's not disgusting. He's got charisma.

JACKIE

Whatever. Can he not charisma all over my friends?

LONNY

I'm hungry. Let's eat.

INSIDE DINING ROOM- LATER

April and the Belasco family are eating dinner. L.J. can't take his eyes off of April. She is tickled by the attention.

APRIL

It's great to have a home-cooked meal.

FRANCESCA

We're glad you could be here, April. Jackie told us you couldn't make it home for the break. Must be hard to be so far away from your parents.

(CONTINUED)

CONTINUED:

APRIL
It is, actually.

FRANCESCA
I think Jackie's too far away and we're only in New Jersey.

LONNY
Our daughter's gifted. Always has been. She deserves the best education money can buy.

APRIL
Jackie's the greatest.

JACKIE
Aw, please. You're killing me.

LONNY
Jackie's gonna be the guiding star of this family. You wait and see. In this world, April, you need three things...
(pointing at L.J.)
...muscle...
(pointing at Jackie)
...smarts...
(pointing at Francesca)
...and good cooking. I like to think we Belascos have it all.

FRANK
Where's that leave me and Tito?

LONNY
Family is everything. A lot of these kids Jackie's met at school, I don't think they have the right values. Family values. I have a feeling you do, April.

APRIL
Well, I'd like to think so.

LONNY
I'm glad our Jackie is friends with you.

APRIL
(smiling at Jackie)
Me, too.

LATER - BY THE FRONT DOOR

April, Jackie and her brothers are heading out. Lonny and Francesca escort them to the door.

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LONNY
You be careful now.

L.J.
Don't worry, Pops. Just another night on
the town.

FRANCESCA
Take care of April, Jackie. She's a babe
in the woods. Remember that.

JACKIE
Okay, Ma.

APRIL
Thanks for everything. Bye!

Francesca and Lonny stand at the porch and wave.

INSIDE NIGHT CLUB

April, Jackie and her brothers enter the night club.
Everyone recognizes them. A group of big-haired girls shriek
when they see Jackie. Lots of hugs.

April stands apart from the others, a little left out.

LATER

April, nursing a beer, is approached by L.J.

L.J.
Where's Jackie?

APRIL
Oh, she's catching up with some of her
friends.

L.J.
I love my sister, but she sure can yap.

APRIL
I think she's hilarious.

L.J.
Yeah, she's funny. She's a good kid.
You know, you're not like the other
friends she brings around.

APRIL
How's that?

(CONTINUED)

CONTINUED:

L.J.

You're beautiful for one. You seem real nice. Innocent.

(beat)

What do you say, April, about taking a ride into the city?

APRIL

Manhattan? I've never been.

L.J.

Oh, you gotta go. It's only a half hour away. You wanna?

APRIL

I'd love to, but I think Jackie probably wants to hang out with her friends.

L.J.

Forget Jackie. We'll meet up with her later.

APRIL

I've always wanted to go to the Empire State Building. Could we...?

L.J.

Of course. Oh, the view is amazing.

APRIL

(biting her nail)

I'm not sure. Maybe, I better not.

L.J.

Come on. We'll only be gone a few hours.

April looks over at Jackie. She's busy socializing with her other friends.

APRIL

One question. Do you ever watch Beach Patrol?

L.J.

(sings the theme song)

Sure. All the time. One of my favorite shows.

APRIL

(laughing)

One more question, okay? Do you know who Robert Frank is?

(CONTINUED)

CONTINUED: (2)

L.J.
Robert who?

APRIL
(smiles)
Let's go.

April puts on her jacket. They head for the door.

Jackie looks up from her conversation, watching them exit.

INSIDE L.J.'S CAR

L.J. and April get in the car.

L.J.
(starting the engine)
April, get ready to paint the town red.

ABOVE THE GEORGE WASHINGTON BRIDGE

L.J.'s sportscar flies across the bridge, headed for the Big Apple. The skyline is majestic.

INSIDE THE CAR

April is taking it all in. She's enthralled.

APRIL
There's the Empire State building. Oh,
can we go?

L.J.
Sure. We got one quick stop to make and
then straight to the top of the Empire.

MANHATTAN STREET

L.J.'s car pulls up in front of the ritzy, ST. THOMAS HOTEL.

L.J.
Okay, April. You gotta do me a favor.
Do you mind?

APRIL
Not at all. What is it?

L.J.
I gotta meet somebody upstairs, real
quick. Little business. But I can't go
through the front door. Don't ask me
why. All right, I'll tell ya. My old
girlfriend works the front desk. And
(MORE)

(CONTINUED)

CONTINUED:

L.J. (cont'd)
things got screwy. She's seein' my best
friend and it's real awkward. You know
how those things can be, right?

APRIL
Oh, yeah. Totally.

L.J.
So what I need you to do is - listen very
carefully -...

April listens intensely.

HOTEL ENTRANCE

April walks through the front door and up to the registration
desk. She talks to a MALE EMPLOYEE.

L.J. (V.O.)
Go to the front desk. When they ask you
your name, say...

APRIL
Julie Jones.

L.J. (V.O.)
And then say...

QUICK IMAGE OF THIS INTERACTION ON A GRAINY BLACK AND WHITE
SURVEILLANCE MONITOR

APRIL
I called this afternoon. I paid in
advance.

L.J. (V.O.)
Credit card.

APRIL
Credit card.

MALE EMPLOYEE
(handing her a key)
Here you are, Miss Jones. Room 214.

April takes the key and then passes by a MAN in a suit
(DAVIS) and a MAN in a Hawaiian-print shirt (STEGNER),
sitting separately in the lobby. They both glance at her as
she passes.

INSIDE ELEVATOR

April rides up by herself.

L.J. (V.O.)

Then just go to the room and I'll meet
you up there.

INSIDE ROOM 214

April sits in the hotel room, a bit anxious.

HOTEL LOBBY

A SUSPICIOUS LOOKING GUY (NOLAN) enters the hotel and make a
B-line for the elevators. He carries a duffel bag.

Davis and Stegner look across the coffee table at each other
and nod affirmatively.

ROOM 214

April is startled by a rap on the window sill. She walks to
the window and opens it. L.J. climbs through the window.

April looks out the window. He's climbed the fire escape.

L.J.

You did great, April.

(checks his watch)

Now, I got a little business to do.
It'll just take a minute. But I don't
want you getting bored or anything. Why
don't you take a little walk around the
hotel?

APRIL

Okay. I'm gonna go to the bathroom
first, if that's all right?

L.J.

(distracted)

Sure, sure.

HOTEL HALLWAY

Nolan exits the elevator and approaches ROOM 214.

INSIDE BATHROOM

April has taken a bottle of hair spray out of her purse and
is applying a light sheen to her coif.

(CONTINUED)

CONTINUED:

She hears someone entering the room outside. There is some muffled talking, then SHOUTING.

She hears a few SHARP, WHOOSHING SOUNDS, a few groans, various thuds, glass breaking. Something strange is going on.

She puts the hair spray can back in her purse and opens the bathroom door.

THE HOTEL ROOM

April's face registers total horror. Both L.J. and Nolan are lying on the hotel room floor. They look dead. The room is a shambles.

INSIDE ELEVATOR .

Davis and Stegner are riding up the elevator.

HOTEL ROOM

April is too frightened to scream. She stands, petrified. Suddenly, she hears a muffled moan that gradually builds.

It's L.J., clutching a handgun, with an attached silencer. He's beside one of the beds, shot in the hip. He rises to his feet.

L.J.

Mother Mary! Cheese n' rice! My hip!

APRIL

L.J.! What's going on?

L.J.

April. April. You gotta get out of here. I'll explain later.

April nods and heads to the door.

L.J.

(struggling to lift a duffel bag)

Oh, great. I'm shot in the arm, too! Would you look at that? Jimminy Cripes! April, wait, wait. Take this bag.

APRIL

Why?

(CONTINUED)

CONTINUED:

L.J.

Don't ask why, you ho! Just do it!

APRIL

(taking bag)

Okay. You don't have to call me a ho or anything.

L.J.

I got blood all over me. I just can't walk through the hotel, all right?

APRIL

Did you kill this guy?

L.J.

No! I don't know. He shot at me. It's not a frigging time for questions!

He hobbles to the window, then climbs out onto the fire escape. He pops his head back in.

L.J.

I'm sorry. I didn't mean to yell. I'm in a lot of pain, okay? Just go to the street and I'll bring the car around. When you walk out, try to act natural.

APRIL

Should I check out or...?

L.J.

Just get the hell out of here. Jesus! Fuckin' Yalie!

He disappears down the fire escape. April takes the duffel bag and heads for the door.

As she reaches the door, suddenly, a HAND grabs her leg. She screams. Nolan is still alive. He's been shot in the gut.

He pulls her to the floor and starts choking her.

APRIL

No. No.

She reaches for her purse, pulls out her hair spray and sprays him, long and hard, in the face. He shrieks, letting go of her.

She bangs him on the head with the can and bolts out the door.

HALLWAY

April exits with the duffel bag, trying to compose herself. She pats her hair down and adjusts her dress.

She passes by and smiles at Davis and Stegner who ignore her and head directly for Room 214.

They enter the room. She hears GUN SHOTS. She starts to run for the elevator.

APRIL
Come on. Come on.

Suddenly, Nolan appears in the hall, chasing after her.

NOLAN
Give me that bag!

The elevator arrives and she jumps in. She tries to get the doors to shut.

APRIL
(terrified)
Stay away! Stay away!

He takes out his gun and starts firing. She cowers in the corner of the elevator. The doors shut as Nolan continues to fire.

OUTSIDE HOTEL

April, in a panic, waits outside for L.J. to appear.

She spots Nolan, bleeding profusely from his gut, walking through the hotel lobby towards her. She whimpers.

She darts down the street, through the crowd of pedestrians. Nolan is right after her.

Just as they are out of sight, teams of POLICEMEN and FEDERAL AGENTS, in patrol cars and vans, descend upon the hotel.

INSIDE L.J.'S CAR

L.J. drives by the hotel. He spots all the cops. No sign of April.

L.J.
Aww, great!

STREET

April is racing through the streets of Manhattan. She's completely disoriented, never having seen so many people in her life. She clutches the duffel bag to her chest.

APRIL

Excuse me. Excuse me. Excuse me, ma'am.
Sorry. Sorry, sir.

April looks behind her. Sure enough, Nolan is on her heels, a fiendish look in his eye.

APRIL

Oh, no!

She stops a PASSERBY.

APRIL

Sir, that man is chasing me.

PASSERBY

(continuing on)
Yeah, so?

April realizes she is standing in front of GRAND CENTRAL STATION. She ducks inside.

SIDE GRAND CENTRAL STATION

Nolan enters the station, peering around for April. He's lost her in the throng.

A PHONE BOOTH

April, trying to keep a low profile, nervously dials.

GRANGER HOME - CONTINUOUS

Kitty and Conroy are fast asleep. Conroy snores loudly. The phone rings twice. Neither of them stir.

KITTY'S VOICE

You have reached the Grangers. We're not here to take your call right now. Leave your name and we'll call you back. Bye, now!

PHONE BOOTH

(CONTINUED)

CONTINUED:

APRIL

Mom? Dad? Are you there? Shit!

She hangs up the phone, then picks it up again. Dials.

APRIL

Yes, uh, hi, operator. In New Jersey.
Willingboro. The number for Belasco.
Please hurry. Thanks. Thanks a bunch.

She drops a few quarters in the phone, her hands shaking.

THE BELASCO HOME

Jackie is on the telephone. Lonny, Tito and Frank stand around her.

JACKIE

April, calm down. What happened?

INTERCUT PHONE CALL

APRIL

(whimpering)

Jackie, no offense. But your brother is kind of... insane.

JACKIE

What did he do to you? I'm gonna kill him. Is he okay?

APRIL

Well, he's shot, you know. In the arm and the hip, I think.

JACKIE

Oh, Jesus. April, L.J. is a bad egg. He's a screw-up. You know what I'm sayin'? He's had some problems. I should have warned you. Where are you?

APRIL

I'm in Grand Central Station. It's huge.

JACKIE

Just stay there. We'll come for you.

APRIL

I can't stay here. There's this freaky guy after me. I've been shot at.

(CONTINUED)

CONTINUED:

JACKIE

Oh, God, April. This is awful. Are you mad?

APRIL

Me, mad? No. L.J. gave me this duffel bag...

JACKIE

He gave you what?

APRIL

A duffel bag. I don't know what's in it.

JACKIE

(firm)

Just stay right there, April.

APRIL

Don't you think I should go to the police?

JACKIE

April, please don't go to the police. If L.J. is in as much trouble as I think he is, then it's better if he turns himself in. Do you know what I'm saying? Please, give us a few hours to find him. He can turn himself in and then we'll straighten this whole thing out.

APRIL

I don't know, Jackie. I mean, I think I'm in danger.

JACKIE

April, please, just give us a few hours. I'm so sorry.

April spots Nolan who has spotted her from across the station. He starts walking directly toward her.

APRIL

Oh, no!

JACKIE

What is it, April? Talk to me!

APRIL

I gotta go. It's that freaky guy. He's coming to kill me.

(CONTINUED)

CONTINUED: (2)

April hangs up the phone.

Jackie stares at the receiver, mortified.

GRAND CENTRAL TERMINAL

April starts screaming at the top of her lungs.

APRIL
Help! HELP!

Nolan stops dead in his tracks. A METRO COP approaches.

METRO COP
What is it? What's the matter?

APRIL
That man. He's trying to kill me.

METRO COP
What man?

April turns and realizes Nolan has disappeared.

APRIL
Umm. He was just there. I don't know.

METRO COP
What did he look like? Wanna file a report?

APRIL
Uhhh. No. Do you think you can just hang out with me for a little bit?

The Cop looks at her like she's crazy.

METRO COP
What's your name, miss?

APRIL
I'm April Granger. I'm a Freshman at Yale.

METRO COP
You going to New Haven? Maybe we should get you on your train?

APRIL
Okay. Just stay with me, okay?

LATER

At the counter, the Cop hands April a train ticket.

METRO COP

Here's your ticket. Your train's at gate twenty-one.

APRIL

Don't leave me. Please, please, please, please. Pretty please.

METRO COP

Pretty please? Look, miss, I'm a cop. Not a babysitter. I've got homeless people to harrass.

APRIL

There's a freaky guy after me. He's somewhere in this station.

METRO COP..

Freaky guy, hunh?

GATE TWENTY-ONE

The train to New Haven is raring to go. The Cop watches April board.

METRO COP

I'll be seein' ya.

APRIL

(pathetic)

Oh. Okay. Thanks for your time.

The Cop heads away. April steps off the train. She doesn't know which way to go. This part of the station is unpopulated.

Suddenly, she spots Nolan a short ways off. He spots her.

The train is about to depart. Nolan is running toward her.

He takes out his gun and aims at her. He fires.

April screams, then jumps onto the train.

The train doors close just before Nolan can board. He fires his gun wildly at April, through the train windows.

April screams and cowers under the shattered glass.

(CONTINUED)

CONTINUED:

The train takes off, leaving the station and entering the dark tunnels of Manhattan.

ON NOLAN

He notes the destination of the train: NEW HAVEN.

INSIDE TRAIN

April rises to her feet. A few stone-faced RIDERS, stare at her, blankly.

APRIL

Thanks for all your help, everybody.
Really. You're too kind.

April collapses into a seat, dropping her duffel bag beside her.

INSIDE HOTEL - CONTINUOUS

COPS, FEDS and DEA AGENTS are swarming the hotel. Witnesses are being interviewed. Agents Davis and Stegner, both injured, are being taken out on stretchers.

INSIDE HOTEL ROOM

A team of AGENTS are here, fingerprinting everything, taking evidence, examining the scene of the crime.

AGENT WELLS is the ringleader. He enters the hotel room, surrounded by an entourage. They brief him.

AGENT #1

There were two DEA agents staking out the hotel. Davis and Stegner. Both injured by the doorway here.

Wells is led to a computer. On the monitor, a still photo, taken from a distance, of NOLAN.

AGENT #2

Kappy Nolan. Affiliated with the Karadicz clan. Ever since the bust, their profile has been high. They've been scrambling.

WELLS

A lot of unhappy junkies in this town. They've got to deliver.

(CONTINUED)

CONTINUED:

AGENT #2

We don't know their supplier. But whoever it is, they deal dirty. This wasn't improvised.

A black and white surveillance video plays on the monitor. It's of Nolan entering the hotel with the duffel bag.

AGENT #1

At 10:35, Nolan enters. Note the duffel.

A button is pressed. Now it is a video of APRIL, exiting the hotel with the duffel bag. They FREEZE FRAME on her.

WELLS

Who's Goldilocks?

AGENT #1

We don't know. She checks in under the name Julie Jones, using a credit card. The real Julie Jones is from Trenton. She was held up at gunpoint in her carport late this afternoon.

WELLS

Yikes.

AGENT #1

Female suspect exits the hotel at 10:44 with Nolan's duffel. He follows her out seconds later. Witnesses describe him firing at her in the elevator and the lobby.

WELLS

Goldilocks has his porridge.

CLOSE on the freeze frame image of April.

WELLS

We gotta find this girl. Now.

INSIDE TRAIN - NEXT MORNING

April wakes from a long sleep. She is still clutching the duffel bag. The train is at rest in the station. A JANITOR mops the floor.

It takes a moment for April to decipher her surroundings. The duffel bag clues her in. A wave of horror.

INSIDE NEW HAVEN TRAIN STATION

April walks with the duffel bag through the terminal, keeping out a watchful eye.

OUTSIDE DORMITORY

April enters her dormitory. The campus is deserted for the break.

INSIDE DORMITORY

There is no one in the entire dorm. April uses her key to open her room. She collapses onto her bed, throwing the duffel down.

She stares at the duffel for a moment, then unzips it.

Inside the bag, more money than she's ever seen in her entire life. All crisp hundreds, wrapped in tight bundles.

She takes out a thick sheaf and flips through it, in disbelief.

APRIL

Holy moly.

She puts the money back in the bag and shoves the duffel under her bed.

THE BELASCO HOME - MORNING

Jackie is on the kitchen phone. Members of her family nervously circle around her.

JACKIE

April, where are you? We looked all over Grand Central for you.

INTERCUT PHONE CALL

APRIL

I'm at school. I had to get out of New York. This psychotic guy was after me. And now I know why? The duffel bag your brother gave me. There's like a million dollars in it.

JACKIE

You're kidding.

(CONTINUED)

CONTINUED:

APRIL

I have to go to the police, Jackie.

JACKIE

April, listen. We can't find L.J. But just give us a few more hours. I'm sorry for everything my brother's done to you, but he is my brother and it's real important that we handle this right. You know what I'm sayin'?

APRIL

What am I supposed to do? What if this crazy guy followed me here? I just can't hide out in my dorm room forever. I'm hungry.

JACKIE

(to her family)
She's hungry.

FRANCESCA.

Tell her to go get some pizza.

JACKIE

My mom says you should go get some pizza. It'll work out. I'll call you in a few hours.

NEW HAVEN STREET

April, wearing sunglasses and her hair up under a baseball cap, stands at a street corner, buying a slice of pizza.

Suddenly, a HAND reaches out and grabs her shoulder. She screams. She wheels around to see MORGAN.

MORGAN

Hey, hey. Mellow, April. It's just me.

APRIL

Oh my gosh. You scared me.

MORGAN

Jeez. I didn't know you were so jumpy.

April starts scarfing down her pizza.

APRIL

I'm sorry. I'm just...starving.

(CONTINUED)

CONTINUED:

MORGAN

Why are you eating this crap? You want to go to Dominick's?

APRIL

Oh, yeah. Okay. But I don't have much money...

MORGAN

Hey. It's on me.

APRIL

I can pay you back. I have some cash in my dorm room.

INSIDE DOMINICK'S

Morgan and April are eating. April looks out the restaurant window, her head darting back and forth.

MORGAN

My mother is such a flake. My father's on location in the Amazon, right? He calls me and says, "Why don't you come down here for your break and see some of Brazil?" And I'm thinking - it's not that long a break. I'd spend the whole time getting over my jet lag. And, it turns out I'd have to get all these shots. Forget it, you know?

APRIL

Listen. I need to tell you something.

MORGAN

So instead I think, I'll go home and visit with my mom. She's getting over a Percodan addiction and she's paranoid that everyone's plotting against her. So I feel like I should put in some Q.T. with her. She has this idea that we should go to Rhode Island. Do a little road trip. See a few Breakers. Bed and breakfast. La-la-la. Won't that be fun?

APRIL

Morgan, can you keep a secret?

MORGAN

So, I'm gonna go meet her in Newport and she calls me yesterday afternoon. "Sorry, sweetie. Can't do it." Her nutritionist had a last-minute

(MORE)

(CONTINUED)

CONTINUED:

MORGAN (cont'd)
cancellation and they're going to La Costa for the week-end to do some intensive intestinal cleaning or some bullshit. Now, I'm stuck here. They've turned off the electricity in the dorms for break and...

APRIL
Morgan, something really bad has happened.

MORGAN
My mother is crazy. That's what it is. She's certifiably insane. So, what have you been up to?

APRIL
Ummm, it's hard to say.

MORGAN
Couldn't make it back to Nebraska, hunh? Probably just as well.

A wave of panic comes over April.

MORGAN
You're acting kind of weird. What's with the sunglasses?

APRIL
We need to get out of here. I have a bad feeling. Can you pay the check?

MORGAN
What? Yeah. Are you all right?

APRIL
I have this really bad feeling.

MORGAN
Maybe you ate too fast.

CAMPUS COURTYARD - MOMENTS LATER

As they walk, April keeps looking over her shoulder. Morgan is finding her behavior increasingly odd.

MORGAN
Are you avoiding a professor?

They turn the corner... Nolan is just up the street, with a SIDE-KICK THUG. Nolan recognizes April.

(CONTINUED)

CONTINUED:

APRIL
Oh, no! Morgan, run!

MORGAN
Run? Where?

April does an about-face. Morgan sees Nolan and the Thug take out their guns.

MORGAN
What the...?

Morgan also does an about face and starts to run.

April and Morgan run through the courtyard and into the gymnasium.

MORGAN
Who are those guys?!

APRIL
It's hard to explain.

Nolan and his thug enter the gymnasium and scan the place.

April and Morgan are crouching behind the bleachers.

MORGAN
What the hell's going on? Did you not pay your tuition?

APRIL
Shhh....

Nolan hears something. He approaches the bleachers, motions to his thug to circle around.

APRIL
They're cornering us. We gotta get out of here. Give me your keys.

MORGAN
Why?

APRIL
Just give me your keys.

He hands her his keys. She gives them a hard toss across the gym. Nolan and his thug fall for it. They move away from the bleachers.

April and Morgan make a break for it. Nolan and the thug give chase...

(CONTINUED)

CONTINUED: (2)

April makes it through a set of doors, but Morgan is grabbed by Nolan.

Nolan, clutching Morgan, and the thug walk through the doors. It's a gymnastics room. April is nowhere to be found.

There's a noise across the room. Nolan motions to the thug to investigate.

The thug forays deeper into the room. He is standing before the parallel bars, his gun in front of him when we HEAR...

A PRIMAL SHRIEK. Suddenly, April, grabbing a bar, swings around in a full circle and dismounts... on the thug's head.

The thug falls to the floor, dazed, dropping his gun.

April, without hesitating, starts running right for Nolan and Morgan. She is screaming her lungs out.

Nolan, standing by the gym horse, is baffled by the strange vision of this young girl running straight at him. He aims his gun...

Before he can, she flies, palms down, onto the horse, does a flip and lands onto the two of them. The three fall in a clump onto the mat.

Nolan manages to hold onto his gun, rises to his feet and puts the barrel of the gun to April's head.

NOLAN

Where's my money, girlie?

INSIDE DORMITORY - MOMENTS LATER

April, Nolan's gun to her ribs, leads him to her dorm room. The thug has Morgan in a handhold.

April opens her dorm room.

NOLAN

Where the hell is it?!

APRIL

Just hold on. It's right over there.

NOLAN

Where?

(CONTINUED)

CONTINUED:

APRIL
It's under my bed.

NOLAN
Get it.

Nolan releases his grip. April moves to her bed and reaches underneath for the duffel.

UNDER THE BED

There is another duffel bag under here. April's. She unzips it and fishes for her pearl-handled GUN.

APRIL

Takes out Nolan's duffel and hands it to him. Nolan opens the bag and likes what he sees.

NOLAN
(to thug)
All right. You take care of him. I'll finish off blondie here.

MORGAN
Wait! What? What'd I do?!

Suddenly, April takes out her gun and aims at Nolan.

APRIL
Nobody gets killed! Take your money and get out of here.

Nolan looks at April and laughs.

NOLAN
You are one crazy blonde bitch.

April fires, shooting the gun out of Nolan's hand.

April then fires at the thug, picking the gun out of his hand. The thug's gun flies across the room. Morgan just stands there, frozen.

NOLAN
You're dead! You are so dead!

He rushes her. They struggle. The GUN fires. Nolan stumbles backward. He's been shot.

Nolan slumps to the floor with a thud.

(CONTINUED)

CONTINUED:

The thug looks at April, terrified.

THUG

Please, don't kill me. I don't know anything about any of this. I'm just a creep off the street, okay?

APRIL

(trying to be threatening)
Get out of here. And don't ever come back.

The thug scrambles to his feet, then runs for the door.

APRIL

Thanks a bunch. Bye.

April goes straight for Nolan, checking his life signs.

Morgan just stares at her, dumbfounded.

APRIL

Oh, goodness. Oh, jeez. This is real bad. Oh, jeez.

She goes to the telephone and dials home.

APRIL

Oh, shoot.

(into phone)

Where are you guys? It's Monkey. Would you please call me? It's important.

She hangs up the phone.

MORGAN

Is Monkey your code name?

APRIL

What?

MORGAN

Monkey. Is that your operative name?

APRIL

What are you talking about?

MORGAN

I should have seen through that whole Rebecca of Sunnybrook Farm charade. Nebraska, my butt. What are you, C.I.A.? A hired assassin?

(CONTINUED)

CONTINUED: (2)

APRIL

Are you nuts? I'm from Nebraska.

MORGAN

Yeah, right. So am I. Grew up on the prairie. Just another hillbilly.

APRIL

Look, Morgan, I don't have time for this.
This man is dead. I killed him.
(suddenly horrified)
I've never even killed a spider.

April bursts into tears.

MORGAN

Wait a minute. What's going on? You're a crack shot and you expect me to believe you've never killed a spider...

APRIL

We used to shoot at cans and cornstalks. I'm gonna get in big trouble for this. This is gonna affect me for the rest of my life. I killed a human being.

MORGAN

He was gonna kill you, April. He was gonna kill both of us.

APRIL

He's dead. It's over for him, you know? He had all these experiences and hopes and it all ended here. In my dorm room. On Charlotte's bed.

(noticing something)

Oh my god. There's blood all over Charlotte's portrait. She's gonna be so mad... she hates me.

April bursts into tears again. Morgan puts his arm around her.

MORGAN

It's okay, April. I'm sure if you explain the circumstances, she'll understand.

APRIL

This isn't over. I don't know what to do. I should have just stayed in Brownville and been a farmer's wife.

(CONTINUED)

CONTINUED: (3)

She blubbers. Suddenly, her phone rings.

APRIL

Maybe, it's Jackie. What am I gonna tell her? Maybe it's my parents. How am I gonna tell them? They're gonna be so disappointed in me. I'm a murderer. What do I do?

MORGAN

I don't have the slightest idea what's going on, so it's kind of hard for me to give advice.

April tries to steel herself. She answers the phone.

APRIL

(feebly)

Hello?

GRANGER HOME - DAY

Kitty and Conroy are in the kitchen.

KITTY

Sorry, we missed your call, sweetheart. We were working in the garden. Your message last night had us a little concerned. You used the S word, April. Aunt Nan was over and heard the message and almost had a fit. You know how she gets. She's worried you've fallen in with the wrong crowd. Have you?

INTERCUT PHONE CALL

APRIL

No. Not really.

KITTY

I told her, "April's not like that, Nan. She's a good girl."

APRIL

I'm sorry, Mom. It was kind of a stressful moment.

KITTY

Well, April, sometimes we have stressful moments, but we don't want to become gutter mouths, do we? Your daddy wants the phone.

(CONTINUED)

CONTINUED:

CONROY

How's my monkey? You holding up,
trooper?

APRIL

Kind of.

CONROY

The neighbors have been calling, saying
they might have seen you on TV.

APRIL

What?

CONROY

Were you on TV- and didn't even tell us?

APRIL

No. I don't think. Dad, I gotta go,
okay?

CONROY

Okay, Monkey, we'll talk to you soon.
Watch your back now.

She hangs up the phone, disturbed.

APRIL

Oh, no. Oh, no.

She goes over to the TV set and tries to flip it on.

APRIL

Why isn't this working?

MORGAN

I told you. They've turned off the
electricity in the dorms.

APRIL

I gotta watch TV, Morgan.

MORGAN

Look, I'm all for escapism, but maybe
now's not the best time...

DORMITORY BASEMENT

April wields a flashlight. Morgan follows her through the
dank basement. They come upon a large electric box.

(CONTINUED)

CONTINUED:

MORGAN

What are we doing?

APRIL

I'm turning on the electricity. Hold this flashlight and point it here.

She jimmies open the box and examines the switches.

MORGAN

You are nothing like I imagined.

APRIL

Hold it steady. I can't see.

MORGAN

I had you pegged all wrong.

APRIL

You shouldn't peg people, Morgan. Maybe that's your problem.

She flips a few switches. Suddenly, the LIGHTS in the basement turn on. Morgan is amazed.

MORGAN

How'd you do that?

APRIL

My father's an electrician. He taught me.

DORM ROOM

April and Morgan stare at the TV set. They flip around until they hit the news. A LOCAL ANCHORMAN gives a report.

ANCHORMAN

The DEA's heroin seizure off the coast of Virginia last week is having bloody repercussions in major cities throughout the United States. In New York, two Federal Agents were seriously injured in what was described by police as a "heroin deal gone awry."

Suddenly, a grainy black and white photograph of April (at the hotel desk) appears in a box in the corner of the screen.

ANCHORMAN

An intensive search for the identity of this female suspect has been launched in connection with the incident, which

(MORE)

(CONTINUED)

CONTINUED:

ANCHORMAN (cont'd)
occurred last night in a posh New York
City hotel. In Washington D.C...

April's face drops.

A HOTEL ROOM IN MIAMI

Charlotte and Zeke drink pina coladas in their plush hotel
room, watching television. CHARLOTTE'S MOM is getting a
massage in the b.g.

They have just watched a similar news spot. April's photo is
displayed on the TV.

ZEKE
Isn't that April?

CHARLOTTE
(laughing)
Right. Yale co-ed by day. Homicidal
druglord by night.

ZEKE
It looks a lot like her.

CHARLOTTE
If only! Then I could write a tell-all
book and retire. My Semester with Satan.
(laughs)
Change the channel.

APRIL'S DORM ROOM

Morgan stands and backs toward the door.

MORGAN
Did your father teach you how to deal
heroin, too?

APRIL
I'm not a heroin dealer. I was in the
wrong place at the wrong time.

MORGAN
I can relate to that.

APRIL
They're launching an intensive search for
me.

(CONTINUED)

CONTINUED:

MORGAN

And I wish you the best with it. The thing is I kinda have to go. I have this paper for Intro to Women's Studies.

APRIL

Morgan, you can't leave me. I'm a damsel in distress.

MORGAN

You? Hardly.

April gives him her most puppy-dog hopeful smile. The PHONE RINGS. April answers it.

APRIL

Hello?

BELASCO HOME

Lonny Belasco is in his den.

LONNY

April? It's Lonny Belasco.

APRIL

Hi, Mr. Belasco.

LONNY

How does it feel to be a TV star?

APRIL

Oh, not so great. I think now might be a good time to go to the police. Especially considering the dead body in my dorm room.

LONNY

April, we found L.J. He's on his way home. The minute he gets here, we're going to the police and we're gonna explain everything. You have nothing to worry about.

April realizes she's stepping on Nolan's bloodless hand.

LONNY

I've sent Jackie to New Haven. Once L.J. turns himself in, Jackie's gonna bring you into the police so you can tell your story and this whole nightmare can end. With Jackie there, you won't have to go through any of this alone.

(CONTINUED)

CONTINUED:

APRIL

This is really really scary, Mr. Belasco.

LONNY

I know it is, April. I want you to know something. You have come through for the Belasco family. And we will never ever ever forget it. Any lawyer's costs, school costs, whatever... I'm gonna take care of it. I have values, April. Family values. And I consider you a member of my family.

APRIL

Thanks. Bye.

April hangs up the phone.

Morgan has wandered to the window. Outside, he spots a NEW HAVEN PATROL CAR pulling up outside the dormitory.

MORGAN

April. April.

She walks over to the window. TWO COPS get out of the patrol car and immediately look up...

APRIL

Duck.

It's too late. The Cops have already locked eyes with them. April and Morgan are caught trying to hide.

The Cops (VOLLERO, BURNS) swagger into the building.

April and Morgan are in a panic.

APRIL

Oh, no. What are they doing here?

MORGAN

April, the body.

APRIL

The what?

MORGAN

The body, the gun, the money!

The room is a den of damning evidence.

THE COPS

They walk up the stairwell and head straight for April's room. They rap on the door.

After a moment, Morgan answers.

MORGAN
(aggressively relaxed)
Hey, officers. What's happening?

VOLLERO
We had a call in about some suspicious behavior.

The Cops peer into the room. April sits on Charlotte's bed, her arm wrapped around Nolan. She smiles at them, casually. Nolan's head dangles.

MORGAN
Suspicious behavior. Like what?

VOLLERO
Well, first of all, these dorms are supposed to be closed during break.

Morgan eyes the cop's uniform. They aren't cops. They're YALE CAMPUS SECURITY GUARDS. Morgan smiles, relieved.

VOLLERO
Secondly, the electricity's not supposed to be on in here. Have you kids been jiggering with the wires?

MORGAN
Like I have any idea how to do that.

VOLLERO
What's wrong with your friend there?

MORGAN
Who? Oh, she's fine. She's just from Nebraska.

VOLLERO
I meant the other one.

MORGAN
Oh, him. He's... he's on drugs. Yeah, he's tripping his brains out. We all are.

(CONTINUED)

CONTINUED:

VOLLERO

I see. Well, I appreciate your honesty. I did a little dose-e-do in my youth. What you kids should do is drink a lot of orange juice. Don't get behind the wheel of any heavy machinery. And, uh, think happy thoughts. Are you seeing skeletons in the sky or funny shapes?

MORGAN

Now that you mention it. Yeah, I am.

VOLLERO

Yup, yup, yup. Well, we'll get out of your hair and leave you to your lids. And, uh, this little conversation never took place. Okay?

MORGAN

You got it.

Morgan closes the door.

OUTSIDE THE DORM

The Security Guards get into their car and drive away.

BACK IN THE ROOM

April jumps to her feet, tossing Nolan to the floor with a thud.

APRIL

Oh, how disgusting! He's already getting stiff. Eww!

MORGAN

I love campus security guards. They're so... powerless.

APRIL

I can't believe you told them we were on drugs. Now, whenever I see them around campus, they're gonna think I'm some kind of Deadhead.

MORGAN

April, the entire country thinks you're a heroin-dealing cop-shooter. A little tab of acid isn't gonna ruin your reputation.

(CONTINUED)

CONTINUED:

APRIL

Whatever.

Morgan starts laughing.

APRIL

What's so funny?

MORGAN

This. This is funny. This is the most fun I've ever had.

APRIL

What? This is not fun.

MORGAN

Yes, it is. This is a total blast.

APRIL

Easy for you to say. The cops aren't after you. You didn't kill somebody. Your life isn't ruined.

Morgan suddenly feels guilty.

MORGAN

Your life isn't ruined, April.

APRIL

It's not?

MORGAN

No, of course not. You're not a drug dealer. No one's going to believe that. And this guy...

(pointing to Nolan)

That was self-defense. I was a witness. And, being from LA, I'll be the first to tell you - a good lawyer can get you out of anything. The truth is, you're a hero. You saved my life.

APRIL

I did, hunh?

MORGAN

Yeah. You're the coolest person I've ever met.

April face scrunches into an angry scowl.

(CONTINUED)

CONTINUED: (2)

MORGAN

What?

APRIL

Oh, so now I'm the coolest person you've ever met because I killed someone and I can flip a light switch. But yesterday when I was just a girl from Nebraska who liked to watch Beach Patrol and didn't know who Robert Frank was - back then I was nothing. I wasn't even worthy of your company.

MORGAN

The other night. On the balcony. I feel really bad about that.

APRIL

Well, you should. It was humiliating.

MORGAN

I do. I do. I don't know. Sometimes, when you go to a new place and your identity is wrapped up with certain things and you feel like you gotta make sure people see you for the things that you think you should be seen for...

(gives up)

I don't know what I'm saying. All I know is I'm sorry. It was mean.

(beat)

I like you.

APRIL

Thanks. I like you, too.

MORGAN

This guy is starting to smell.

APRIL

(rising to her feet)

Yeah. I think I'm about to throw up.

INSIDE DORM BATHROOM

April is hurling over the toilet. Morgan stands over her.

MORGAN

You need a tissue or something?

(CONTINUED)

CONTINUED:

APRIL
No, I'm all right.

Another wave of nausea hits her. She heaves.

HALLWAY- LATER

April comes out of the bathroom, brushing her teeth. Morgan lingers outside April's room.

MORGAN
Why don't we go to my dorm where we don't have to breathe in putrid flesh?

APRIL
Don't you remember? I threw your keys across the gym.

He checks his pockets. Sure enough.

APRIL
Anyway, I'm supposed to wait here for Jackie.

Morgan has an idea. He takes a running charge at another dorm room. The door flies open. Morgan looks self-satisfied.

APRIL
(flirtatiously)
My goodness. You're such an animal, Morgan.

MORGAN
I could have been a good farmhand, don't you think?

APRIL
(nodding)
Definitely.

ANOTHER DORM ROOM - NIGHT

April watches TV in a stranger's bed. Morgan is searching the room for food. He finds a stash of snacks.

He joins her in bed. They cuddle up.

MORGAN
What are you watching?

(CONTINUED)

CONTINUED:

APRIL

Beach Patrol. A great episode. Chrissy Ann Murphy gets kidnapped by a bunch of evil oil drillers.

On the television, a studly guy in swim trunks, DILLON CLARK, runs up the beach.

APRIL

Op. There's your friend.

MORGAN

Yeah, your fantasy lover.

APRIL

(teasing)

Dillon Clark is so dreamy. What a hunk o' man.

MORGAN

You want his phone number?

(taking a pen and paper)

There. Give him a call. May your dreams become reality.

APRIL

I detect a little jealousy here.

MORGAN

Me? With Dillon? Please. I wish him all the success in the world. And one day, vengeance will be mine.

(April laughs)

By the way, what was that whole 'monkey' thing about?

APRIL

(reluctantly)

My dad used to call me 'Ape' - short for April. And that turned into...

MORGAN

Monkey. I like it. Monkey girl.

APRIL

Don't start calling me Monkey. I mean it. I am my daddy's monkey. Nobody else's.

MORGAN

(looking into her eyes)

Are you sure?

(CONTINUED)

CONTINUED: (2)

APRIL
Pretty sure.

MORGAN
Completely sure?

APRIL
Somewhat sure.

Morgan leans in and kisses her. She responds. They continue to kiss...

On the television, a BUSTY BLONDE is handcuffed to the steering wheel of a speedboat, screaming for help.

THE NEXT MORNING

April wakes. She's alone in the room. She sits up and rubs her eyes.

APRIL
Morgan?

IN THE HALLWAY

April, a towel around her, has just gotten out of the shower. As she turns the corner, she runs right into... JACKIE.

APRIL
(startled)
Oh! Oh, Jackie. Thank goodness. I'm so glad to see you.

JACKIE
I'm so glad to see you too, April.
(they hug)
L.J. turned himself in. He's told the cops everything. You're in the clear.

APRIL
Really?

JACKIE
I am so so sorry, but everything's gonna be fine now. We'll just go down to the police station. What's that smell?

APRIL
It's that freaky guy that was chasing me, Jackie. He was gonna kill me.

(CONTINUED)

CONTINUED:

JACKIE
(shocked)
You shot him?

APRIL
Sort of.

JACKIE
Well... good for you. You still have the
money though, right?

APRIL
Yeah.

JACKIE
Good. We'll bring it with us.
(reassuring)
Don't worry, April. We've got a great
lawyer. You're in good hands.

APRIL
Let me just put on my clothes.

IN HER DORM ROOM

April dresses, her mind deep in thought.

FLASHBACK

Jackie in the school hallway.

JACKIE
I noticed you from the first day. I
notice everything. I thought, that girl
looks innocent. You got an innocent
face.

IN HER DORM ROOM

April's mind is racing. She pulls on a pair of jeans.

A QUICK SUCCESSION OF FLASHBACKS:

Jackie in the hallway.

JACKIE
I want to know how to get evidence
dismissed. I want to know how to file an
appeal.

Jackie by the fountain

(CONTINUED)

CONTINUED:

JACKIE
People come and go. Your family is
forever.

Jackie in April's dorm room.

JACKIE
I was heading home and I thought to
myself, "Maybe April would want to come."

IN HER DORM ROOM

April pulls on a sweatshirt. She watches Jackie staring at
Nolan's dead body by the door

ANOTHER SUCCESSION OF FLASHBACKS

L.J. at the front door.

L.J.
She's perfect.

Lonny at the dinner table.

LONNY
Jackie's gonna be the guiding star of
this family. You wait and see.

Again, Jackie in the hallway.

JACKIE
I thought, that girl looks innocent. You
got an innocent face.

IN THE DORM ROOM - MOMENTS LATER

Jackie, impatient, stands over April. April has the duffel
bag in her hand.

JACKIE
Ready yet?

APRIL
(rising)
Yeah. Sure.

JACKIE
Got the money?

APRIL
Right in this bag.

(CONTINUED)

CONTINUED:

JACKIE
(walking to the door)
I can't believe you whacked that guy.

IN THE STAIRWELL

Morgan is coming up, a bag of bagels in his hand, as Jackie and April are coming down.

MORGAN
Hey, I got some...

APRIL
(interrupting)
Hi, Morgan. Long time, no see. Listen, we're heading out, but you know, the other day I think I left my gym bag in your room.

MORGAN
Yeah? Did you?

APRIL
Yeah. Look around for it. I should get a locker for those gym clothes.

JACKIE
Come on, April. Let's go.

Jackie is suspicious of this conversation. April locks eyes with Morgan as she continues down the stairwell.

MORGAN
Hey, uh, April. If I'm not in my room, you can always get in touch with me through my buddy Dillon. You have the number.

April just nods at him, an intensity in her eyes.

OUTSIDE - BY JACKIE'S CAR

In the front seat of Jackie's Mustang are Tito and Frank. April is having second thoughts.

JACKIE
You remember Tito and Frank.

APRIL
You know what, Jackie? I left my lipstick upstairs.

(CONTINUED)

CONTINUED:

JACKIE

Your lipstick? What are you, nuts?

APRIL

I really want to look nice for my mugshot.

JACKIE

(firm)

Get in the car, April.

April realizes Tito has a gun on her.

INSIDE THE DORM ROOM

Morgan is in April's bedroom. He finds her gym bag and unzips it. His face lights up.

JACKIE'S CAR - TRAVELING

Jackie and April ride in the back seat together. Jackie takes the duffel from April.

APRIL

You're not taking me to the police station, are you?

Jackie says nothing. Tito has his gun on April.

APRIL

L.J. didn't turn himself in, did he?

JACKIE

(sarcastic)

Nothing slips by you, does it, April?

(beat)

Why would L.J. turn himself in? He hasn't done anything. He wasn't in that hotel room. You were. He didn't kill that guy upstairs. You did.

APRIL

Where are you taking me?

JACKIE

Figure it out, Daisy Duke.

APRIL

You're not a very good friend, Jackie.

(CONTINUED)

CONTINUED:

JACKIE

(laughing)

Write a letter to Sassy about it, okay?
'Cause, you know, I got a family business
to run.

APRIL

You'll never get away with this.

JACKIE

Hey, brainiac. We get away with shit
like this every day.

Tito and Frank chuckle. The car speeds through the city.

INSIDE TRAIN STATION

Morgan closes a rental locker in the train station, pocketing
the key.

JACKIE'S CAR - LATER

The car turns down an alley way and parks. Jackie forces
April out of the car. Jackie and her brothers surround a
terrified April.

APRIL

Can't we make a secret pact or something?
Like I don't tell anyone. And you don't
kill me.

JACKIE

Yeah, and then we'll all have a slumber
party and give each other facials.
Sorry, April. No can do.

Tito aims his gun.

April makes a break for it. Tito fires and misses.

April runs, deeper into the alley. She turns a corner. It's
a dead-end. Her head darts around, looking for an escape.

She spots a DRUNK BUM, sitting next to a trash can.

JACKIE AND HER BROTHERS

They turn the corner. Suddenly, April is nowhere to be seen.

JACKIE

Where'd she go?

(CONTINUED)

CONTINUED:

They scan the alley. All they see is a couple of dirty bums asleep by a dumpster.

They continue down the alley. As they pass, April pops up, wearing the bum's tattered coat and hat.

She breaks the other way, running for the alley exit. Jackie spots her.

JACKIE

There she is!

Tito fires again, but April is long gone.

STREET

A scared and scary-looking April races into the New Haven street, searching for help.

Jackie and her brothers have gotten in the Mustang and are following her.

April tries to wave down cars, but no one will stop for her. With her tattered coat, she looks like an escaped mental patient.

The Mustang is gaining on her.

April spots a police car at the corner.

APRIL

Help! Police! Help!

She flies toward the patrol car and bangs on the window.

INSIDE THE PATROL CAR

Vollero and Burns are eating their lunches. They are startled when they see the deranged April banging on their window.

April hops in the back of the car.

APRIL

(pointing out Mustang)

Help me, officers! Those people are trying to kill me!

Vollero and Burns turn their heads toward her. April's face drops.

(CONTINUED)

CONTINUED:

APRIL

Oh, no! You're not cops. You're those campus security guards.

BURNS

Yeah, you got a problem with that?

APRIL

Do y'all even have guns?

VOLLERO

(holding a stick)

No, but we got these billy clubs.

APRIL

Oh, darn!

INSIDE JACKIE'S CAR - TRAVELING

Tito aims his gun at the security car. Jackie swats his hand.

JACKIE

Don't shoot her now, you idiot!

FRANK

Hey, Jackie...

Jackie looks over. Frank has unzipped the duffel bag. It's filled with TUBE SOCKS.

JACKIE

(shakes her head)

I know who has it. All right, guys, let's go kill two birds with one stone.

INSIDE SECURITY CAR

April is in a panic.

APRIL

Y'all have to take me to the police. Right now.

VOLLERO

What's the problem, ma'am?

APRIL

Those people were trying to kill me.

(CONTINUED)

CONTINUED:

BURNS

Hey. Ain't you that girl from the dorms?

VOLLERO

Yeah. You were tripping your head off yesterday.

APRIL

What? Oh, yeah. Could you please take me to the police?

VOLLERO

You double dosed, didn't you?

APRIL

No. Please. Take me to the police.

VOLLERO

I'm all for experimentation. But you don't want to overdo it with that stuff. You don't want to end up in some mental home, drooling all over yourself. Listen to me. I grew up in the Sixties.

APRIL

Look. I'm wanted for attempted murder. Take me to the police.

VOLLERO

She's hallucinating. I don't want a nice girl like you to get in trouble with the cops. What I'm gonna do is take you back to your dorm so you can ride this trip out, nice and easy.

APRIL

No! Don't take me back there! Jackie will be waiting for me. She's gonna kill me.

VOLLERO

Who's Jackie?

APRIL

Jackie's my friend.

VOLLERO

But she's gonna kill you?

APRIL

Yeah. She wasn't my friend. She was setting me up. Take me to the police. You'll be big heroes. I'm wanted for dealing heroin.

(CONTINUED)

CONTINUED: (2)

VOLLERO

Don't tell me you're a junkie, too.

BURNS

I think you have a drug problem, ma'am.

VOLLERO

I'm not taking you to the cops. Forget it. I'm taking you back to your dorm and that's final. You'll thank me later.

April is stumped. She gets out of the car and starts demolishing the patrol car: kicking the window, wrenching a side mirror, yanking off a windshield wiper.

VOLLERO

Holy Toledo!

April pops back into the car.

APRIL

Will you take me to the police now?

VOLLERO

(furious)

You betcha.

LATER - SECURITY CAR - TRAVELING

Vollero and Burns, both steamed, drive April to the police station. April looks out the window.

At a stoplight, the security car pulls alongside Jackie's Mustang. In the back seat with Tito is... MORGAN. He looks beat-up, unconscious. Jackie smiles at April. She mouths the words, "DON'T FUCK WITH ME."

The light changes. Jackie's Mustang speeds off.

APRIL

Oh my gosh! Oh, jeez!

BURNS

What is it?

APRIL

Follow that car! Follow that car!

VOLLERO

I'm not following any car. I'm taking you to jail, you drug-crazed lunatic.

(CONTINUED)

CONTINUED:

APRIL

Please, please! That was Jackie. She's got my friend Morgan! Please. Jackie and her brothers are gonna kill him and take the money.

VOLLERO

(to Burns)

I think they're making that stuff more potent these days.

BURNS

Maybe she's on PCP or something.

APRIL

Listen to me. If you don't stop them, someone is gonna die!

VOLLERO

You busted up our car, sissy. I don't care what you're on, you're going to jail.

April, realizing she's not getting anywhere with these guys, opens the car door and jumps...

She tumbles onto a grassy patch by the side of the road.

Vollero and Burns skid to a halt. They watch as April races into the distance.

VOLLERO

It's true. Drugs kill.

BURNS

Just say no, you know?

AT A PHONE BOOTH - OUTSIDE - MOMENTS LATER

April is dialing, a nervous wreck.

THE BELASCO HOME

Lonny picks up the phone. L.J., his arm and hip bandaged, sits nearby.

LONNY

Hello?

APRIL

It's April.

(CONTINUED)

CONTINUED:

LONNY

Hello, April. We've been expecting your call. As you know, Jackie has your little friend. But we can't seem to find the money. Your friend isn't talking 'cause Tito went to town on him before he could get a chance and now he's, what you might call, unconscious. If we don't get that money by midnight tonight, April, he's gonna be unconscious permanently.

APRIL

No!

LONNY

Yeah. Where's the money?

APRIL

I don't know.

LONNY.

Well, you better find it. Quick. Then give us a call.

April hangs up the phone.

OUTSIDE COURTYARD

April, scared out of her mind, slowly approaches her dormitory.

She enters through a side door.

INSIDE STAIRWELL

April creeps up the stairwell to her room. She listens for any strange noises.

HALLWAY

April goes to the adjoining room where she spent the night. The door is still busted open.

She enters and goes to the bed. She locates the piece of paper with DILLON'S PHONE NUMBER on it and pockets it.

MOMENTS LATER

April listens at her dormroom door. She grabs the handle and opens...

No boogeymen here. Just the dead Nolan, propped against Charlotte's bed.

(CONTINUED)

CONTINUED:

April races to her bed and looks underneath for her pearl-handled gun. It's still there. She grabs it and heads for the door.

As she is about to exit the room, the door flings open...
April SCREAMS.

Standing at the door is Charlotte and Zeke. Charlotte SCREAMS. Zeke SCREAMS. They're all screaming.

APRIL

Oh my gosh, Charlotte.

CHARLOTTE

For god's sakes, April. Don't scream like that. You'll give me a heart attack. We're back from Miami. It was too tedious for words. What is that wretched odor?

Charlotte spots Nolan's body by her bed. She spots the gun in April's hand. Charlotte SCREAMS. Zeke SCREAMS.

CHARLOTTE

Zeke, run! Run for your life!

APRIL

No, wait, wait. It's not what you think. Please, I need your help.

ZEKE

It's true. You were the girl on TV. The heroin hitgirl.

APRIL

Yeah, but, I haven't done anything wrong.

CHARLOTTE

Who killed that man?

APRIL

I did.

CHARLOTTE

And that's not wrong? You've been reading too much Nietzsche, April.

APRIL

He was gonna kill me.

(CONTINUED)

CONTINUED: (2)

CHARLOTTE

Why?

APRIL

(in tears)

I had his money. I was at that hotel with L.J. It was terrible. There's blood on your portrait, Charlotte. I'm sorry...

CHARLOTTE

Wait a minute. We need to start at the beginning and I need a double espresso.

APRIL

They're gonna kill Morgan if I don't get that money to them by midnight.

CHARLOTTE

Well, where's the money?

APRIL

I don't know. Morgan had it.

CHARLOTTE

That's a problem.

(she has a revelation)

I see. I see. It's just like Mata Hari.

(she points to the poster)

Guns, money, double-crossing. A dangerous woman on the run.

(to Zeke)

Thank God we didn't stay in Miami!

April hears a car outside. She runs to the window.

Outside, Tito and Frank have pulled up in Jackie's Mustang.

APRIL

Oh, no! The Belascos are here!

CHARLOTTE

Who are the Belascos?

APRIL

Jackie's brothers! Jackie's brothers!

CHARLOTTE

Jackie's brothers?! Jackie's brothers?!
Who cares?

(CONTINUED)

CONTINUED: (3)

APRIL
They're gonna kill us.

CHARLOTTE
What do you mean, us?

ZEKE
Yeah. What do you mean, us?

INSIDE BATHROOM

Charlotte, Zeke and April are hiding in a stall.

INSIDE APRIL'S ROOM

Tito and Frank are tearing the place apart, searching for the money.

BACK IN STALL

APRIL
All right. Let's do it.

The three of them, in a human sandwich, exit the stall and creep to the bathroom door.

IN THE HALLWAY

April, leading the group, heads directly for the stairwell door. She and Zeke manage to slip into the stairwell, but just as Charlotte passes through the door... FRANK appears in the hall.

FRANK
Hey. Who are you?

CHARLOTTE
Me? Oh, I'm just a cleaning person.
Cleaning the dorms.

In the stairwell, Zeke and April look at each other with horror.

FRANK
No, you're not. Where's your cleaning stuff?

CHARLOTTE
Cleaning stuff?

(CONTINUED)

CONTINUED:

FRANK

Yeah, your brooms and... soaps.

CHARLOTTE

(thinking fast)

That is a stereotype. All cleaning persons do not use soaps. For example, I use... positive... energy.

FRANK

What?

CHARLOTTE

(fake laughing)

I'm kidding. I'm kidding. I'm a student.

FRANK

Well, would you come in here for a second, student?

CHARLOTTE

No, no. I can't. I'm late for my... uh, African, uh, mask-making class. I must make sure my mask is ready for the big African Mask Day.

Frank simply grabs her by the arm.

Suddenly, April appears in the hallway, pointing her gun at him.

APRIL

Hold it right there, Frank. Let go of her.

(he stares her down)

I mean it. I'll shoot. Let her go.

April FIRES two warning shots, hitting the wall just above Frank's head.

Frank lets Charlotte go. Charlotte races to the stairwell and joins Zeke.

Suddenly, Tito pops out of April's dorm room and FIRES, barely missing April.

April tries to fire her gun again, but she's out of bullets. She bolts for the stairwell.

(CONTINUED)

CONTINUED: (2)

APRIL
(to Charlotte and Zeke)
Go! Go!

April, Charlotte and Zeke run down the stairwell. Tito and Frank are right behind them, FIRING their guns.

OUTSIDE THE DORMITORY

April, Charlotte and Zeke run down a courtyard and hide under a manicured hedge.

Tito and Frank scan the area, but pass right by them.

MOMENTS LATER

April, Charlotte and Zeke come out of hiding.

CHARLOTTE
That was incredible! I think I need to work on my deception skills.

Charlotte suddenly looks horrified.

CHARLOTTE
Zeke, you've been shot!

Zeke looks at his shoulder and realizes he is bleeding profusely. He SHRIEKS.

ZEKE
Oh my god!

CHARLOTTE
Fun and games are over, April. We need to go to the police and we need to get Zeke to a hospital.

APRIL
I can't. If I don't get that money to the Belascos by midnight, they're gonna kill Morgan.

CHARLOTTE
What to do. What to do. What a decision!

ZEKE
Well, can you decide quickly, because I think I'm gonna faint.

(CONTINUED)

CONTINUED: (3)

CHARLOTTE

Zeke, darling, you go the hospital. I'm gonna help April.

ZEKE

What? You're gonna leave me?

CHARLOTTE

You've been so brave, Zeke. My god! There was a bullet in your shoulder and you didn't even notice!

Zeke likes the sound of that.

CHARLOTTE

Take care, Zeke. Take care, lovebird. And if something happens to me, know this - if you sell the film rights without my family's consent, they will sue you faster than you can say "Robert Kardashian."

Charlotte and Zeke have a passionate kiss. Zeke then hobbles off.

APRIL

Thanks a bunch, Charlotte. This is really nice of you.

CHARLOTTE

Well, you did save my life back there. And besides, I need to do some fieldwork for my thesis.

OUTSIDE DORMITORY - MOMENTS LATER

TWO POLICE CARS have pulled up outside April's dorm. A COP questions a MALE JANITOR WITNESS who points toward April's room.

INSIDE APRIL'S ROOM - MOMENTS LATER

TWO COPS bust through April's door. The room is in shambles. They see Nolan's body on the floor.

FBI HEADQUARTERS - LATER

Davis and Stegner, both bandaged from the shooting, enter Agent Wells's office.

(CONTINUED)

CONTINUED:

DAVIS

Kappy Nolan was found in New Haven a half-hour ago. He's history.

WELLS

Where was he?

DAVIS

He was in a Yale Freshmen dormitory, shot to death. The room belongs to, ta-da...

Stegner presents a Freshmen face-book photo of April.

WELLS

Hey there, Goldilocks.

STEGNER

Her name's April Granger, eighteen years old. She's from Brownville, Nebraska. No previous record. And now, nowhere to be found.

Wells looks at the photo.

WELLS

Let's see what we can do about that.

OUTSIDE - A PHONE BOOTH

April and Charlotte stand at a phone booth in a deserted courtyard. April is staring at Dillon's phone number.

APRIL

I'm nervous.

CHARLOTTE

Don't worry. We'll get the money and...

APRIL

Not about that. About calling Dillon Clark.

CHARLOTTE

Who's Dillon Clark?

APRIL

Who's Dillon Clark?! That's like saying "Who's Brad Pitt?"

CHARLOTTE

Who's Brad Pitt?

(off April's look)

I'm sorry, April. My subscription to

(MORE)

(CONTINUED)

CONTINUED:

CHARLOTTE (cont'd)

Teen Beat ran out a few years ago. Would you just get over your adolescent fixations and call? Here. Give me the number and I'll call him.

APRIL

No! I'll call him.

April dials the number. She's a bundle of nervous energy.

APRIL

Dillon Clark is so flawless... Oh, hello? Is this Dillon?

SOMEWHERE IN LOS ANGELES

The studly Dillon Clark sits by a pool, talking on a cordless. A FEW BLONDE BEAUTIES splash around in the pool.

DILLON

Yeah, who is this?

INTERCUT PHONE CALL

APRIL

Hi. My name is April Granger. Morgan told me to call you.

DILLON

Oh, yeah. Hi. How's it going?

APRIL

(gushing)

Oh, pretty good. Just, you know, trying to stay alive and everything.

DILLON

Yeah, Morgan said like some totally intense shit was going down.

APRIL

Did he give you any message for me?

DILLON

All he said was, "Robert Frank." He said you'd understand.

APRIL

(baffled)

Robert Frank? Okay.

(CONTINUED)

CONTINUED:

DILLON

He also told me he really likes you. But I don't think he wanted me to tell you that.

APRIL

Oh. Well, thanks Dillon. I just want to say, I really loved you on *Beach Patrol*. What have you been doing ever since the jet ski accident?

DILLON

Aww, not too much. I'm doing this TV movie right now. I play this serial killer who kills chicks for their hair. It's based on a true story. It's not as exciting as what you and Morgan are doing. Maybe I should go to college and really live it up, you know?

Charlotte is pulling at April.

APRIL

Maybe. I probably should go now. Thanks for your help.

DILLON

Later.

April hangs up the phone.

CHARLOTTE

What did he say?

APRIL

He was really, really sweet.

CHARLOTTE

What did he say about the money?

APRIL

Oh. Uhh, all he said was "Robert Frank."

CHARLOTTE

Well, that's easy.

INSIDE LIBRARY

April and Charlotte are searching the stacks of photography books. Charlotte goes right for the ROBERT FRANK and pulls it down.

(CONTINUED)

CONTINUED:

She opens the book up.

CHARLOTTE

April, look.

It's a black and white photograph of a young woman at a carnival. With her wholesome face and blonde locks, the girl is the spitting image of April.

In the wedge of the book, on this page, is a LOCKER KEY. April picks up the key and smiles.

INSIDE NEW HAVEN TRAIN STATION

April and Charlotte search for the locker that matches the number on the key. They locate it.

April opens the locker and finds her gym bag, stuffed inside. She unzips it... sure enough, packed tight with cash.

CHARLOTTE

Hey, April.

April turns. Charlotte is watching a television, looking down over the waiting area.

An ANCHORWOMAN gives her report. The same Freshmen face-book photo of April is shown.

ANCHORWOMAN

The heroin hitgirl allegedly behind the shootings of two Federal Agents has been identified as eighteen year-old Yale Freshmen April Granger. The body of notorious drug dealer Kappy Nolan was found in Granger's room this afternoon by police...

APRIL

Oh, no!

The other TRAVELERS in the train station are giving the girls suspicious glances.

CHARLOTTE

Let's start walking. Act natural. Act like your walking. Act like you're just walking, walking, walking.

Charlotte and April exit the station.

THE GRANGER HOME

Kitty and Conroy have just seen a similar spot. Their mouths drop in horror.

CONROY

That's my monkey!

A FARM IN NEBRASKA

A couple of FARMHANDS, including Dale, are taking a break, watching a TV propped up on a tractor.

FARMHAND

Ain't that your girlfriend, Dale?

DALE

(shaking his head)

I knew she was gonna change.

SECURITY GUARD DISPATCH

Vollero and Burns are sitting with some other SECURITY GUARDS in the employee lounge, watching television.

BURNS

Hey, it's that deadhead!

Burns and Vollero look at each other, dumbstruck.

VOLLERO

(shrugs)

Guess that's why we ain't cops.

BACK AT GRANGER HOME

Kitty and Conroy are mobilizing.

KITTY

She needed spending money, Conroy. For snacks and skirts.

CONROY

We gotta get on a plane.

KITTY

We should have sold the van, Conroy! We could have given her the money instead of forcing her to kill people for it.

Kitty bursts into tears.

(CONTINUED)

CONTINUED:

CONROY

There's no time, woman. We gotta get to monkey.

INSIDE ESPRESSO BAR

Charlotte stands at the counter and downs an espresso.

CHARLOTTE

One more, please.

The EMPLOYEE gives her another demitasse of espresso. Again, she downs it one gulp.

CHARLOTTE

One more.

APRIL

Come on, Charlotte.

CHARLOTTE

April, if you want me working at full capacity, my blood needs to be coursing with caffeine.

She gulps down another espresso.

MOMENTS LATER - AT A TABLE

Charlotte and April have a pow-wow.

CHARLOTTE

All right. It's becoming clear to me now. You need to accomplish three things. One: most important - save your ass. Two: and you can't accomplish one without two - nail the Belascos. Three: and to me this is least important, but what do I know? - save Morgan.

(downs another espresso)

Now, here's how you do it. And listen very closely.

(beat; mind racing)

I have no idea. Sorry.

APRIL

(decisive)

I've got it.

CHARLOTTE

What? What?

(CONTINUED)

CONTINUED:

APRIL
I think I have it.

CHARLOTTE
Tell me!

APRIL
Charlotte, where's your car?

OUTSIDE PARKING LOT - DAY

Charlotte and April walk briskly to Charlotte's Saab.

CHARLOTTE
I don't know if we should take my car.

APRIL
Why not?

CHARLOTTE
It's my sweet sixteen, you know? It has sentimental attachment.

APRIL
Charlotte, my plan doesn't involve driving over anybody with your car.

They get in.

APRIL
It'll be fine. Don't worry about it.

MOMENTS LATER - INSIDE CHARLOTTE'S CAR - TRAVELING

They idle at a stoplight.

CHARLOTTE
Where are we going?

APRIL
We need to go to a gun shop and an electronics store.

Suddenly, Charlotte's car is RAMMED from behind. Charlotte screams.

April looks back. It's Tito and Frank in Jackie's Mustang. Tito jumps from the car, running towards them, a gun in his hand.

(CONTINUED)

CONTINUED:

APRIL

Lock your door, Charlotte. Roll your window!

Tito reaches his hand in and grabs Charlotte by the neck. She rolls up her window as fast as she can.

She rolls his arm into the window. He YELLS. He FIRES his gun at the window, shattering it.

He aims his gun at April.

APRIL

Go! Go!

Charlotte puts her peddle to the metal. The Saab speeds off.

Frank, not wanting to lose them, leaves Tito in the road and gives chase.

CITY STREET

Charlotte's Saab weaves through the city traffic. Frank's Mustang is right behind her.

INSIDE CHARLOTTE'S CAR - TRAVELING

There is a fork in the road.

CHARLOTTE

Which way do I go?

APRIL

I don't know. Take the highway.

Charlotte gets on the expressway. Frank follows.

LATER

The chase has gone on for some time. They are now flying along the highway. Frank pulls up next to them and forcefully side swipes them.

Charlotte and April SCREAM.

CHARLOTTE

Oh my god! He's going to kill us!

APRIL

Just watch the road.

Frank side swipes them again. He's got a gun out. He FIRES.

(CONTINUED)

CONTINUED: (2)

The bullet shatters the passenger window. April SCREAMS.

CHARLOTTE
Screw this bullshit!

Even though she is in the fast lane, Charlotte SLAMS on her breaks.

The Saab comes to a screeching halt. Frank's car continues off into the distance.

APRIL
Nice job, Charlotte. All right!

They catch their breath. Suddenly, they HEAR the sound of a DEEP, BARITONE HORN.

They both turn around to SEE...

A HUGE MAC TRUCK in their lane, barreling towards them at ninety miles an hour. They both scream.

APRIL
Get out of the lane, Charlotte.

CHARLOTTE
What? What?

APRIL
PULL TO THE SHOULDER, CHARLOTTE.

Charlotte, rattled, puts the car in gear and moves to the shoulder...

A split-second later the Mac Truck whooshes by them, blowing their hair about.

Charlotte shoots April a dirty look.

CHARLOTTE
(mimicking April)
It'll be fine. Don't worry about it.
(breaking down)
I was almost roadkill.

Cars continue to speed by them as they converse.

CHARLOTTE
I've had too much coffee! I'm a wreck!

(CONTINUED)

CONTINUED: (3)

APRIL

Be strong, Charlotte. I need your help.

CHARLOTTE

Forget it. I can't help you anymore.
This is insanity.

APRIL

Think about your thesis, Charlotte.
Think about Mata Hari. Don't you want to
understand her?

CHARLOTTE

They executed Mata Hari, April. She
ended up imprisoned and penniless and
dead! Screw Mata Hari!

APRIL

Okay, well, think about me. I'm your
friend, right?

CHARLOTTE

Oh, no, April, no. Don't try that with
me. I am immune to guilt. Guilt has not
factored into any decision I have ever
made.

APRIL

(puppy dog smile)
Please?

Charlotte cringes at April's kewpie-doll expression.

OUTSIDE GUN SHOP - DUSK

Charlotte's beat-up Saab pulls into the parking lot, her
front fender drags on the asphalt, sending off sparks.

INSIDE CHARLOTTE'S CAR

April hands Charlotte her gun. Charlotte is a quivering
mess.

APRIL

We need bullets for my gun. You're gonna
have to go in by yourself.

CHARLOTTE

Bullets for the gun. Okay. Let me
practice. "I need some bullets for my
gun." No. "Do you have any gun
bullets?" That sounds odd. "Where do
you keep your bullets? I've got a gun
and..."

(CONTINUED)

CONTINUED:

APRIL
(impatient)
Any of those are fine. Just... do it.

INSIDE GUN SHOP

Charlotte affects her best outlaw swagger. Behind the counter are TWO POT-BELLIED REDNECKS.

CHARLOTTE
Hey, cowboys. I'm headin' off to shoot
some skeet. Got any lead for my pistols?

The Rednecks roll their eyes at each other.

OUTSIDE GUN STORE

Charlotte, victorious, runs back to the car and hops in.

CHARLOTTE
(handing April box of bullets)
Smooth as butter. Let's load that puppy.

INSIDE ELECTRONICS STORE - NIGHT

April, clutching her gym bag, and Charlotte stand at the register. April has bought two expensive WALKIE-TALKIES and a TAPE RECORDER. The scrawny CASHIER rings up the purchases.

APRIL
Somewhere we've got to find two
telephones that use the same line.

CASHIER
That'll be two hundred and forty-five
dollars and seventeen cents.

April grimaces. She whispers to Charlotte.

APRIL
Charlotte, I hate to ask, but can you put
it on your credit card? I promise I'll
pay you back.

CHARLOTTE
April, did you forget what's in your gym
bag?

APRIL
I know, but I just don't feel right using
that money.

(CONTINUED)

CONTINUED:

CHARLOTTE

April. I think you've earned it.

APRIL

It's dirty money. It'd be bad luck.

CASHIER

Excuse me. There's people behind you.

Charlotte sighs and takes out her wallet. She hands the cashier her credit card. April has a revelation.

APRIL

I have an idea.

TELEVISION AISLE - MOMENTS LATER

Charlotte and April browse through the department. A flirtatious, swarthy SALESMAN approaches.

SALESMAN

Hello, ladies. Looking at stereos?

APRIL

We want the best stereo you've got.

SALESMAN

How much are you looking to spend?

APRIL

Whatever. Money's not a problem.

CHARLOTTE

Yeah, we just want a booming system.

Charlotte's face drops when she realizes April's face is being broadcast on every television in the store.

SALESMAN

Well, you're looking right now at the top of the line model from Sony. It's got ten rotating CDs...

Charlotte and April shield the Salesman from the TV screens, closing in around him.

APRIL

Perfect. Perfect.

CHARLOTTE

You make it sound so tantalizing.

(CONTINUED)

CONTINUED:

SALESMAN

You want it? Well, that was easy.

APRIL

Wrap it up.

(he moves)

Wait, wait. We gotta call our daddy.

I'm sure he'll say yes, but better safe than sorry.

CHARLOTTE

We don't want to get grounded.

APRIL

Do you have a phone?

SALESMAN

Right over here.

MOMENTS LATER

The Salesman has led April to a business phone.

APRIL

Charlotte needs a phone, too.

CHARLOTTE

Sometimes it's easier if we both talk to him.

SALESMAN

I understand. There's another phone right here.

April snaps her fingers. Charlotte takes out the tape recorder and sticks in a cassette. April dials.

As the phone's ringing, Charlotte picks up her line and holds the tape recorder microphone up to the receiver.

THE BELASCO HOME - CONTINUOUS

Lonny picks up his den phone. L.J. is being tended to by Francesca.

LONNY

Hello?

INTERCUT PHONE CALL

The Salesman looks on, confounded.

(CONTINUED)

CONTINUED:

APRIL

Hi, Lonny Belasco, please?

LONNY

This is Lonny Belasco.

Charlotte gives April an enthusiastic thumbs-up.

APRIL

Hi, Mr. Belasco. It's April Granger.

LONNY

Hello, April. You've got the money?

APRIL

(over enunciating)

Yes. I have the money from the hotel room where your son, L.J., took me, where horrible things occurred of which I took no part. Do you have Morgan?

LONNY

Yeah, he's still a little out of it.

APRIL

Why? Because Tito, also your son, beat him senselessly after he tried to kill me?

LONNY

Something like that. I know you must not think much of my family, April.

APRIL

Why do you say that, Mr. Belasco? And try to be specific.

LONNY

Look, what if the government closed down your family farm? What would you do? You'd still have to provide for your family somehow. Pay all those Yale bills. The mortgage on the home. Car insurance. My family comes first, April. Always will.

APRIL

What you're clearly saying is - You set me up. From the beginning.

(CONTINUED)

CONTINUED: (2)

LONNY

Yeah, sorry about that. We just needed an innocent face to get us in the hotel. The Feds have been all over us like flies to dookie. You weren't supposed to see all that shooting stuff. L.J.'s not so good with the details.

L.J.

Why do you say that, Pops?

LONNY

Shut up!

APRIL

Here's the plan. I will meet you on the roof of the Empire State Building at midnight. You will have Morgan with you. When Morgan is sent down the elevator BY HIMSELF, I will hand over the money to you. If you try anything sneaky, I will throw the money over the edge of the Empire State Building.

LONNY

I hope you haven't called the cops, April, because if you did, not only will Morgan get whacked, but we'll find your parents and we'll whack them, too. We'll find everyone you've ever loved and we'll whack 'em all.

Charlotte mouths an "Oh my god."

APRIL

Don't worry. I haven't called the cops. One more thing, I know you're going to try to kill me. You've already tried. But it doesn't help you at all. The cops have no case against you or your family, but they will if you kill me or Morgan.

April hangs up the phone. Charlotte clicks the recorder.

CHARLOTTE

Got it. Perfect-o.

They turn to the speechless salesman.

APRIL

Sorry. I don't think he's gonna go for the stereo. Can I make one more call?

POLICE DEPARTMENT RECEPTION DESK - CONTINUOUS

A FEMALE RECEPTIONIST answers the phone in the crowded reception area.

RECEPTIONIST
New Haven Police Department. How can I direct your call?

INTERCUT PHONE CALL

APRIL
This is April Granger.

RECEPTIONIST
Who?

APRIL
April Granger. I'm wanted for attempted murder and dealing heroin.

The Salesman raises his eye-brows at this. Charlotte has her ear to the other phone.

On the other end, the Receptionist is having trouble hearing April over the ruckus in the lobby.

APRIL
I will be on the roof of the Empire State Building at midnight tonight.

RECEPTIONIST
What? Say that again.

APRIL
I will be on the roof of the Empire State Building at midnight tonight.

RECEPTIONIST
I'm sorry. I'm having trouble hearing you.

Charlotte starts waving to April frantically.

CHARLOTTE
(cupping her receiver)
I know what she's doing. She's trying to keep you on the phone so they can trace the call.

(CONTINUED)

CONTINUED:

APRIL

For the last time, I will be on the roof
of the Empire State Building at midnight
tonight. Be there.

April quickly hangs up the phone.

On the other end, the Receptionist shrugs.

RECEPTIONIST

New Haven Police Department. How may I
direct your call?

INSIDE CHARLOTTE'S CAR - MOMENTS LATER - NIGHT

April and Charlotte get in the car. Charlotte tries to start
the engine. It's dead. Charlotte caresses the steering
wheel, like she would a dying loved one.

CHARLOTTE

Oh, sweet, sweet, sweet Saab.

APRIL

We'll have to take a train to the city.

CHARLOTTE

(preoccupied)

What city?

APRIL

(imitating Charlotte)

THE city. New York City. Manhattan.
Ring a bell?

INSIDE AIRPLANE - NIGHT

Kitty and Conroy comfort each other.

CONROY

Now, we'll get into LaGuardia at eleven.
Take a train to New Haven. We'll find
her, Kitten. Don't you fret.

KITTY

This can't be right. This just can't be.
She never even broke curfew. Now that I
think about it though, she did break my
crystal punch bowl and hid the pieces in
the dumpster around the back.

INSIDE TRAIN CAR - TRAVELING

April, holding her gym bag, and Charlotte sit in the train car. Charlotte's legs are shaking a mile a minute.

CHARLOTTE

I know April that sometimes I come off as kind of prickly. But I'm like a prickly pear. You know, prickly and thorny on the outside, but actually very sweet and juicy on the inside. Are you following me?

APRIL

You're sweet and juicy.

CHARLOTTE

I've been through analysis and the fact is I have an intensely ambivalent relationship with my mother and I blame her for not bringing me into the world with the proper genital equipment for sexual warfare, you know?

APRIL

Are you trying to apologize for something, Charlotte?

CHARLOTTE

No! Well, yes, I am. I'm sorry for being so patronizing and condescending to you. I hope that when this is all over, you know, we can start afresh and I look forward to the next four years together. I'm sure I will benefit from your folksy, homespun wisdom...

April puts her arm around Charlotte, who instantly collapses into April's bosom.

APRIL

I love you, too, Charlotte.

CHARLOTTE

Why did I drink all that coffee?!

OUTSIDE TRAIN - NIGHT

Their train travels quickly through rural Connecticut.

TWO HOURS LATER

Every other PASSENGER in the train has dozed off, except for April and Charlotte. Charlotte's legs are still twitching uncontrollably, but her eyes stare blankly off into the middle distance.

The train enters GRAND CENTRAL STATION and comes to a stop.

APRIL

Charlotte. We're here.

Charlotte looks at her, uncomprehending. April waves her hand in front of Charlotte's face.

APRIL

Hello. Are you with me?

CHARLOTTE

Caffeine crash. Could be fatal.

INSIDE GRAND CENTRAL TERMINAL

April and Charlotte stand at a phone booth.

APRIL

I'm just gonna leave a message for my parents, okay?

CHARLOTTE

(flat; like a zombie)
Yeah. Good idea.

APRIL

Mom. Dad. It's Monkey. Listen, I know you've probably seen me on the news and I just want you to know this is all a big mistake. I haven't done anything wrong.

(tearful)

I don't know what's gonna happen now. At least, I'll have seen the Empire State Building. Think of me at midnight. I love you both.

She hangs up the phone, distraught.

TEN PAY PHONES AWAY

Kitty and Conroy are within eyesight of April and Charlotte. Kitty is on the phone, checking their messages.

(CONTINUED)

CONTINUED:

KITTY

Police. They have questions.

(beat)

Journalist. Someone named Dominick Dunne. He sounds angry.

(beat)

America's Most Wanted. They're gonna give us a cruise to Barbados.

CONROY

Come on. We're gonna miss our train.

KITTY

Oh my goodness. It's April. "Seen me on the news." "Big mistake". "Haven't done anything wrong." Oh, thank the Lord!

CONROY

What else?

KITTY

Shhh. Something about the Empire State Building. "Think of me at midnight." That's it. Well, what the bunk?

CONROY

Midnight? Empire State Building?

In the foreground, April and Charlotte pass by, oblivious to Kitty and Conroy.

CHARLOTTE

I need coffee, April.

APRIL

Are you sure?

CHARLOTTE

It's a medical emergency.

OUTSIDE EMPIRE STATE BUILDING - NIGHT

April and Charlotte approach the building, scanning the scene. Charlotte has an enormous styrofoam cup, filled with coffee. April looks up and admires the monstrosity.

INSIDE EMPIRE STATE BUILDING BASEMENT

April and Charlotte stand next to the giant generator and electric box for the entire building. Charlotte, now perky and animated, is on guard. April is hard at work.

(CONTINUED)

CONTINUED:

CHARLOTTE

What are we doing?

APRIL

The lights are on a timer. I'm setting them to go off at 12:05.

CHARLOTTE

You're so resourceful. You're like a skilled laborer or something. Hurry! Oh my god. Someone's coming.

A SECURITY GUARD passes by and immediately spots Charlotte. April is hidden.

GUARD

Who are you? What are you doing down here?

CHARLOTTE

Me? I am an inspector for Manhattan Power and Company. Checking wires and, uh, all of the various gadgets and contraptions down here.

GUARD

Do you have clearance?

CHARLOTTE

Clearance? I was born with clearance.

GUARD

Where's your clearance pass?

CHARLOTTE

A pass? Sir, this is a surprise inspection. Totally top secret. Just seeing me may put your job in jeopardy.

GUARD

Really?

CHARLOTTE

Oh, yes! Run along now and I'll try to erase the contours of your visage from my memory.

GUARD

Well, thanks.

(CONTINUED)

CONTINUED: (2)

CHARLOTTE

Good luck to ya.

The Guard ambles off. Charlotte looks self-satisfied.

APRIL

(patting Charlotte)

Mata Hari would be proud.

EMPIRE STATE BUILDING LOBBY - MOMENTS LATER

April is nervous. She hands Charlotte a walkie-talkie.

A CLOCK above them reads 11:48 PM.

APRIL

I'm going upstairs now. You know what to do. When I get the signal from you that Morgan is free, I'll hand over the bag.

CHARLOTTE

Where are the police? Wouldn't you think they'd be here in droves?

APRIL

They're probably undercover.

CHARLOTTE

Oh, right. Of course.

April slips Charlotte the pearl-handled gun.

APRIL

Take this. Just in case.

CHARLOTTE

What? You need the gun. Why would I need the gun?

APRIL

Look, I don't want to have a gun on me when I'm arrested. And you never know, the Belascos might recognize you and try to grab you.

CHARLOTTE

What?! Well, I don't know how to use this.

APRIL

They don't know that. Just stick it out in front of you.

(handing audio tape)

(MORE)

(CONTINUED)

CONTINUED:

APRIL (cont'd)

If something happens to me, make sure the police get this tape. I gotta go.

CHARLOTTE

Wait, April... I just want to say, you know, this has been the most exciting ten hours of my life. And I just... you're an amazing person and... I'm gonna thank you in my thesis.

Charlotte breaks down. She gives April a tearful hug.

CHARLOTTE

Be careful. May the force be with you or whatever.

(April turns to go)

Wait, listen. If something happens to me, what I said to Zeke this afternoon wasn't a joke. If you sell any film rights without consulting my family, they'll sue you. They do that.

April heads for the elevator. Charlotte tries to compose herself.

INSIDE ELEVATOR

April travels up the elevator with her gym bag. A group of TOURISTS surround her.

INSIDE TAXI CAB

Kitty and Conroy are taking a wild ride through Manhattan. They're both stressed.

OUTSIDE EMPIRE STATE BUILDING

Lonny, Jackie and Tito walk through the entrance. Tito has a gun to a punch-drunk Morgan. They walk to the elevators.

EXT. ROOF OF EMPIRE STATE BUILDING

The elevator doors open on the roof of the building. April steps out onto the deck.

She looks out at the city around her, taking it all in. It is a dream come true for her, albeit under hellacious circumstances.

Her walkie-talkie BEEPS.

CHARLOTTE - IN LOBBY

(CONTINUED)

CONTINUED:

She's shaking as she holds the walkie-talkie.

CHARLOTTE

April. They're here. They've got
Morgan. Over.

INTERCUT

APRIL

(into walkie-talkie)
Do you see any police?

Charlotte scans the crowd of late-night tourists.

CHARLOTTE

No, I don't think so. I'm sure they're
here, though. Over.

APRIL

Charlotte, you can cut it with the
'Over's.

An ANNOUNCEMENT over the P.A.

ANNOUNCER

The Empire State Building is closing in
three minutes. There will be no more
access to the skydeck.

INSIDE ELEVATOR

Jackie, Lonny, Tito and Morgan ride up the elevators.

ELEVATOR ATTENDANT

You've only got two minutes. The
Building closes at midnight.

ON CHARLOTTE

The clock above her reads 11:59.

CHARLOTTE

April, they're closing the building.
Over. I mean, no over. Never mind on
the over.

INTERCUT

APRIL

Here they come.

The elevator doors open and Lonny, Jackie, Tito and Morgan
step out onto the skydeck.

(CONTINUED)

CONTINUED:

The rest of the TOURISTS are heading downstairs.

April stands by the edge of the roof, holding the open gym bag over the edge.

Lonny, Jackie, Tito, Morgan approach.

MORGAN

Hey, April.

APRIL

Hey, Morgan.

JACKIE

Give us the money, April.

APRIL

Not until you let him go.

MORGAN

They're gonna kill you, April!

TITO

Shut up, you idiot!

APRIL

Let him go!

Tito releases his grip on Morgan. Morgan looks longingly at April then walks toward the elevators.

He is about to step on with a group of TOURISTS. He waves to her. She waves back, fear in her eyes.

JACKIE

Give us the money, April.

APRIL

Not until I know he's safe.

JACKIE

He's safe. He's on the elevators. Now, give us the money.

Lonny and Tito take steps toward her.

APRIL

Don't come near me. I'll dump it all. I mean it.

They stop dead in their tracks.

INSIDE MORGAN'S ELEVATOR

He's torn. He doesn't know what to do. He turns to Elevator Attendant.

MORGAN

There's a girl out there. She needs help.

ELEVATOR ATTENDANT

Is she gonna jump?

MORGAN

You need to call the police.

ELEVATOR ATTENDANT

My shift's not over for five more minutes. Tell the security guard.

OUTSIDE EMPIRE STATE BUILDING

Kitty and Conroy have been dropped off by their taxi cab in front of the Empire State Building. They run to the doors.

INSIDE LOBBY

Morgan's elevator doors open. He steps out.

ON CHARLOTTE

The clock above her reads 12:02. She leans into her walkie.

ON APRIL

She hears Charlotte...

CHARLOTTE'S VOICE

Morgan's out of the elevators. Over.

AT ELEVATORS

Kitty and Conroy stand at the elevators.

ELEVATOR ATTENDANT

I'm sorry. The skydeck is closed.

CONROY

Yeah, but I think I might have left my monkey up there.

(CONTINUED)

CONTINUED:

ELEVATOR ATTENDANT
You left your monkey up there?

CONROY
Yeah. She wasn't in the car and unless
we left her at the restauarant...

IN LOBBY

Charlotte comes out of her hiding place as Morgan walks by.

CHARLOTTE
Morgan! Morgan!

Morgan is heading for a SECURITY GUARD. Suddenly, Frank appears in the lobby and grabs Morgan from behind. They struggle but Frank conks Morgan on the head with the butt of his gun. Morgan collapses into Frank's arms.

Charlotte quickly picks up her walkie-talkie.

CHARLOTTE
May day! May Day! They've got him
again.

ON APRIL

Charlotte's voice over the walkie-talkie.

CHARLOTTE'S VOICE
They've nabbed him. They're getting
away! What do I do?!

With her free hand, April picks up her walkie-talkie.

APRIL
Something. Do something.

IN LOBBY

Frank exits, clutching Morgan. The doofus Security Guard from the basement, now reading a magazine, sees none of this.

Charlotte runs after them. She yells to the Guard.

CHARLOTTE
Hey! Hey! Didn't you see that? Stop
that man!

INSIDE ELEVATOR

Kitty, Conroy and the Elevator Attendant ride up together.

(CONTINUED)

CONTINUED:

ELEVATOR ATTENDANT

I guess there's a girl out there who's gonna jump.

KITTY

What?! She's gonna kill herself, Conroy!

CONROY

No! Not Monkey!

ELEVATOR ATTENDANT

No, a girl! Not a monkey.

OUTSIDE EMPIRE STATE BUILDING

Frank is dragging Morgan out to the street. Francesca is behind the wheel of L.J.'s sportscar. A wounded L.J. rides in the passenger seat.

Francesca hops out of the car and opens the back door for Frank.

Suddenly, Charlotte runs out onto the street. She has April's gun. Her hand is shaking. There's a wild look in her eyes.

CHARLOTTE

Not so fast! Drop him, brute!

Frank doesn't know what to do.

CHARLOTTE

I'll shoot! I will! I've had a lot of coffee!

Charlotte aims her gun into the air and FIRES THREE TIMES.

FRANCESCA

Let's go Frank. The girl's crazy.

Frank drops Morgan by the side of the road. Frank and Francesca hop in the car.

They begin to drive off. As they pull into traffic, they are side-swiped by a taxi cab.

A major car pile-up occurs. Car after car come slamming into L.J.'s sportscar.

INSIDE L.J.'S SPORTSCAR

Francesca, L.J. and Frank suffer major whiplash.

ON THE STREET

Charlotte keeps firing into the air.

Suddenly, the SOUND of SIRENS in the distance.

CHARLOTTE

Well, it's about time.

She runs to the battered Morgan.

ON THE ROOF

April hears the crazy commotion from below. Tito, Lonny and Jackie are surrounding her.

APRIL

You guys are a bunch of liars.

JACKIE

Golly gee, April. You mean I'm not your best friend anymore?

LONNY

April, for a smart girl you sure are stupid. In our family, lying is like taking out the garbage or doing the dishes.

TITO

Yeah. It's a family value. Right, Pops?

LONNY

Give us the money, April.

Tito and Lonny take out guns.

JACKIE

Don't be stupid. Hand over the money.

APRIL

Take one more step and I'll throw it.

Jackie takes a step.

April has had enough. She opens the bag and lets the money fall...

Unlike usual cinematic displays of money-dropping, the cash falls in heavy bundles to the ground below.

INSIDE ELEVATOR

Kitty and Conroy are freaking out.

CONROY

Hurry! Hurry!

ELEVATOR ATTENDANT

I'm sorry. The elevator only goes so fast. I'm sure your monkey is fine.

LOBBY

The police have arrived. They are storming the place. A group of COPS are about to head up the elevator.

One of them is interviewing Charlotte. She hands them the audio tape.

Morgan is being attended to by paramedics.

The clock reads 12:04... 12:05.

Suddenly, the entire LOBBY GOES BLACK. Everyone stops what they're doing.

Charlotte grimaces.

CHARLOTTE

Uh-oh. Was this the plan?

ON THE ROOF

Tito, Lonny and Jackie, all enraged, descend upon April, ready to kill her.

JACKIE

Get her!

Suddenly, the LIGHTS on the rooftop go OUT. Only the lights of the city skyline illuminate the scene.

In the dark, April manages to slip away and run to the corner of the rooftop.

INSIDE ELEVATOR

Kitty, Conroy and the Elevator Attendant stand in total blackness. The emergency lights go on, but the elevator is stuck.

(CONTINUED)

CONTINUED:

KITTY
Conroy. Fix it.

ON THE STREET

An OLD COUPLE walk hand in hand. Suddenly, from out of the sky, a big bundle of crisp hundreds land on the head of the OLD MAN. He instantly drops to the sidewalk, unconscious.

The OLD LADY picks up the bundle of money.

OLD LADY
All right!

Another bundle of bills falls from the sky and lands on her head. She falls to the pavement.

ON THE ROOFTOP

April sneaks across the rooftop, trying to avoid detection by the Belascos.

JACKIE
There she is!

The Belascos start firing their guns at April. She cowers low, into the darkness. She runs toward the elevators.

They continue to fire, closing in on her.

April stands cornered in front of the elevators.

APRIL
Please. Can't we all just get along?

Jackie, Tito and Lonny are just a few feet away.

JACKIE
Sorry, April. You should have stayed in Oklahoma.

APRIL
It's Nebraska!

All guns are on April. She's going to meet her maker.

Suddenly, the elevator doors open directly behind April. Inside, Conroy stands over the electric box. He jump started the elevator using his electrician's know-how.

Kitty, Conroy and the Elevator Attendant are shocked at what they see. April spins around.

(CONTINUED)

CONTINUED:

APRIL
Daddy! Mommy!

KITTY
April!

CONROY
Monkey!

ELEVATOR ATTENDANT
Jesus!

The Belascos are distracted for a moment.

CONROY
Get 'em!

It's a three-way FAMILY FUED:

Conroy takes on Lonny. Lonny FIRES but misses.

Conroy slugs Lonny hard across the face. They continue to exchange slugs.

Tito, not knowing where to shoot, is shocked to see Kitty doing a front-flip towards him. She round-offs into his face, knocking his gun into the air and quickly hog-tying his limbs into a pretzel.

KITTY
I teach gym.

Jackie runs at April. They start cat-fighting across the rooftop: nails, teeth, bra-straps, anything that could be used as a weapon.

Lonny stands over Conroy, punching away. Conroy, overcome with anger, suddenly grabs Lonny's head and squeezes inward. Lonny's head looks like it's about to become a crushed melon. His face turns red, his veins bulge.

BY THE EDGE OF THE BUILDING

April and Jackie are slapping each other like it's going out of style. Jackie has April in a headlock by the precipice of the rooftop. She's about to push her over. Jackie pushes.

The TRAFFIC of New York City can be seen far below.

April clutches onto the railing bar with all her life, her legs dangling over the edge of the building.

(CONTINUED)

CONTINUED:

This looks like it could be the end for our American Sweetheart.

Using all her gymnastic ability, she swings her legs over her head, wraps her feet around Jackie and lifts herself to safety.

She now has Jackie in a chokehold.

APRIL

I trusted you.

JACKIE

You shouldn't trust people. Owwww.

APRIL

You shouldn't screw them over.

Suddenly, the ROOFTOP LIGHTS go on.

A brief moment later, a horde of POLICE appear at the elevator doors.

A COP spots the three wrestling matches and turns to the Elevator Attendant.

COP

What's going on out here?

ELEVATOR ATTENDANT

I don't know. But it has something to do with a monkey.

OUTSIDE THE EMPIRE STATE BUILDING

CHAOS in the lobby. Cops are taking statements; spectators are rubbernecking.

Francesca, Frank and L.J. are all in handcuffs, being driven away in patrol cars.

The OLD COUPLE sit at the curbside, counting their dough.

April stands over Morgan. He's lying on a stretcher, about to be taken away in an ambulance.

APRIL

Are you okay?

MORGAN

(spaced-out)

I never used to eat biscuits.

(CONTINUED)

CONTINUED:

APRIL

What?

MORGAN

Now, I eat them all the time.

APRIL

Morgan, I'll see you at the hospital.

She leans down and kisses him lightly on the lips.

MORGAN

Bye, Grandma.

Morgan is carted away.

Charlotte is nursing a cup of joe, trying to fit in with
THREE HUNKY COPS.

CHARLOTTE

Do I think the Knicks have a shot? Sure,
if they keep up their ball to hoop ratio
and their, you know, down the court
momentum... although winning is so
psychological. Are any of you in
analysis?

April is surrounded by her parents.

APRIL

Oh, Mom. Oh, Dad.

They have a group hug.

KITTY

Honey, I was so worried...

APRIL

I'm okay, Mom.

KITTY

I love you so much.

APRIL

I love you, too.

CONROY

I love you, Monkey.

They have another group hug. Jackie, Tito, and Lonny pass,
handcuffed and manhandled by a group of FEDERAL AGENTS.
AGENT WELLS approaches April.

(CONTINUED)

CONTINUED: (2)

WELLS

(holding audio tape)

We'd like to get a deposition from you down at the station. I've heard the tape and I want you to know, April, you're one brave girl.

APRIL

Oh, thanks. Thanks a bunch.

(she spots the Belascos)

Mr. Belasco, I don't want to offend you or anything, but your family values suck!

KITTY

(horrified)

April!

APRIL

Sorry, Mom.

KITTY

Honey, I want you to come back home. I just don't think you're cut out for this college life.

APRIL

No, Mom, I think I'm actually starting to get the hang of it.

INSIDE YALE CAFETERIA - ANOTHER DAY

April sits in the middle of a large circular table. The cafeteria is crowded.

Around her are Morgan, Charlotte and Zeke. Zeke and Morgan both are heavily-bandaged.

Our group is holding court, telling an audience of fascinated Freshmen anecdotes of the ordeal.

At the center of it all is April, poised, beautiful, and finally getting the attention she deserves.

FADE OUT: