

WEB-CAM

by
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SMASH CUT IN

INT. HOUSE - REC ROOM - NIGHT

A YOUNG GIRL is alone. She SCREAMS into her cell phone; covered in sweat, mentally drained into a state of madness.

She throws her cell phone against the wall - it shatters.

She runs around the house in hysterics. She stumbles quickly up the -

INT. HOUSE - STAIRWELL

Turning the corner to reach the second floor - she is nowhere in sight upon entering -

INT. HOUSE - LIVING ROOM/KITCHEN

The interior has a man's feel but decorated over with a women's touch. Then through the sliding glass door into the -

INT. HOUSE - BACK PORCH

Open windows and thin mesh walls reveal the descent into the -

EXT. HOUSE - BACKYARD

The pool has a cold blue glow, the grass in the back yard is in dire need of a trim. Around the left side of the stairs a woolen fence and open doorway leads to -

EXT. HOUSE - FRONT YARD

The driveway and a two car garage. A faint yet horrifying SCREAM is heard coming from inside the house.

-- Intently moving into the -

INT. GARAGE

Then through a door into the -

INT. HOUSE - STAIRWELL

A WHISTLE of a teapot is heard while racing around the corner to the familiar yet grotesquely different -

INT. HOUSE - LIVING ROOM/KITCHEN

The WHISTLE becomes louder. The young girl lays belly up on the kitchen floor, half obscured by the wall dividing the kitchen and living room.

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She is motionless; blood continues to pool on the tile floor near her neck.

REPORTER (V.O.)
 Another girl found dead today. This
 horrific scene is part of a series known
 to the police as the box-cutter killings.

TITLES

INT. HOUSE - CONTINUOUS

A slow movement ends on a framed picture of the YOUNG GIRL; another picture frame next to it is face down.

REPORTER (V.O.)
 This is Tina Brockington; F-L-A news...
 Orlando.

INT. HOUSE - BABY'S ROOM - AFTERNOON

A mobile spins above a baby crib; colorful plastic cutouts of a teddy bear, airplane and a daisy hang from strings.

END TITLES

GESSICA; (early twenties) tan, walks up in a bathrobe and a pair of bear feet slippers. She carries herself with confidence, she is the embodiment of sexuality.

A baby's CRYING sends Gessica over to a small crib in the center of the room. She picks up her BABY, holds her close and hums a *classical song*. The baby stops crying.

GESSICA
 Okay, mommy's got work to do.

Gessica lays the baby carefully in the crib. After Gessica hits a few keys on a baby piano Gessica starts to exit; hesitates before leaving sight of her child.

INT. HOUSE - GESSICA'S ROOM

Classical music under as she flips a switch which lights her bed like it was a stage. The bed has two thin pink curtains that are suspended from above by a curved rod.

Gessica sheds her robe revealing her tan, well toned body which is barely covered by sexy underwear and a cut off tee-shirt.

At the far end of the room a computer and a large monitor display a web-cam feed of Gessica's room. She adjusts the web-cam so her bed is at the center of the screen.

(CONTINUED)

CONTINUED:

Gessica spreads the curtains apart - turns and dances seductively for the web-cam.

The shirt comes right off and is thrown. With a salacious expression, Gessica slowly unfastens her bra; it's held in front of her breasts.

She turns her back to the camera and tosses the bra aside. When Gessica turns to the front, she covers each nipple with just two fingers from both hands. She teases and gyrates about.

GESSICA (V.O.)
Tits: noun, plural. The milk secreting glands on a woman's body. Oh, but they're more than that.

Gessica lifts her fingers and lets her hands run down her body. Then she nudges the sides of her panties up and down by an inch.

GESSICA (V.O.)
They are the biggest motivator in the world. Tits can control a political leader, they can disrupt a super bowl halftime show, or part a billionaire with his fortune; at least half of it anyway.

After crawling on all fours onto the bed, Gessica spansks her butt.

GESSICA (V.O.)
I've got to do the laundry; this is my last pair of panties... and I wore them yesterday.

She looks to the side; at her hamper overflowing with laundry.

GESSICA (V.O.)
I have too much dirty laundry; I'm surrounded by it.

INT. HOUSE - BATHROOM - LATER

Gessica takes a shower. Soap suds flow down her arms; back, legs and stomach.

GESSICA (V.O.)
After each session I take a shower. I scrub vigorously. My tub becomes doused with my perspiration, and my shame.
(MORE)

(CONTINUED)

CONTINUED:

GESSICA (V.O.) (CONT'D)

I wish I could stay here, enshrouded in the thick steam. It hides the many imperfections of my body.

Gessica wipes the thick condensation off of the mirror; revealing part of her face.

INT./EXT HOUSE - FRONT DOOR - DAY

Gessica opens the door. BEN a tall dark hansom man in his mid-twenties stands outside.

BEN

Have I told you how beautiful you are?

GESSICA

Only every chance you get.

BEN

This place is looking like a ghost town.

GESSICA

You know it's bad when people can't even pay rent... don't go into real-estate.

(A BEAT)

Come on then.

INT. HOUSE - LIVING ROOM

Gessica closes the door behind Ben; he glares at an origami rose in a vase as it sits in the foreground between them.

BEN

Did you make that?

GESSICA

Yeah.

BEN

You learn a lot of cool stuff from your dad; don't you?

GESSICA

Learned... I learned a lot from him.

BEN

Right, sorry... that's what I meant.

A strange stuffed teddy bear wearing a safari outfit sits on the counter. Ben is startled when he sees this new addition to the house.

BEN (CONT'D)

What the hell is that?

(CONTINUED)

CONTINUED:

GESSICA

Oh, I put that on my wish list. A client bought it for me last week. Watch this.

When Gessica waves her hand in front of the bear he starts singing "All of Me" in an Australian accent.

GESSICA (CONT'D)

Like it?

BEN

No.

With that, Gessica heads for her bedroom and Ben happily follows.

GESSICA

You don't like anything I've got.

INT. HOUSE - GESSICA'S ROOM

The room is inviting; light beams in from the windows.

BEN

That's not true at all.

Ben playfully slaps Gessica's butt. She pretends to be surprised by this.

GESSICA

You want to see the baby?

BEN

I've seen your baby before... I built her crib.

GESSICA

I remember. We had great times together didn't we?

Gessica moves in close to Ben; touches his arm.

BEN

You know that new David Fincher movie's coming out Friday.

Ben pauses for A BEAT, looks at her; provokes her response.

GESSICA

Oh sorry, I can't go I've got the baby.
(A BEAT)
Why don't you take one of your other friends?

(CONTINUED)

CONTINUED:

BEN

Yeah, well I came by to explain your new server didn't I?

GESSICA

That's why I called you.

BEN

Right. I need to go to the bathroom first.

Ben walks past Gessica.

INT. HOUSE - GESSICA'S ROOM - MOMENTS LATER

Light pours in as Ben opens the window blinds.

BEN

There, that's better.

Ben shows Gessica the homepage for her web-cam site.

BEN (CONT'D)

I send out tons of spam linking to this homepage. This is the first thing they see.

What they see are revealing pictures of Gessica and a link to enter above a disclaimer: "you must be 18 or older to enter."

BEN (CONT'D)

Then they click this link to enter and we got 'em by the balls.

GESSICA

How?

BEN

It takes them to a pre-loader screen that says they're logging on, but what it's really doing is downloading a program that secretly takes control of their modem and dials a long distance number in Africa. Then our service provider charges absorbent fees.

GESSICA

We- when do they find out?

BEN

At the end of the month when they get their phone bill. But by then the money's yours; minus the ten percent I take.

(CONTINUED)

CONTINUED:

GESSICA

But they can catch us; arrest us.

BEN

You look sexy when you're concerned.

(Gessica scoffs)

There's nothing to worry about. The transaction is international so they can't charge us with shit. This scam is very popular; it's called a porn dialer.

GESSICA

How do you know all this stuff?

BEN

A lot of free time... now if a certain someone would go back out with me I could give this all up.

(Gessica smiles)

You remember the hot-tub?

GESSICA

There's no way I could forget about the hot-tub.

Gessica's cell phone RINGS abruptly; vibrating on the table. She is about to answer it but puts it back down after looking at who's calling.

INT. APARTMENT - ROOM - CONTINUOUS

TROY; a lowly, clean cut young man paces around his room waiting for Gessica to answer.

BEN (V.O.)

You gonna get that?

GESSICA (V.O.)

Naaaahhh.

BEN (V.O.)

Some calls are meant to be answered.

A move on Troy reveals that many PICTURES OF GESSICA some pornographic, some domestic are pinned on the back wall.

GESSICA (V.O.)

Guess that's not one of them.

INT. HOUSE - GESSICA'S ROOM

LOOKING DOWN - as Gessica and Ben lay back on her bed in opposite directions.

(CONTINUED)

CONTINUED:

BEN
So, what do you think?

GESSICA
I don't like being a cam-girl; it just
feels... wrong.

BEN
I support you completely -
(light cough)

GESSICA
You alright?

BEN
Just getting over a mild cough.
(A BEAT to regain his thought)
It's just a job. People do things that
are much worse to pay the mortgage. So,
you're the sexy med-student who gets paid
to take her clothes off; what's wrong
with that?

The baby is heard faintly CRYING from the other room.

GESSICA
Thanks, but I haven't even taken the MCAT
yet.

BEN
What about the ferriswheel; you remember
that?

GESSICA
At the fair?

BEN
Being high above that city-scape for that
long was an incredible feeling; like I
was decompressed, weightless. I
ultimately realized that I didn't have to
be stranded on a third rate carnival ride
to feel that way...
(Ben turns; looks at Gessica)
I only had to be with you.

Gessica looks into Ben's eyes.

GESSICA
That was random.

EXT. HOUSE - FRONT DOOR - MINUTES LATER

Ben reluctantly steps out from the front door.

(CONTINUED)

CONTINUED:

BEN

It was nice seeing you again.

GESSICA

Yeah; bye. Oh- Ben...

Ben turns to face Gessica.

GESSICA (CONT'D)

You still owe me for January.
(BABY HEARD CRYING)

Something is said to Ben before Gessica shuts the door. Ben heads to his car in disappointment.

INT. HOUSE - BATHROOM - LATER

Gessica sits on the toilet reading a magazine. When she pulls the handle nothing happens.

INSIDE THE TANK of the toilet as she opens it and looks inside.

GESSICA

Shit.

It's empty.

INT./EXT HOUSE - FRONT DOOR - EVENING

Gessica opens the door for GUS; a scruffy, and intimidating Plummer.

GESSICA

Thanks for coming on such short notice.

GUS

Ubbaaa..uum.....daaa - It's nothing
ma'am.

It is clear that Gus hasn't spoken to a girl like Gessica in years.

INT. HOUSE - GESSICA'S ROOM

Gus follows Gessica into her bathroom but stops short and stares out vacantly.

GESSICA (O.S.)

I jiggled the handle and nothing
happened... and then I saw that there's
no water up here.

(CONTINUED)

CONTINUED:

A BEAT passes as Gus continues to stare off and Gessica realizes he's not listening. Gessica steps out of the bathroom to nudge Gus.

GESSICA (CONT'D)
Go... fix.

Gus walks into the bathroom; as Gessica becomes unsettled by what he was staring at: A SEXY PAIR OF RED PANTIES in her laundry basket.

GUS
Yeah, that's a problem.

INT. HOUSE - BATHROOM

Gus kneels down to examine the back of the toilet. He wears unusual BLACK BOOTS WITH A RED STRIPE DOWN THE SIDE.

GESSICA
I'm sorry?

Without warning Gus pulls out a box cutter from his utility belt. Gessica shudders at the sight of it.

GUS
I can fix it.

Gus eyes Gessica up and down, then bends over to work on the toilet exposing his butt crack.

GUS (CONT'D)
Hey princess, haven't I seen you before?

GESSICA
No.

Gessica tries to cover up as much of her body as she can.

GUS
No, I'm sure I have. Are you an actress... some kind of performer?

GESSICA
I'm an Anesthesiologist; you must have me confused with someone else.

GUS
What ever you say.

The ATAVISTIC SOUND of the toilet tank filling up adds to Gessica's look of discontent.

INT. HOUSE - GESSICA'S ROOM - NIGHT

Gessica is gearing up for her night as a Cam-girl. She readies her - hair - makeup - bed.

Puts on her stockings - top - bottoms - shoes with the precision and utility of a soldier with his gear. A *drum beat* is under like a cadence.

GESSICA (V.O.)

That fat pervert doesn't know me. Guess nobody every told him that crack kills. But not even that invasion of my privacy can bring me down tonight.

For a last bit of confidence, Gessica is fully dressed and looks at herself in the mirror. The tight black miniskirt fits just right.

GESSICA (V.O.)

I'm wearing my lucky dress tonight, I always make the most when I wear it.

Gessica leans in slowly looks herself in the eye.

GESSICA

You look sexy, you're worth their last dollar... so take it.

INTERCUT: PUTTING ON CLOTHES / TAKING IT OFF

When Gessica starts dancing she turns in front of the web-cam, red panties are seen in stark contrast from under her black skirt.

The *drum beat* syncs up with *Classical/hip-hop* music, which plays under.

GESSICA (V.O.)

Most of us in the sex trade don't smile when we perform. Our faces are as stoic as a Rodin statue. I think it's because after doing this for a while you become drained emotionally. Besides; how many of these perverts actually take the time to look at my face?

Gessica dances, the view from the web-cam crops off her head. No nudity is seen - her words speak for her.

GESSICA (V.O.)

With a mute expression I become every man's fantasy.

(MORE)

(CONTINUED)

CONTINUED:

GESSICA (V.O.) (CONT'D)

I'm their kid's under-aged baby-sitter,
their doe eyed grade school teacher,
their mud-flap girl.

(A BEAT)

I don't know who enjoys this change of
identity more; me or them? When I'm in
front of my web-cam I'm not the same
complicated single mother I was before.

(A BEAT)

With each video stream I'm transformed;
into the confident and care-free girl I
long to be.

Faster now, Gessica thrusts and flows with intricacy; like
she was water.

GESSICA (V.O.)

Every once in a while... in-between
pelvic thrusts, I think about all the man-
boys I exploit through my web-cam. How
they give me hard earned money for
offering a glimpse at something they will
never receive. I feel their eyes glaring
at me, as depraved men soil their socks
over a 72 pixel per-inch low-res video of
me.

(A BEAT)

I think of all this, then I realize... I
like it!

(A BEAT)

It means I can control a man from
hundreds of miles away. I can take from
them; everything, and leave them with
nothing.

INT. HOUSE - GESSICA'S ROOM - CONTINUOUS

The *music* ends and Gessica quickly scurries out of view of
the web-cam as she covers herself.

Gessica quickly gets dressed.

GESSICA (V.O.)

I get dressed off camera, they don't
deserve extra spank time.

Like a good sales-women; Gessica quickly returns to the
computer to talk with her client.

TEXT RACES ACROSS THE COMPUTER SCREEN:

TROUBLE18: WELL THAT WAS FUN.

ANONYMOUS1: for u maybe, Im not done

(CONTINUED)

CONTINUED:

GESSICA (V.O.)

My clients always use their free hand to
send me pleasantries.

TROUBLE18: HOW 'BOUT ANOTHER DANCE THEN SWEETIE?????

ANONYMOUS1: soon, give me some time

GESSICA (V.O.)

(insult)

Jerkoff.

TROUBLE18: OF COURSE. I HAVEN'T DANCED FOR YOU BEFORE,
HAVE I?

ANONYMOUS1: u have, I use a different name each time

TROUBLE18: WHY WOULD YOU DO THAT?

ANONYMOUS1: Isn't this a strange way to communicate? u cant
tell if im being sarcastic or lying. Nothing to
distinguish me from anyone else except for my
font choices; its so impersonal.

TROUBLE18: LET'S GIVE YOU THAT DANCE NOW.

ANONYMOUS1: not yet princess, by the way I likes the
lighting set-up. It's a nice affect.

TROUBLE18: YOU MEAN EFFECT. AFFECT WITH AN "A" IS WHEN
IT'S EMOTIONAL.

ANONYMOUS1: do u always correct the men you take money from?

TROUBLE18: NO, JUST YOU. LOL.

A BEAT passes as Gessica grows impatient.

GESSICA

What, are you using both hands now
asshole?

TROUBLE18: YOU STILL THERE?

ANONYMOUS1: I'M GOING TO KILL U!

Gessica's unblinking eye glares at the screen. She is
frozen.

Her computer crashes after the blearing scrambled noise of a
MODEM DIALING sounds.

INT. HOUSE - KITCHEN - MOMENTS LATER

Gessica is on her cell phone, in a panic. She opens her refrigerator which is empty except for a carrot; she grabs it.

She reaches for a knife from a knife holder on the counter - but it's empty. With frustration, she opens the dishwasher and grabs a sharp knife.

GESSICA
Fucking voicemail.

The carrot is cut in anger.

GESSICA (CONT'D)
Ben - I need your help - some guy on the site said he'd kill me - his username was anonymous1 - you can find out who it is right? Call back, this is important!

Gessica put the knife back in the dishwasher and closes it. That is her first big mistake.

As she walks over to the washing machine, she dials another number on her phone.

Gessica opens the lint-trap on her dryer - the screen is covered with lint. She puts it right back.

GESSICA (CONT'D)
What's up you sexy bitch?
(A BEAT)
Oh, not much.
(A BEAT)
Hey, did you borrow my electric shaver the last time you were here?
(A BEAT)
No, I can't find the cord for it though.

She puts the last of her laundry in the wash and starts the machine.

GESSICA (CONT'D)
You know I love ya. So much in fact; I want you to come over tonight.

She is on her tip-toes to fill a cup of laundry detergent. Then she pours it on the laundry, rinses the cup under the running water then pours the suds back on the clothes.

GESSICA (CONT'D)
Who?
(A BEAT)
(MORE)

(CONTINUED)

CONTINUED:

GESSICA (CONT'D)

That's fine, bring 'em over. It can be girls' night.

(A BEAT)

You know nothing scares me.

Suddenly the turbine on the washer JOLTS on - with Gessica's hand still in the washer. Gessica SCREAMS scared shitless.

INT. HOUSE - GESSICA'S ROOM - LATER

A napkin soaks up the grease on top of a slice of pizza.

Gessica has four alluring female house guests; COCO, AURORA, DESTINY, and CHASTITY.

GESSICA

I've never used fruit before.

AURORA

I have. I use fruits, vegetables, sillystring... anything.

CHASTITY

Men love it when I pull out the cucumber.

Destiny holds up her napkin covered with grease.

DESTINY

Gross.

COCO

The other day I put whipcream on my nipples and licked it off for the finale.

GESSICA (V.O.)

I could learn a lot from these girls.

COCO

But I can't do that anymore.

DESTINY

How come?

COCO

Too many calories, this sista's got to lose weight.

GESSICA (V.O.)

Coco you smug bitch. I would kill to have any of these girls' bodies.

(A BEAT)

At least I still have my eyebrows.

(CONTINUED)

CONTINUED:

CHASTITY
(to Gessica)
What's your hit count?

GESSICA
Wha- 30 thousand.

CHASTITY
I'm close to six figure. I bought my
first new car last week.

DESTINY
Gessica, are you still driving that two
door piece of crap?

GESSICA
Yep.

DESTINY
Why do you like that car so much?

GESSICA
You should know why Destiny.
(They share a smile)
You still going out with David?

DESTINY
Broke up a month ago, but I'm thinking
about getin' back together with him.

GESSICA
Is that for sure, or are you on the hunt?

DESTINY
I'm really thinking about sticking with
David. It's just... certain things are
bothering me.

CHASTITY
Like what?

DESTINY
He's so messy.

CHASTITY AURORA AND GESSICA
Is that all! (Laughter)

AURORA
Every guy is like that.

DESTINY
But he left dirty pants on the stove.

(CONTINUED)

CONTINUED: (2)

AURORA

Curt does that to me.

CHASTITY

Be thankful it wasn't his boxers. Mike did that to me once - or was it Mitch... er- Mark.

COCO

How many guy friends do you have?

CHASTITY

Um, the ratio is about three guys to one girl.

DESTINY

You know all those guys you're friends with just want to have sex with you.

CHASTITY

Well, the Army has reserves; why can't I?

DESTINY

Chastity... you are a total slut.

AURORA

Yeah, this is your intervention.

CHASTITY

Jealous. No, Mike was the one who got charley horses a lot. I couldn't stand it.

COCO

What, like a leg cramp? That's not that uncommon. I woke up with one the other day.

AURORA

AAHHH, don't you just hate that?

CHASTITY

No, we were mid-missionary.

GESSICA

He would cramp up during sex?

CHASTITY

Yeah, at the worst times too.

The Girls LAUGH with empathy.

(CONTINUED)

CONTINUED: (3)

DESTINY

Now about the pants; do you think I should bring stuff like that up to him?

COCO

If it really bothers you.

DESTINY

It does, but I thought it was just a pet peeve of mine.

CHASTITY

It's a pet peeve of every girl.

AURORA

Every guy does it, and every girl is bothered by it because we're the ones who clean it up.

GESSICA

In every relationship you learn what to let slide and what not to.

CHASTITY

So choose what matters most; and hold your ground.

GESSICA

Right, because those important things increase in weight over time; like a ballast.

DESTINY

Ballast?

GESSICA

Yeah, it's added weight to steady a boat.
(in mid-thought)
And... if the man can't accept the ballast; through him overboard. No matter how bad it hurts, you have to leave him.

DESTINY

You taught me that one already dear.

AURORA

(to Gessica)

Do you have four matching chairs?

INT. HOUSE - LIVING ROOM - LATER

The Girls stand as Aurora sets up four armless chairs in a box formation.

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CONTINUED:

AURORA

So none of you have done this before?

DESTINY

No.

AURORA

Okay girls, pick a seat and sit.

The four girls sit wondering what the hell Aurora's up to.

AURORA (CONT'D)

Okay, now turn to the left.

Each girl turns so their legs are over the left side of the chair.

AURORA (CONT'D)

Slowly lean back and fold your arms.

The girls reluctantly do so.

AURORA (CONT'D)

Coco you're first.

COCO

This is some crazy white girl shit isn't it?

AURORA

Just relax.

With great care Aurora slowly pulls the chair out from under Coco.

Surprisingly, Coco remains in that position, supported by the legs of the girl next to her.

Aurora proceeds to do the same with the other three chairs.

As Gessica is reclined, she looks to her right and admires Destiny's perfect breasts.

GESSICA (V.O.)

Destiny has the best pair money could buy. Her tits deserve to be viewed by millions. Her body could only be described as perfectly fake.

Aurora pulls out the last chair, the one under Gessica.

She doesn't realize that all four girls are suspended in the air and dependant on each other to stay that way.

(CONTINUED)

CONTINUED: (2)

AURORA (O.S.)
And down on three. One....
two three.

GESSICA (V.O.)
Seeing Destiny brings all my
faults to bare... I fear
these anatomical breasts of
mine will be my downfall.

Gessica falls down to the ground.

INT. HOUSE - LIVING ROOM/KITCHEN - EVENING

A book the size of a telephone directory sits heavy on the table. Gessica feverishly thumbs through it and scribbles notes into one of hundreds of pages in a giant binder.

GESSICA
(reads from book with mock-
intelligence.)
True or false. The arabinos operon,
which is controlled by positive
regulation, requires the presence of
arabinose to transcribe and translate its
structural genes?
(looks at notes, thinks.)
Fuck this.

Cell Phone RINGS just in time. Gessica stands and answers it.

GESSICA (CONT'D)
Hi mom.

MOTHER (V.O.)
So I do have a daughter, I almost forgot
already.

Gessica walks over to a small desk and starts opening one of the many bills she has in a stack.

GESSICA
I got your last message, I've just been
real busy lately. I was studying when
you called.

MOTHER (V.O.)
Oh, how's that going?

GESSICA
Good; I'm in Microbiology 10-48, and
Mammalian Systems in Physiology.

MOTHER (V.O.)
Sounds like a hoot.

(CONTINUED)

CONTINUED:

GESSICA
(sarcastically)
Oh boy.

MOTHER (V.O.)
Your father and I are very proud of you,
but you can't stay in college forever.

GESSICA (V.O.)
I'd like to. Rather plan for my future
for an eternity, than have to live up to
high expectations for a second.

Gessica writes into her checkbook registrar and glazes over
the stack of bills.

GESSICA
I know.

MOTHER (V.O.)
How is everything?

With frustration the bill is thrown down on the desk and
Gessica stands again.

GESSICA
Fine.

MOTHER (V.O.)
That's good. Oh, did I tell you I
started using an online dating service?

GESSICA
No, Mom. Trust me on this... there's too
many weirdos online.

MOTHER (V.O.)
Well it's going great so far. I'm
talking to this one man, he's a claims
adjuster. He's a great man, but he keeps
asking for a more recent picture of me.

Bracing for a long chat, Gessica grabs her baby monitor off
the table and heads for her room.

GESSICA
See what I mean?

MOTHER (V.O.)
What's wrong with being a claims
adjuster?

INT. HOUSE - GESSICA'S ROOM - CONTINUOUS

GESSICA
 (sigh)
 Nothing mom.

MOTHER (V.O.)
 I forgot to tell you that my printers on
 the fritz again, and you know your father
 won't come by the house to help me with
 it. So the next time you come ov-

GESSICA
 Mom, I've showed you this a hundred
 times, all you have to do is go to the
 control panel and-

INT. HOUSE - BATHROOM - CONTINUOUS

Gessica looks in the mirror.

MOTHER (V.O.)
 Wait let me write this down.

That is Gessica's cue to put the phone on the counter, she
 sits on the toilet and makes water in peace.

MOTHER (V.O.)
 By the way Ges, the other day this
 strange man called here, at first I
 thought he was from the dating site - but
 he wasn't.

Mother is HEARD on the cell phone, Gessica is not listening.

MOTHER (V.O.)
 He was scarring me, he had a raspy voice
 I remember; he sounded sick.

Gessica stands and picks up the phone.

INT. HOUSE - GESSICA'S ROOM - CONTINUOUS

On Gessica's exit.

MOTHER (V.O.)
 I thought it was strange that he called
 out of the blue and was asking all of
 these questions about you.

She starts to clean up her room.

GESSICA
 Wait - who called?

(CONTINUED)

CONTINUED:

MOTHER (V.O.)

Some guy.

GESSICA

What was he asking about?

MOTHER (V.O.)

Personal things, like if I was planning on visiting you anytime soon and If you had a boyfriend. Don't worry, I didn't tell him anything - hanged up pretty quickly.

GESSICA

Just great.

MOTHER (V.O.)

You're not in any trouble are you? This doesn't have anything to do with that new job of yours?

Gessica finds a missing stiletto-heeled shoe under the bed. She throws it in her closet with the other.

GESSICA

No mom, everything's fine.

Overwhelmed, Gessica lays on the bed.

MOTHER (V.O.)

Then why can't you even tell me what you're doing?

GESSICA

Because it's not important; and right now I need the money.

Gessica picks up the baby monitor which was thrown on the bed.

MOTHER (V.O.)

Sweetie, you need to find a decent man and get your life back together.

GESSICA

Well thanks, love you too mom.

MOTHER (V.O.)

I do love you, that's why I'm saying this.

GESSICA (V.O.)

Do it all while you're young.

MOTHER (V.O.)

Do it all while you're young.

(CONTINUED)

CONTINUED: (2)

MOTHER (V.O.)

...because let me tell you; aging will set in before you know it, and then everything in your life starts to decline... including those perky boobs of yours.

GESSICA (V.O.)

Not a chance. My tits go; I go.

MOTHER (V.O.)

With your education you need to be making 40,000 dollars a year.

GESSICA

But I'm getting my masters and saving up money. It's not like I'm struggling.

MOTHER (V.O.)

All I'm saying is that... what is it? Around fifty percent end up going into a different field than what they went to college for.

(A BEAT)

I think you're drifting along... you should consider other options.

GESSICA

Careers don't come as easy for most people as it did for you. And what... do you expect me to do, just drop everything and do something I hate, just for the pay? (A BEAT)

Let me tell you something about those people... they're miserable.

MOTHER (V.O.)

I'm only saying... it's something you should think about.

GESSICA

How could I forget; you tell me to think about it almost every week.

MOTHER (V.O.)

Well...?

GESSICA

Mom -

MOTHER (V.O.)

I know, I know. Hey, have you used that gift card I gave you last Christmas?

(CONTINUED)

CONTINUED: (3)

GESSICA

The one for the restaurant? - I'm waiting to use it when I find a decent man, like you said....
Mom; you still there?

MOTHER (V.O.)

I hope the card doesn't expire.

The DIAL TONE of a phone overlaps into:

INT. LICENSING BUILDING - 5TH FLOOR WALKWAY - DAY

Sun pours through the blue tinted arched windows as Gessica walks down the pathway. As she answers her cell phone she looks ahead longingly; as if she's searching for something she can never get back.

BEN (V.O.)

Hey there.

GESSICA

Ben! You got my message right?

BEN (V.O.)

I'm doing well, thanks for asking...

GESSICA

Hi Ben; what's up?

BEN (V.O.)

I've been keepin' busy, what are you up to?

GESSICA

I just renewed my business license.

BEN (V.O.)

Guess you gotta spend money to make money. How much did it cost?

GESSICA

Too much, now about that death threat...

BEN (V.O.)

Yeah, that's terrible... you have any idea who it could be?

GESSICA

I was hoping you could find that out.

BEN (V.O.)

Well... here's the thing; normally I could figure it out... but.

(CONTINUED)

CONTINUED:

Gessica moves to the side and leans heavy against the window.

BEN (V.O.)

I hate to admit it but he out smarted me.
He hacked the system.

Gessica moves from the window.

GESSICA

He said he used different names.

BEN (V.O.)

Exactly... the guy's really good.

GESSICA

So what am I supposed to do now?

BEN (V.O.)

If you feel scared... I could always come
over... spend the night?

GESSICA

I should be alright, thanks anyway.

BEN (V.O.)

I had to ask.
(A BEAT)
Are you going to call the police?

GESSICA

Haven't thought about it.

BEN (V.O.)

Okay, I'm going to keep working on this;
I'm worried about you babe.
(He waits but there is no response.)
I'll talk to you later okay?

GESSICA

K- Bye.

Gessica's cell phone flips shut.

INT. HOUSE - GESSICA'S ROOM - LATER

Gessica's laptop flips open.

On the monitor there is a billing list that has the usernames
of her past customers.

After scrolling past many names - she stops - stares at the
name: TheBigOne. Push in on the name as an image of a
cluttered room becomes visible on the inside of the "O" in
TheBigOne. Closer and closer until:

INT. GARAGE - TIMELESS

The room is cluttered with second hand surveillance equipment. Cameras, microphones a CB radio receiver. A STRANGE MAN is in shadow; he sits at a table diligently rewiring something.

CUT TO:

INT. HOUSE - GESSICA'S ROOM - MOMENTS LATER

Gessica snaps back; like she had just been in another realm. She is slightly creeped out, yet curious.

She scrolls on - stops on the name: Saw-dude13. Closer and closer on the closed part of the letter "d" until:

INT. GUS'S HOUSE - LIVING ROOM - TIMELESS

Gus, the creepy Plummer from earlier is sitting on the couch in a sweaty undershirt watching TV.

Out of the blue; it is clear that Gus is talking to himself. He speaks clearly and with strong inflection, but in a low tone of voice.

GUS

Clean your shorts. - Where you going now? - Don't you do it....

Gus picks up a pair of scissors; stares at it.

GUS (CONT'D)

AAAAAAHHHH! (hits his head)
Look who's talking to a girl; you'll never get a girl.

(A BEAT)

I'll get a girl; that Gessica girl was nice, shaken her ass on the web-cam. I'll get a girl; I'll get a girl.... I'll get -

CUT TO:

INT. HOUSE - GESSICA'S ROOM - MOMENTS LATER

Again, Gessica leaves one reality for her own. She scrolls on, quickly. - Stop - She scrolls backward a few names then stops on: TroyToy182. Push in closer into the "o" of Troy until there is a full view of:

INT. - TROY'S APARTMENT - DINNING ROOM - TIMELESS

Candlelight dinner for two is set on the dinner table.
Troy is well dressed and entertains his guest.

TROY

You look beautiful this evening. Now eat
up.

(A BEAT)

Not that you need to gain weight; didn't
mean that. I Like small girls - small
healthy girls; like you.

Troy calmly takes a bite of his food. This date is ruined.

TROY (CONT'D)

I'll never forget prom. Will you honey?

(A BEAT: no response)

Guess I left you speechless, or is it
breathless.

After noticing something is wrong, Troy gets out of his seat.

A blow-up doll sits at the other end of the table. A cheap
printout of Gessica's face is glued onto the doll.

TROY (CONT'D)

I see what's wrong sweetie; here, let me
help you.

Troy picks up some lipstick and applies it to the doll's
lips.

TROY (CONT'D)

I'm so glad you answered my call and came
over. I was so happy to see you. You
didn't have to come here you know, I
would have been fine going to your place.

CUT TO:

INT. HOUSE - GESSICA'S ROOM - MOMENTS LATER

When Gessica comes to, she is unsettled; breathing heavy.

She reluctantly continues to scroll down the long
unflattering list of names. The name that stops her:
OfficeSpace27

Closer into the closed part of "p" in space until there is
full view of:

INT. OFFICE CUBICAL - TIMELESS

A skinny; tightly wound, OFFICE BOY is at his cubical watching Gessica dance on his computer. His left hand is above the desk near a phone that is off the hook.

(under desk) he jerks off with his right hand.

OFFICE BOY

Turn around, no - don't do that thing again.

(A BEAT: looks behind him) There, that's better... like that, come on...

The PHONE RINGS loudly on another extension. Office Boy stops in frustration and answers the line.

OFFICE BOY (CONT'D)

Forever Reality; it's always a good time for time-shares. How can I direct your call?

(response- his boss again!)

I was holding... no, I didn't hang up.

EXT - PARKING LOT - NIGHT

Gessica wears her work-out clothes as she heads for a large building. She bobs her head from side to side while listening to *rock music* on her headphones.

INT. GYM - MOMENTS LATER

Music continues as Gessica walks past two men; they leer at her.

GUY 2

I want my arms so big that I'd need a concealed weapons permit to wear long sleeves.

GUY 1

Dude, look! Bob Villa couldn't build a better rack than that.

GUY 2

I see her; damn girl.

Gessica sits down and starts using a machine that works out her pectorals.

Music over, she sees that the men are talking about her; looking at her. She turns off the music but continues to bob her head like it's still playing.

(CONTINUED)

CONTINUED:

GUY 2 (CONT'D)
That girl is fine; I mean - damn.

GUY 1
I'm goin' to talk to her.

GUY 2
Yeah right, what are you going to do
invite her to yo' mom's house?

Gessica smiles, whips her hair back with both arms; sticking her breasts out for her two admirers.

GUY 2 (CONT'D)
She's smiling 'bout something.

The weights go up as Gessica starts another set.

GUY 1
I can make her smile.

GUY 2
Oh, yeah. How are you goin' to do that?

GUY 1
I bet she likes it ruff.

The weights SLAM down early as Gessica stops and begins to walk away.

GUY 2
Guess we'll never find out. I'd follow
that ass anywhere.

Guy 1 stops working out.

GUY 1
There goes my motivation.

GUY 2
A girl like that; I bet everything she
touches turns to gold.

Guy 1 casually pulls the waist of his sweatpants out, looks down.

GUY 1
You're right about that.

INT. HOUSE - GESSICA'S ROOM - NIGHT

Many eerie SOUNDS are heard from a baby monitor; static, record scratching, baby crying, a man's voice that is too low to understand.

(CONTINUED)

CONTINUED:

The web-cam faces its monitor causing duplicate images. Gessica sits in front as a hand wielding a box-cutter comes into view.

CUT TO:

INT. HOUSE - BABY'S ROOM - NIGHT

Baby suddenly jumps from sleeping position and is wrapped in a blanket before landing back in her crib.

CUT TO:

INT. HOUSE - GESSICA'S ROOM - NIGHT

Gessica wakes abruptly in her bed; sweating. She looks at the baby monitor, nothing unusual.

INT. HOUSE - BABY'S ROOM - MOMENTS LATER

The door opens slowly, Gessica looks in and is relieved that the baby is alright.

INT. HOUSE - LIVING ROOM - SECONDS LATER

After stretching Gessica grabs "Before Sunrise" from a small rack of DVD's. She closes the DVD tray on the player - grabs a beer from her mini fridge.

GESSICA (V.O.)

No chance for sleep now. Sleepless nights, long weekends; I'm lucky to have a job with such flexible hours.

Gessica settles on the couch as the light from the TV fills the room.

GESSICA (V.O.)

A nine to five would be the death of me at this point.

After holding the beer bottle up, she starts to chug it.

GESSICA (V.O.)

Now, normally I don't drink... but nothing about today was normal. One things for sure, I have a lot to do tomorrow.

Finished; She slams the bottle on the table.

CUT TO:

INT. HOUSE - LIVING ROOM - 7:38 AM

Gessica asleep on the couch, still in her pajamas.

MATCHING SHOT from before, but there are 10 empty bottles of beer on the table.

Suddenly, her cell phone RINGS and vibrates loudly on the table.

Lethargically, dreary eyed - Gessica answers it.

GESSICA

Hello.

The voice on the other end sounds altered.

THIGPEN (V.O.)

It's time to wake up.

GESSICA

(looks at the time)

If you're a fox maybe... Who is this?

THIGPEN (V.O.)

Someone who enjoys watching you.

Gessica becomes more awake.

GESSICA

You're going to have be more specific;
I'm popular in that regard.

THIGPEN (V.O.)

My, what a pretty voice you have.

GESSICA

I'm hanging up now.

THIGPEN (V.O.)

That would be a mistake!

GESSICA

Name one reason.

THIGPEN (V.O.)

I'd ask what you're wearing but I can see
for myself.

GESSICA

Bullshit!

(CONTINUED)

CONTINUED:

THIGPEN (V.O.)

Pink and white elastic pants and a "Screw-u" t-shirt.

Gessica jumps up in panic. How did he know what I was wearing? She looks around; locks the front door.

THIGPEN (V.O.)

(Laughs) Do you know how easy it is to bump a lock?... No you probably don't.
(A BEAT)
Oh, I forgot that you have the word "girl" sewn onto the ass of your pants.

Looking down; Gessica confirms that detail.

THIGPEN (V.O.)

I always wanted to ask you girls; is the point of that to get strangers to look at your ass, or do you think putting it there is the only way they'll get the message?
(A BEAT)
What no reply?

GESSICA

That's right.

THIGPEN (V.O.)

You'll learn to obey me soon enough.

GESSICA

How did you get my number?

Gessica opens the door to her baby's room; everything is okay.

THIGPEN (V.O.)

They say the best thing about the internet is also the worst; anybody can use it. It's amazing what one can find out with a few clicks of a mouse these days.

She has reached the front door; reaches for the knob -

THIGPEN (V.O.)

Don't touch that door!

Gessica looks to her left and sees that the window has its blinds up. She walks over to lower them--

CRASH - WINDOW BREAKS - GUNSHOT WHIZZES BY AS GESSICA FALLS TO THE FLOOR IN HORROR.

(CONTINUED)

CONTINUED: (2)

THIGPEN (V.O.)

That almost scared the silicone out of ya
didn't it sweetcakes?

GESSICA

(trembled voice)

Why are you doing this?

THIGPEN (V.O.)

Glad you asked; would you be interested
in changing your internet provider?

Gessica sniffs away a tear; shaken up, still on the floor.

THIGPEN (V.O.)

If you want to live, listen carefully to
my rules.

Now she stands; but feels knocked down by the callers words.

GESSICA

Rules?--

The sound of a RIFLE COCKING sends it's message.

THIGPEN (V.O.)

I thought I said listen? See that's when
I talk and you don't.

Gessica positions herself behind the wall; away from the
windows.

THIGPEN (V.O.)

First rule: All the blinds stay up. I
guess you learned that one the hard way.
Consider that a warning shot.

Still trembling, she looks at the broken glass on the floor.

THIGPEN (V.O.)

Second: you can't hang up on me until I
say the game is over.

Cautiously, she reaches to pick up a cordless phone on the
table beside her.

THIGPEN (V.O.)

Third: Slide that cordless phone in
front of the window. Do it now!

She uses an umbrella to push the phone and charging unit in
front of the broken window.

(CONTINUED)

CONTINUED: (3)

THIGPEN (V.O.)

That phone stays there; as long as you're not on it... and yes, I'll ask you to make some calls with it.

Gessica looks at the phone confused.

THIGPEN (V.O.)

The last rule: The game is not over until you call all of your ex-boyfriends since high school and confess all the ways you used and manipulated them.

GESSICA

What?

THIGPEN (V.O.)

If you succeed and they don't hang up on you, I'll leave you alone and you can call the police.

GESSICA

Maybe, I'll just call them now?

THIGPEN (V.O.)

The best response time is four to six minutes. I can break in there and take care of you before they'd even be on the way. Besides you wouldn't want to leave your baby motherless would you?

Gessica sits down against the wall; shaken to the core by that threat.

THIGPEN (V.O.)

Hello; you still with me?

GESSICA

Stay the fuck away from my child!

THIGPEN (V.O.)

And in rare form I see. Do you have any questions before we begin?

GESSICA

Yeah, just one. Why me?— Why are you doing this?

THIGPEN (V.O.)

That was two questions. I picked you because you made yourself available, you're not exactly an introvert.

(A BEAT)

(MORE)

(CONTINUED)

CONTINUED: (4)

THIGPEN (V.O.) (CONT'D)

As for why I'm doing this; I hope you learn that on your own.

Now Gessica is small, distant, surrounded by the interior. The inside of another door frame comes into view.

THIGPEN (V.O.)

Now, let's make some calls.

WIPE TO:

INT. HOUSE - LIVING ROOM - 9:13 AM

From the other side of an open doorway; Gessica comes into view. She paces nervously with the cordless in her left hand and the cell in the other.

Each digit appears in sequence on the phone's screen as it dials out.

The other end RINGS. Gessica wears a wireless earpiece on her right ear; which the cell phone signal goes through.

GESSICA

What if they don't answer?

She sets the cell phone down.

THIGPEN (V.O.)

Then we'll go back to them. But I have a feeling they'll take *your* calls.

BRENDAN answers, his voice is weak and frail.

BRENDAN (V.O.)

Hello.

THIGPEN (V.O.)

Told ya.

GESSICA

Brendan... It's Gessica from Shermer High.

BRENDAN (V.O.)

Yes, of course... I thought... I'd never hear from you again.

GESSICA

I was just looking through my yearbook and thought I'd give you a call, talk about our time together.

(CONTINUED)

CONTINUED:

BRENDAN (V.O.)
That's right, you were only a freshmen
then right?

GESSICA
And you were a senior.

THIGPEN (V.O.)
Oh... I see where this one's going
already.

BRENDAN (V.O.)
So what are you doing with yourself these
days?

GESSICA
I'm in the service industry.

THIGPEN (V.O.)
(laughs)
Service with a smile.

GESSICA
And you?

BRENDAN (V.O.)
I'm a c++ computer programer. It's
exciting.

THIGPEN (V.O.)
Great; you could of had nerd babies - now
cut to the chase.

GESSICA
Yeah - and... I was... Do you remember
what we did when we went out?

BRENDAN (V.O.)
I think... I remember we would get ice
cream a lot... and then I'd drop you off
at the movies... things like that.

GESSICA
What about when we went to the mall?

BRENDAN (V.O.)
Right... you had to leave early though to
meet with your study partner at his
place.

GESSICA
What did both of those dates have in
common?

(CONTINUED)

CONTINUED: (2)

BRENDAN (V.O.)

Um... you were there... I was happy; is that it?

GESSICA

Brendan, I was young and naive; a totally different girl than I am now...

THIGPEN (V.O.)

Yeah, now you're old and crafty.

GESSICA

I enjoyed spending time with you... but I kind of liked your car.

BRENDAN (V.O.)

Well so did I- wait; are you saying you used me for my car?

GESSICA

A lot of freshmen did. What was I supposed to do walk everywhere?

BRENDAN (V.O.)

I can't believe this.

GESSICA

(with a smile)

About the study partner; that was Trevor a freshman that I liked.

BRENDAN (V.O.)

I'm hanging up now!

THIGPEN (V.O.)

The beer.

GESSICA

(quickly)

I used you for beer also.

The sound of Brendan SLAMMING the phone down is heard under Thigpen's LAUGHTER. Gessica sets the phone on the charger.

THIGPEN (V.O.)

You're good; I think I've found a natural. Okay, answer however you'd like; but be honest.

(A BEAT)

Do you feel sorry for him?

GESSICA

Not really, he should have known what I was doing.

(CONTINUED)

CONTINUED: (3)

THIGPEN (V.O.)

I couldn't help but notice what he said.
Even though he was your chauffeur; he was
happy.

Gessica sits down; but is guarded.

GESSICA

I guess.

THIGPEN (V.O.)

I bet you're a back-archer.. aren't you?

GESSICA

What's that?

THIGPEN (V.O.)

A back-archer... you know. A girl who
often does that classic move when she
messes with her hair because it causes
her boobs to stick out.

CUT TO:

SHOTS OF GESSICA ARCHING HER BACK FOR MEN AT DIFFERENT TIMES
AND SETTINGS. (INCLUDING THE GYM SCENE.)

GESSICA (V.O.)

I've never done that before.

- BACK TO SCENE:

THIGPEN (V.O.)

Denial is very common among back-archers.

GESSICA

Whatever.

THIGPEN (V.O.)

I hope you won't have to call off of work
because of this- Oh right; you work out
of the home. A self-made entrepreneur,
and all you have to do is take your
clothes off. The girl nation should be
impressed.

GESSICA

I do it because I have to.

THIGPEN (V.O.)

Nobody's forcing you to do anythin- well
besides this.

(CONTINUED)

CONTINUED:

GESSICA

I'm taking care of my baby on my own.
And I'm in College.

THIGPEN (V.O.)

It's called child support for a reason.
Hey, what do you think would happen if
your mother saw your web-cam site?
(A BEAT)
Maybe I should give her a call.

GESSICA

Don't you dare!

THIGPEN (V.O.)

Or what? I have to say the home page is
well crafted; doesn't leave that much to
the imagination though.
(A BEAT)
So your mother doesn't know you're a
stripper.

GESSICA

I'm not a stripper, I'm a cam-girl or
live entertainer.

THIGPEN (V.O.)

Oh please; I'm not a killer I'm a
population adjudicator. All the
euphemisms you hide behind can't change
the truth.

GESSICA

At least I don't strip in a club.
(A BEAT)
You know who doesn't mind what I do? My
husband. He should be coming home any
minute now.

She looks at the clock; it's 10:40.

GESSICA (CONT'D)

He works third shift at a door factory.

THIGPEN (V.O.)

I hope you have on your poker face; with
a bluff like that?

GESSICA

It's the truth, and he could kick your
ass.

(CONTINUED)

CONTINUED: (2)

THIGPEN (V.O.)

Then why did you say you raise the baby on your own?

GESSICA

Because... well -

THIGPEN (V.O.)

Don't worry about it; I knew you were lying to begin with. I've been watching your house for months. I didn't just happen to pick today; I waited until now because your neighbors upstairs moved out and the ones next to you are at work. Did you honestly think I was that stupid?

GESSICA (V.O.)

Yes.

THIGPEN (V.O.)

So you're Trouble18?

GESSICA

In the flesh.

THIGPEN (V.O.)

I could use a little trouble.

GESSICA

If trouble's what you want, then you're gonna get it.

Upon looking at her wide-screen TV.

GESSICA (CONT'D)

I have money; jewelry, how about you take it all and leave?

THIGPEN (V.O.)

Don't you think if I wanted any of that stuff I would've taken it by now? I've done this before. The newspapers called me the Box-cutter Killer.

GESSICA

I read about that.

THIGPEN (V.O.)

Good; now what do you remember about the crime scene?

GESSICA

The paper said nothing was taken from the girl's house.

(CONTINUED)

CONTINUED: (3)

THIGPEN (V.O.)

That's right... It wasn't a robbery. I don't want your money. All I want is your full cooperation for one little day of your privileged life.

The cordless phone RINGS ominously as Gessica stares straight ahead.

THIGPEN (V.O.)

What does the caller ID say?

Gessica confidently walks in front of the window to check the number.

GESSICA

I think it's some guy I met at a coffee shop last week.

THIGPEN (V.O.)

Well don't answer it.

GESSICA

Wasn't going to.
(bites her lip; too late.)

Gessica turns away from the window.

THIGPEN (V.O.)

Ah ha. We were about to call our next contestant, but let's talk about this first. You're a tease; it's your profession and your hobby.

Gessica sits on the couch. This one could be bumpy.

GESSICA

I'm not a tease.

THIGPEN (V.O.)

Then why not take his call?

GESSICA

Because I don't want to.

THIGPEN (V.O.)

Yet you gave him your number? - What would you say if you answered by mistake?

GESSICA

I'd say "help some deranged psycho's holding me hostage with a gun."

(CONTINUED)

CONTINUED: (4)

THIGPEN (V.O.)

How many men have you given your number to?

GESSICA

I don't know; lots.

THIGPEN (V.O.)

Hundreds probably. Now, how many of them have had their calls answered?

GESSICA

Consistently?... not many... ten or twelve.

THIGPEN (V.O.)

That's a ratio of one in ten. And you can't admit you're a tease.

GESSICA

Well at least I've never been a cheerleader; they're the biggest teases of all.

THIGPEN (V.O.)

(ponders)

You have a point there; but you're still not off the hook on that technicality. Why do you do that?

GESSICA

What give my number without intending on going out?

A BEAT passes; Gessica thinks for the answer.

THIGPEN (V.O.)

I'm waiting.

GESSICA

I don't know.

THIGPEN (V.O.)

(galvanized)

It's for the same reason you do anything; the attention. And unanswered calls are the best kind aren't they; it's a one way street leading straight to you. I bet when you get that first call you wonder; will he leave a message? If so, what will he say? How many more times will he call before he gives up?... Something like that... how em' I doing?

(CONTINUED)

CONTINUED: (5)

Gessica's eye's narrow; they have fire in them.

THIGPEN (V.O.)

Oh, no! The silent treatment; don't do me any favors sister-woman.

(A BEAT)

All those unanswered calls; the false hopes, they have to add up to something. You and the rest are playing games with us. Well now I'm playing a game with you, a grand little payback for my friends in the heartbreak club. How do you like it?... How do... you like it!

GESSICA

I don't like it alright! I feel used... vulnerable. There are you satisfied?

Gessica lifts her head up from the top of the couch. She is tired both emotionally and physically.

THIGPEN (V.O.)

Not - Even - Close.

From inside the door frame of another room, Gessica is blocked out by the wall. The Phone DIALING NOISE begins.

WIPE TO:

INT. HOUSE - LIVING ROOM/KITCHEN - 12:16

Gessica comes into view with both phones again; her heart races ahead of the DIALING PHONE.

A SIX-YEAR-OLD GIRL answers shyly.

GIRL (V.O.)

Hello.

GESSICA

Oh... hi. Is Trevor there?

GIRL (V.O.)

Hold on.

(distant)

Daddy phone.

TREVOR answers calmly.

TREVOR (V.O.)

Yes.

GESSICA

Trevor?

(CONTINUED)

CONTINUED:

TREVOR (V.O.)
Gessica... is that you?

GESSICA
It's me.

TREVOR (V.O.)
Awww, not you too. The whole pre-midlife retrospective phase. Susie called me last month; now you. Sorry, my daughter answered... that must have been strange, I'm married now.
(A BEAT)
Are you hitched up?

Gessica makes her way over to the window.

GESSICA
Yes, and we have a baby girl.

THIGPEN (V.O.)
White lies have many shades; some turn black.

TREVOR (V.O.)
That's great; I wish you called earlier.

GESSICA
Me too.

TREVOR (V.O.)
We have a lot of catching up to do. Just so busy now- oh, I'm an MD; have a private practice.

She looks out the window with desperation.

GESSICA (V.O.)
Okay, crazy guy. You can shoot me now.

TREVOR (V.O.)
Did you hear that Scottie was arrested?

THIGPEN (V.O.)
That's enough chit chat.

GESSICA
Yeah, I heard. So... how did you and your wife meet?

TREVOR (V.O.)
College. I'm such a lucky man.

(CONTINUED)

CONTINUED: (3)

TREVOR (V.O.)

A little bit... at the time. If you wanted to be with Peter, then that's your choice. I knew it had nothing to do with me... maybe it was for the better?

THIGPEN (V.O.)

I like this guy.

GESSICA

I... em; but Peter was your best friend?

TREVOR (V.O.)

Not after that. Did you know right after prom I spent the night with Clair? We spent most of the Summer together... Isn't life strange?

GESSICA

Trevor, I gotta go, it was nice catching up with you.

THIGPEN (V.O.)

You don't want to hear anymore about his wife?

TREVOR (V.O.)

Anytime.

GESSICA

Okay - bye.

Gessica hangs up and takes a deep breath; after being submerged with regret.

THIGPEN (V.O.)

Yesterday I read about this study from the National Cancer Institute. It found that the more often a man has an orgasm the less likely he'll get prostate cancer.

(A BEAT for thought)

It said... what was it.... Men who came 21 times or more a month had a 33 percent lower risk of prostate cancer.

GESSICA

So?

THIGPEN (V.O.)

Is that why you chose your line of work? Trying to rid the world of prostate cancer one dance at a time?

(CONTINUED)

CONTINUED: (4)

GESSICA

Fuck you!

THIGPEN (V.O.)

I guess I deserve that; I am holding you hostage and all. I bet you regret standing up Trevor at the prom.

GESSICA

I do.

THIGPEN (V.O.)

It seems, given his outlook... that he wouldn't even be same person if he stayed with you all these years.

GESSICA

I guess that makes sense.

THIGPEN (V.O.)

So, if you stayed with him, you might not think as highly of him as you do now.

Gessica reminds herself of the situation.

GESSICA

I don't know why I'm even talking to you about this.

THIGPEN (V.O.)

Because right now I'm the only one you have to talk to.

GESSICA (V.O.)

If this guy knows me so well; maybe I know him?

The Baby CRIES out loudly.

GESSICA

My baby needs to eat something... Please.

THIGPEN (V.O.)

You have to stay on the line with me though.

INT. HOUSE - BABY'S ROOM - 1:30 PM

Gessica carefully feeds the baby some baby food. The Baby is in the crib and Gessica talks into the earpiece.

(CONTINUED)

CONTINUED:

GESSICA

I don't think it's fair that you know everything about me and I know nothing about you.

THIGPEN (V.O.)

Why would I want to tell you anything about me?

GESSICA

Like you said, everyone has to talk to somebody. There must be something you can tell me and stay anonymous.

When Gessica leans over to feed the baby, she is relieved to see a young man standing near the window in the house next door. He moves quickly out of view.

GESSICA (CONT'D)

What should I call you... you have a nickname or something?

THIGPEN (V.O.)

Thigpen.

After a pause, Gessica places the spoon on the table.

GESSICA

That's unusual; is it German?

THIGPEN (V.O.)

No... it just sounds cool. Okay, the babies fed, now it's your turn. If you need something to eat or drink get it now.

GESSICA

Okay, there's this Chinese place down the street I've been dying to try.

Gessica is very thirsty; she walks quickly into the kitchen.

THIGPEN (V.O.)

You'll be dying to try it alright.

INT. HOUSE - KITCHEN/LIVING ROOM - CONTINUOUS

Gessica grabs the left-over pizza box out of the refrigerator.

THIGPEN (V.O.)

I suggest you stick to what's in the kitchen.

(CONTINUED)

CONTINUED:

Pours a glass of water, and sits at the counter.

GESSICA

Thanks Thigpen. You didn't have to do this.

THIGPEN (V.O.)

I know. Hope you don't mind eating alone, I forgot my bag lunch.

Eating cold pizza.

GESSICA

I think pizza's better cold.

THIGPEN (V.O.)

I don't.

(A BEAT)

I can't even get a decent pie around here. Angelo's in New York; that was pizza.

GESSICA

When was the last time you ate pizza from there?

THIGPEN (V.O.)

Long ago, when I was little.

Gessica's eyebrows go up.

GESSICA

Tell me a story; I want to hear about a young Thigpen out on the town.

THIGPEN (V.O.)

Don't have any stories sister-woman.

GESSICA

What's with this sister-woman crap?

THIGPEN (V.O.)

It's a character from *Cat on a Hot Tin Roof*. Did you ever see the play... or the movie?

GESSICA

No.

THIGPEN (V.O.)

You should see it; probably the best performance of Paul Newman's career. Anyway, you remind me of the Character Sister-woman.

(CONTINUED)

CONTINUED: (2)

GESSICA
Was she attractive?

THIGPEN (V.O.)
Oh, yes. And everybody loved her.
(laughs)
You really should see the movie.

Finishes her water.

GESSICA
I bet your childhood sucked, is that why
you're doing this?

THIGPEN (V.O.)
Alright sister-woman you want a story;
here you go.

Gessica Looks over at the cordless from across the room. She stands with purpose and walks towards it.

THIGPEN (V.O.)
I grew up in a worn down building with my
parents and my younger bother. My
brother and I liked to swim. When we
went to the pool I started to notice that
every week he had fresh bruises on his
arm, his thigh where ever.

Discreetly, Gessica slowly pushes the phone to the edge of the table.

GESSICA
Go on.

THIGPEN (V.O.)
And Mic was a pale bastard, no way he
could hide those bruises.

Suddenly Gessica SCREAMS - falls to the floor after bumping the table.

THIGPEN (V.O.)
What happened?

GESSICA
I stepped on the broken glass... from the
window.

Crouching below the window; she sweeps the broken glass under the table with an umbrella.

THIGPEN (V.O.)
Can you stand?

(CONTINUED)

CONTINUED: (3)

The cordless phone is laying beside the table on the floor.
She grabs it - calls 911.

DISPATCHER (V.O.)
9-1-1 what's your emergency.

GESSICA
I'm bleeding, help me!

THIGPEN (V.O.)
Stand up now.. or I'm coming
in!

DISPATCHER (V.O.)
Where are you? Tell me
where you are.

GESSICA (CONT'D)
I'm trying-

THIGPEN (V.O.)
That's it game over.

Gessica quickly stands up, leaves the cordless on the ground.

GESSICA (CONT'D)
This is all your fault, for shooting up
my window.

DISPATCHER (V.O.)
Wh- I'm trying to help you.

THIGPEN (V.O.)
Pick the phone up now!

DISPATCHER (V.O.)
If you don't tell me where you are I
can't help you.

Timidity, she picks up the phone and sets it on the table.

GESSICA
See it's right here!

DISPATCHER (V.O.)
I'm hanging up now.

The light on the cordless turns off - disconnected.

THIGPEN (V.O.)
Are you alright?

Gessica walks over to the couch with a slight limp.

GESSICA
I'll live.

Stretches out. Gessica kicks off her sandals; feet are fine.

(CONTINUED)

CONTINUED: (4)

THIGPEN (V.O.)

So, my younger brother had these bruises, and I knew it would only get worse. The old man would hit me when my brother was a baby.

(A BEAT)

That's what he did when he was on the bottle.

GESSICA

Couldn't you have done something?

THIGPEN (V.O.)

Late one Sunday night Mic dumped all of our dad's booze down the bathtub. I mean a cabinet full of bottles; in the tub. When the old man caught by brother doing this; he pushed 'em. Right into the tub.

(A BEAT)

He was scratched up pretty bad. When Mom saw him like that we decided to run for it. We were on that old fire escape... and... something gave way.

GESSICA

What... do you mean?

THIGPEN (V.O.)

Mom and I made it down alright... my brother didn't.

GESSICA

So, is that why you're here today? Doing what you're doing?

THIGPEN (V.O.)

You want to know why I'm doing this? I can sum it up with one word... mendacity.

GESSICA

Mendacity?

THIGPEN (V.O.)

The system of liars and lying. At least men are honest enough to lie with their words. But women do it with their whole body, every fiber of their being. It's in the X chromosome... their DNA.

GESSICA

So you were lied to; that doesn't warrant this.

(CONTINUED)

CONTINUED: (5)

THIGPEN (V.O.)

Do you think it's right to manipulate people, to get what you want?

GESSICA

No.

Gessica is reflected on the glass as she looks out the window to address her accuser.

THIGPEN (V.O.)

Then why do you do it?

GESSICA

Because I can!

THIGPEN (V.O.)

Exactly. I can do this. But I couldn't use sex the way you do... no I had to employ - good - old-fashioned - violence.

Gessica steps away as she has a revelation.

GESSICA

Now I know... this is the only way you can get your rocks off. Isn't it?

(A BEAT)

You perverts are all the same; I've dealt with them day in, day out. I know there is no limit to the fetishes you guys have... it's sick!

THIGPEN (V.O.)

Of course we're horny. Which is a good thing; or you'd be out a job. What's sick is the way women exploit it.

(A BEAT)

Penis pays right. Anniversary gifts, Valentine's day - It's Christmas all year round with you bitches.

(A BEAT)

How about marriage?

GESSICA

Sorry, you're not my type.

THIGPEN (V.O.)

Contract, first definition; An agreement between two or more people which is written and enforceable by law.

(A BEAT)

Second definition; to get or incur... a disease.

(A BEAT)

(MORE)

(CONTINUED)

CONTINUED: (6)

THIGPEN (V.O.) (CONT'D)

When you take away all the tradition and archetypes beaten into a women's psyche since day one... marriage is a contract, pertaining not to love or faithfulness... but property.

Gessica sits on the couch; decides to change the subject.

GESSICA

Fine, then don't give us anything.

THIGPEN (V.O.)

Then I'd end up pretty lonely wouldn't I?

GESSICA (V.O.)

Probably hasn't had a girlfriend in years.

THIGPEN (V.O.)

How do they sell mattresses these days?

GESSICA

At gun point?

Gessica places her long beautiful legs on the table.

THIGPEN (V.O.)

They show a beautiful woman laying on it, in a slip. Sex sells; we are bombarded by it. It's bad enough we are led on by women, but now it's every magazine, commercial, movie trailer and banner ad.

She thinks for A BEAT; lifts her head.

GESSICA

You're right. Beauty is only skin deep; that's a dead expression these days.

THIGPEN (V.O.)

You said it.

GESSICA

Is that the lesson? Are we done now?

THIGPEN (V.O.)

We're half way there.

GESSICA

But I don't have anymore boyfriends to call.

Her feet shake now; like a hyper-active.

(CONTINUED)

CONTINUED: (7)

THIGPEN (V.O.)

Yes you do... and if you're about to say you lost their numbers, I'll provide them.

GESSICA

Thigpen, there's something I've been meaning to tell you.

THIGPEN (V.O.)

Yes...

GESSICA

I have to take a piss.

THIGPEN (V.O.)

So who's stopping you?

GESSICA

There's no way I'm letting you hear me go to the bathroom. That's a whole different form of perversion; I couldn't go with you listening anyway.

THIGPEN (V.O.)

Too bad then.

GESSICA

I've had to go for the last 30 minutes.
(holds her crotch; rocks)
There has to be some way?

As Gessica sits there rocking; Thigpen takes a BREATH.

THIGPEN (V.O.)

The cordless stays at the window...

Gessica springs up; walks into her bedroom.

INT. HOUSE - GESSICA'S ROOM - CONTINUOUS

She heads for her stereo.

THIGPEN (V.O.)

Play some music so I can tell the line is still active - Wait. If you're not done in five minutes... I'm comin' up to help you flush.

GESSICA

Understood.

Presses "Play" - The *Funeral March. Lento* by Chopin is turned up.

(CONTINUED)

CONTINUED:

She sets the cell phone down by the stereo.

GESSICA (CONT'D)
Take that asshole.

Gessica turns on her laptop before heading into the bathroom.

INT. HOUSE - BATHROOM - MOMENTS LATER

Gessica is urinating; peaceful for a moment. (music over)

GESSICA (V.O.)
I can't believe this is happening...
Destiny's a bigger tramp than me.

She grabs a bottle of mouthwash and swishes it; while remaining seated.

GESSICA (V.O.)
Keep it together Gessi.
(A BEAT)
My life's in danger, and right now I'd
give anything just to take a shower,
brush my teeth; comb my hair... My friend
the killer has that advantage over me.

Gessica sits up and spits the mouthwash into the sink.

GESSICA (V.O.)
He probably woke up, showered...

INT. HOUSE - GESSICA'S ROOM - CONTINUOUS

She heads straight for her computer.

GESSICA (V.O.)
...brushed, ate a bowl of cereal in his
underwear, then got ready to make my life
a living hell.

Gessica is online, typing an e-mail:

DESTINY; THIS IS NOT A JOKE! CALL 911 BC I CANT. THERE IS A
MAN WITH A GUN OUTSIDE MY HOUSE

GESSICA (V.O.)
Well I'm not like the others; I wont give
up without a fight.

She sends the e-mail with a prayer. Quickly opens her cam-
site though a bookmark. Web-cam's on, she types message:

IS ANYBODY OUT THERE? HELP ME!!!!!!

(CONTINUED)

CONTINUED:

Gessica races to pick up the phone in time.

GESSICA

I'm back.
(turns music off)

THIGPEN (V.O.)

That was real cute; I didn't know you listened to Chopin? I'm actually impressed.

GESSICA

You probably know less about me than you think. What kind of music do you like?

THIGPEN (V.O.)

Everything except Country; and I refuse to listen to it because I'm afraid I might like it.

GESSICA

You have any tats?

THIGPEN (V.O.)

Tatoos?... Nope, I believe if you weren't born with it, it doesn't belong on your body. I don't need to ask you that question... I know every inch of your body.

This releases something primal in Gessica; something fierce.

GESSICA

You're not going to get away with this. All it takes is one mistake; one loose end.

THIGPEN (V.O.)

You poor thing; you don't know what you're dealing with. I don't leave loose ends. Check your e-mail.

INT. HOUSE - GESSICA'S ROOM - SECONDS LATER

Many E-mail's are in her in-box. One titled "LOOSE END"

Gessica clicks to view. A crude video of a web-cam shows Destiny in her room; the footage streams ahead; skipping every few seconds.

GESSICA

Destiny?

- Destiny in front of computer.

(CONTINUED)

CONTINUED:

- A dark figure appears behind her; moves closer and out of view.

- Destiny stops typing; looks over her left shoulder - figure with box-cutter comes in from the right. SCREAMS.

- Destiny is dead in the chair; throat cut - disruption and a black screen follows.

GESSICA (CONT'D)

No... Destiny. You piece of shit! You didn't have to kill her!

THIGPEN (V.O.)

(Laughs) I put a spyware on your computer. Knew you would try something like that so I took care of that little indiscretion earlier.

GESSICA

(Breaks down)

I can't believe... why me? This is so random.

THIGPEN

Shuts the hell up! What does that even mean?... Nothing's random.

(A BEAT)

Alright, lets call our next victim- I mean boyfriend.

GESSICA

No.

THIGPEN (V.O.)

(tough guy)

I'm sorry, I didn't catch that... could you repeat it?

GESSICA

I won't continue until I call my mother, I have to know she's alright.

THIGPEN (V.O.)

Why wouldn't she be?

GESSICA

Because I know you've been calling her; asking questions about me.

THIGPEN (V.O.)

You don't make up the rules around here; I do.

(CONTINUED)

CONTINUED: (2)

Gessica tramples into the living room.

INT. HOUSE - LIVING ROOM - CONTINUOUS

Gessica continues relentlessly.

GESSICA

Not if you lay a hand on my mother... or my baby.

THIGPEN (V.O.)

You're not listening to m-

GESSICA

No, you listen to me!

(A Beat)

Your death threat doesn't matter if I have nothing left to live for.

Thigpen BREATHS HEAVILY on the other end.

THIGPEN (V.O.)

Don't try anything, because I'll know... Just like I knew when you called the cops.

Gessica loses hope; for a second.

THIGPEN (V.O.)

That didn't go well by the way... you probably realized that by now. Besides, you don't want to involve your mother in this. I think you underestimated me.

INT. HOUSE - GESSICA'S ROOM - 4:06 PM

Gessica Lays on her bed, her cell phone rests on the bed by her ear. The RING TONE on the cordless seems to go on forever until:

MOTHER (V.O.)

It's nice to know I still have a daughter.

Gessica tries to hold back her tear filled glee.

GESSICA

Nice to know I still have you.

MOTHER (V.O.)

How are you?

GESSICA

Fine.

(CONTINUED)

CONTINUED:

The opposite is written across her face, in permanent inc.

MOTHER (V.O.)

Let me tell you the latest about the guy
I met online-

GESSICA

(wide-eyed)

No- I mean, I'd love to hear all about it
when I come over. I've got to help you
with your printer remember?

MOTHER (V.O.)

Oh, that's right.

GESSICA

Mom... about my job, I decided I'm
getting a new one.

MOTHER (V.O.)

Gessi, about that strange man that
called... asking about you.

GESSICA

(to cell phone)

I think he's just a loser, who has no
life.

THIGPEN (V.O.)

(sarcastically)

Awww, that hurts.

MOTHER (V.O.)

He told me what you're doing, and I
didn't believe it until I saw it with my
own eyes.

Gessica cries openly.

GESSICA

I wanted to tell you... but I couldn't.

MOTHER (V.O.)

It's okay sweetie, that's not you. I
know it's not you.

GESSICA

And it never will be... I decided I'm
going to take 4 classes next term.

MOTHER (V.O.)

I'm glad... you don't sound well; you're
not in any trouble are you?

(CONTINUED)

CONTINUED: (2)

A tear slowly wells inside Gessica's ear.

GESSICA (O.S.)
No mom, everything's fine.

Gessica squeezes her pillow tight.

MOTHER (V.O.)
It will be alright, we all go through a
difficult stage. Like me before I met
your father; I don't know what I'd do
without him. Once you-

GESSICA
Mom-

MOTHER (V.O.)
I know, I know.

GESSICA
No... I love you.

MOTHER (V.O.)
...I love you too. I'm... glad you
called. I'll let you go.

GESSICA
Oh and mom... I'm going to use that gift
card you gave me, tomorrow.

MOTHER (V.O.)
That's good, I don't want it to go to
waist.

GESSICA
Me either... good bye.

MOTHER (V.O.)
Bye.

THIGPEN (V.O.)
I think we can move on now... If you're
satisfied?

Gessica is blocked out by door frame. The phone DIALING
NOISE is heard.

GESSICA
Not even close.

WIPE TO:

INT. APARTMENT - ROOM

From the other side of an open doorway Troy is seen. His phone RINGS. He has no idea where it is.

He walks one way then the other. Pauses, then moves into his bedroom.

INT. APARTMENT - BEDROOM - CONTINUOUS

Troy's room is a disaster. He moves his blow-up doll to look through a mound of junk near his closet.

He finds the cell phone in a pants pocket at the other end of the room.

INTERCUT. TROY'S APT. - BEDROOM/HOUSE - LIVING ROOM - 5:28 PM

Gessica is reclined on a love seat, with the cordless and the earpiece.

GESSICA (V.O.)

Please don't answer... please don-

TROY

Hello.

GESSICA

Hi, Troy. You busy?

TROY

Not really, I was just cleaning up around here.

(tone changes)

Thought I might never hear from you again...

GESSICA

Why did you think that?

TROY

(finally said)

Because you never answer my calls.

THIGPEN (V.O.)

(laughs) I like this guy too.

GESSICA

I've been busy wit-

TROY

So, how's the car?

(CONTINUED)

CONTINUED:

GESSICA
Fine, I'm actually calling about that.

TROY
Oh - do I have the manual laying around
somewhere?

GESSICA
Troy I can tell you're upset about it.

THIGPEN (V.O.)
Very perceptive.

GESSICA
Can I start from the beginning?

CUT TO:

INT. APARTMENT - LIVING ROOM - TWO YEARS AGO.

Gessica enters from the front door; cigarette in hand. She sets the car keys on the counter.

TROY (O.S.)
Hey.

Gessica jumps. Troy can't be seen from behind several house plants which were moved into the center of the apartment.

GESSICA
Troy? I didn't see you there.

TROY
Our plants have Canker.

She walks over, Troy moves branches around to look at white blotches and worn bark on the plants.

GESSICA
Well buy some new ones then.

TROY
I'll take them to a nursery.

As Gessica looks closer she is repulsed by the Canker.

GESSICA
What causes it?

TROY
Pathogens getting through the bark...
because of a cut or something that
weakens its defenses.
(MORE)

(CONTINUED)

CONTINUED:

TROY (CONT'D)

(A BEAT)
You have the keys?

GESSICA

On, the counter.

Gessica walks around to the other side of the plants.

GESSICA (CONT'D)

I had to run some errands this morning...

Gessica moves the plants aside revealing her sultry face.

GESSICA (CONT'D)

hope you don't mind?

TROY

No problem, sweetie.

Troy lunges out from the plants to kiss Gessica - she moves her head in time, he gets her cheek.

GESSICA (V.O.)

Was it that night....?

TROY (V.O.)

No, it was the one after that.

EXT. APARTMENT - PARKING LOT - DAY

Gessica closes the door on a 2008 *Toyota Yaris*. As she walks away she sets the alarm with the key-chain. She pauses, disarms it; then arms it again. She smiles at the FUNNY NOISE it makes.

GESSICA (V.O.)

That's right, I came back early, my class was canceled.

INT. APARTMENT - LIVING ROOM - SECONDS LATER

Gessica enters to see Destiny straddling Troy as they make out on the couch.

GESSICA (V.O.)

That's when I saw you... and Destiny.

Like a crazed woman, Gessica throws everything she can get her hands on at Troy; Destiny stands there, fixes her outfit.

TROY (V.O.)

She was coming on to me since the day you introduced me to her.

(CONTINUED)

CONTINUED:

GESSICA (V.O.)

That doesn't mean you have to act on it.

TROY (V.O.)

If you slept with me even once while you stayed with me... I wouldn't have done it.

GESSICA (V.O.)

Don't even try and blame it on me.

Gessica picks up a lamp by the top of the shade and swings it at Troy.

TROY (V.O.)

So, you leave me with the lease, keep my car and ruin my favorite lamp... all in the same day.

INTERCUT. TROY'S APT. - BEDROOM/HOUSE - LIVING ROOM - 5:43 PM

BACK TO PRESENT - Troy cannot sit, the past stirs in him.

GESSICA (V.O.)

The car was in both of our names; that was your decision.

TROY

One that I made as a happy boyfriend; boy was I wrong.

THIGPEN (V.O.)

You're going to tell him right?

GESSICA

I'm getting to that.

TROY (V.O.)

Getting to what?

GESSICA

At the time... Destiny and I...

INT./EXT. PARKING GARRAGE - DAWN - TIMELESS

Gessica and Destiny are dressed to impress, sitting in Troy's Yaris. From behind the seats they come into view; their faces near each other.

GESSICA (V.O.)

We were together.

(CONTINUED)

CONTINUED:

Inch away from their lips touching.

CUT TO:

INTERCUT. TROY'S APT. - BEDROOM/HOUSE - LIVING ROOM - 5:45 PM

Troy freezes in circumspection. Puts it together.

TROY

You... unbelievable bitch.

GESSICA

Well thanks sweetie.

TROY

You two set me up.

GESSICA

You set yourself up; we just knocked you down.

Troy SCREAMS at his phone; throws it. He storms into:

INT. APARTMENT - BEDROOM - CONTINUOUS

In the cluttered room, Troy manages to find a baseball bat. He proceeds to hit the blow-up doll several times in the face with the bat. It pops.

TROY

(with the hits)

That - was - my mother's - lamp - you bitch.

INT. HOUSE - LIVING ROOM/KITCHEN - 5:56 PM

Gessica feels relieved after that call; Thigpen senses it.

THIGPEN (V.O.)

Lipstick lesbian my ass. That was just another card in your deck.

GESSICA

Your 180 off on that. When I met Destiny I was... curious.

Thigpen takes a moment.

THIGPEN (V.O.)

Tell me more.

GESSICA

Not a chance. Not too much to tell anyway.

(CONTINUED)

CONTINUED:

THIGPEN (V.O.)
You know what I've observed?

GESSICA (V.O.)
(smiles)
That size does matter?

GESSICA
No.

THIGPEN (V.O.)
You have a lot of dirty laundry; you're surrounded by it. It's repulsive.

GESSICA
I'm sure you've hurt people in the past.

THIGPEN (V.O.)
At least I put 'em out of their misery.

GESSICA
I hardly think you should talk of morality.

THIGPEN (V.O.)
You know when certain animals... like an octopus are provoked they instinctively trigger a survival response.

GESSICA
Yeah.

THIGPEN (V.O.)
Think of what I'm doing as a violent defense mechanism from a wounded animal.
(A BEAT)
Let me ask you. We do all we can to keep up our livelihood; our standard of living right? You've got the baby, car payments, the mortgage; It's a nice place by the way.

GESSICA
I guess. So, what?

THIGPEN (V.O.)
That's why you control people?

GESSICA
No. You're wrong about me.

(CONTINUED)

CONTINUED: (2)

THIGPEN (V.O.)

What are you talking about? You sent your girlfriend out to entice your sex-starved boyfriend so you could get his car.

(A BEAT)

You take money from men, for just prancing around in your bedroom. It seems the only thing you're not in control of around here is your grip on reality.

GESSICA

People use other people. One way or another, everyone does it. Attractive men use un-desirable women in the same way.

THIGPEN (V.O.)

I don't blame guys for lowering their standards... It's better than being single. If the girl knows she's lucky to have you, she'll go out of her way to keep you.

GESSICA

(deep breath) You're not going to kill me... are you?

Gessica is overcome with fear and loathing.

THIGPEN (V.O.)

Nobody knows the answer to that, not even me.

She looks through the baby's room, out the window. - jumps up.

Gessica is frantically yet discreetly looking for something in the kitchen drawer.

GESSICA

What do you mean you don't know? You're in control of your actions; right?

THIGPEN (V.O.)

That's the only thing we really have control of....but....

A black marker is pulled from the drawer. She walks into the bedroom.

INT. HOUSE - GESSICA'S ROOM - CONTINUOUS

Gessica grabs a piece of printer paper from her desk.

THIGPEN (V.O.)
Things change.

GESSICA
They certainly do.

INT. HOUSE - BABY'S ROOM - SECONDS LATER

Gessica is at the dresser - writing quickly on the paper with the marker:

HELP! THIS IS GESSICA FROM NEXT DOOR - Apt. 101 HELD HOSTAGE
BY MAN WITH A GUN, MUST BE ACROSS FROM MY FRONT YARD. CALL
911!

THIGPEN (V.O.)
The one thing that doesn't change is what
women look for in a man.
(A BEAT)
You girls go after the good looking,
stupid, asshole types; because you have
to pursue them... try to change them.
What you don't realize is you're leaving
behind all the guys that would treat you
better and give you more attention,
because they have to.
(A BEAT)
They would be so grateful that they were
able to slip through the cracks of all
this fucking neurotic feminine bullshit!

Gessica starts folding the paper vertically.

GESSICA
Are you finished?

THIGPEN (V.O.)
Almost; fuck - bitch - bullshit... yeah
we're good.

GESSICA
Girls want a guy that will listen to
them, and treat them right... but not if
he tries too hard, is un-confidant, and
predictable.

THIGPEN (V.O.)
That was the talk show answer; not the
reality.
(A BEAT)

(MORE)

(CONTINUED)

CONTINUED:

THIGPEN (V.O.) (CONT'D)

Women operate on emotion; not logic... A girl wants a guy that will give her more and more attention no matter what she does.

The note is now a paper airplane. Gessica grabs the marker and writes: HELP! READ ME, on each wing.

THIGPEN (V.O.)

There's that word... attention; it's like a drug to you. Isn't it? All the kind words, money and free gifts you get from stripping, no doubt, releases norepinephrine and serotonin in your brain.

(A BEAT)

Face it, you're addicted. You know it as well as I do. It's the same feeling I got when I fired that shot at you this morning.

GESSICA

I bet you were actually aiming for me, and you missed. I should just run for it.

Gessica carefully sends the paper airplane out the window. It nears the neighbor's open window; gliding just right.

THIGPEN (V.O.)

There's something I forgot to tell you... about me.

GESSICA

What's that?

The paper airplane nears the open window; closer...closer - it is shot into bits mid-flight by Thigpen.

THIGPEN (V.O.)

I hate origami.

Gessica stares out the window, devastated.

THIGPEN (V.O.)

You see what I mean? What a rush that was.

She walks back into the living room.

INT. HOUSE - LIVING ROOM - CONTINUOUS

The last bit of sunlight hangs low in the windows.

(CONTINUED)

CONTINUED:

GESSICA

Yes, I'm addicted. I can admit that now. I'm so lucky to have you; this is better than therapy. Can you let me go now?

THIGPEN (V.O.)

Well let me see... that was all of your boyfriends right?

GESSICA

Yeah.

THIGPEN (V.O.)

You're not lying to me are you? You know how I feel about mendacity.

(A BEAT)

I think there's one more.

Gessica stands in front of the old love seat in the room.

THIGPEN (V.O.)

Do a little searching in that pretty little head of yours.

INT. BEN'S HOUSE - LIVING ROOM - MONTHS AGO

Ben is in the love seat. This is the same room but with different decor.

Ben is playing a game like *Root Beer Tapper* on a PSP.

BEN

Are you sure you want to do this?

DANCE MUSIC starts playing. A non-tan less toned Gessica comes into view wearing a skirt, stockings and a t-shirt.

She dances up close to Ben's face. Gessica drops her leg in between Ben and the PSP; rubs his lap with her foot.

BEN (CONT'D)

I guess so.

Gessica's movements are not on point, without rhythm and she is very nervous.

She kicks off her shoes, almost falls backward as she rolls off one of her stockings.

The stocking is thrown at Ben who holds it prestigiously. Gessica lifts her skirt up to display a standard white pair of panties.

(CONTINUED)

CONTINUED:

Trying desperately to be sexy; Gessica starts to lift her shirt up while dancing - it gets caught around her arms and the shirt covers her head as she squirms to get out of it.

Ben LAUGHS, he's about to get up but she gets the shirt off.

Gessica walks like a model around the side of the love seat. Ben turns and leans back to keep sight of her. By the time she is behind him - Ben falls back in the seat as it lands on the floor.

Gessica cheers as Ben tries to roll out of it.

INT. BEN'S HOUSE - BEDROOM - 1:30 AM

In the low light Ben's and Gessica's skin seem to blend together. They are naked in bed together; partially covered up.

Their fingers gently move over each other's body... causing hair to stand on end.

CUT TO:

INT. BEN'S HOUSE - BEDROOM - 6:36 AM

The early dawn sunlight peeks through the blinds as Gessica playfully runs her finger down each panel.

Ben and Gessica are covered in sweat, in a trance as they lie there. Gessica turns to her side; Ben moves into the spooning position....

....For the moment Ben is happy, Gessica is happy and everything is perfect - peaceful.

Gessica opens one eye and turns to sneak a peek at Ben's smiling face. Then she lifts the arm Ben has around her by the wrist and shoves it away disparagingly.

GESSICA
(moaningly)
EENNH.

- Ben props himself up.

BEN
What was that for?

Ben puts his arm around Gessica -- she shrugs him off again.

GESSICA
EENNH.

(CONTINUED)

CONTINUED:

With confused determination Ben gets out of bed, goes to his desk and turns on his computer.

GESSICA (CONT'D)
What are you doing?

BEN
I'd much rather be in bed with you...
holding you. But if you're going to push
me away for no good reason... I'll just
start my new screenplay instead.

GESSICA
Aren't you going to get mad... do
something... hit me?

Gessica lays there; looks at him like he was a ghost, set apart from any man she's been with.

BEN
(with contention)
Can I get you anything?

GESSICA
(turns away from Ben)
No.

INT. HOUSE - LIVING ROOM - 7:41 PM

Out of the darkness Gessica turns on a florescent lamp that fills the room with low intensity green light.

THIGPEN (V.O.)
Well here we are... the point of no
return, the final curtain, last call.

GESSICA
What if I decide not to call this one?

THIGPEN (V.O.)
Huum, let me refer back to the rules....
oh that's right - you die.
(A BEAT)
Let's recap. The glorious exploits of
Gessica with a "G". And why is it
spelled with a "G"? Gee... nobody cares.

GESSICA
It's better than Thigpen.

THIGPEN (V.O.)
As a young, learner permit wielding
freshmen you solicited Brendan so he
could buy you and your friends beer.
(MORE)

(CONTINUED)

CONTINUED:

THIGPEN (V.O.) (CONT'D)

In addition he drove you wherever you wanted including into the arms of our second lucky suitor.

(A BEAT)

Trevor; you left him at the prom for a one night stand - why do they call it that anyway? Most of the time isn't spent standing but laying on your back... most likely in your case. It should be called a one night lay. Don't you think?

(A BEAT)

We learned that your leaving Trevor for his best friend was the best thing you could have done for him. Because that helped shape him into the man he is now. Which is... and correct me if I'm wrong here... everything you could want in a man. I'm sure his trophy wife thanks you.

Gessica takes that one on the cheek - via sledge hammer.

THIGPEN (V.O.)

And then there's Troy. You set him up with the help of your female lover so you could run off with his wheels.

(A BEAT)

So, you did all of that... how do you plead to these charges?

GESSICA

This whole court's out of order.

THIGPEN (V.O.)

Guilty as sin. And a baby girl to pass the reins to.

GESSICA

Yes, I did all that and more; but it's nothing compared to what I'm going to do when I get my hands on you... you sexually frustrated soon to be eunuch fucker!

THIGPEN (V.O.)

Such hostility in you. That really affected me; that's affect with an "A" right?

Gessica; in couch looks straight up at the ceiling fan as it slowly spins.

(CONTINUED)

CONTINUED: (2)

GESSICA

Have you even thought about that? What happens after this little game of yours ends?

(A BEAT)

Because let me tell you, everything you've heard about woman scorned... is true. When this is all over; I'm going to find your ass.

THIGPEN (V.O.)

How do you plan on doing that?

GESSICA

It shouldn't be that hard to find someone hailing from New York with a dead younger brother named Mic.

Thigpen LAUGHS malevolently.

Float up toward fan blades; then back down to Gessica's stricken face.

GESSICA (O.S.) (CONT'D)

You never lived in New York did you?

THIGPEN (V.O.)

I never had a brother.

INT. HOUSE - LIVING ROOM - 8:06 PM

The cordless phone's DIALING SEQUENCE is heard.

From the other side of an open doorway an ominous green interior is revealed. Gessica wears the earpiece, sets her cell phone on the table.

BEN (V.O.)

Ges..(yawn) how's it going?

GESSICA

Hi, did I wake you?

BEN

No, I'm just tired; I couldn't get any sleep last night. Have you had any more death threats?

THIGPEN (V.O.)

Don't even think about it!

GESSICA

...Whoever it is has been calling my mother... but that's it.

(CONTINUED)

CONTINUED:

BEN (V.O.)

That message you left really scared me...
the thought of losing you I mean.

GESSICA

I wanted to talk.

BEN (V.O.)

Okay, 'bout what?

GESSICA

Us.
(A BEAT)
What happened to us.

BEN (V.O.)

I wouldn't say it happened to us.

GESSICA

So you're saying, us is what happened?

THIGPEN (V.O.)

Enough semantics.

BEN

Why were you trying to trick me into
getting you pregnant?

THIGPEN (V.O.)

Guess he beat you to it.

GESSICA

What?- Getting pregnant was an accident.

BEN

Oh, so you accidentally kept pushing me
away in bed for weeks. Until that one
night when you dropped your panties and
jumped on me.

THIGPEN (V.O.)

There it is.

GESSICA

You could have kept it in your pants.

BEN (V.O.)

You could have not held out on me like
that. And why did you happen to break up
with me right after you found out you
were pregnant?

(CONTINUED)

CONTINUED: (2)

GESSICA

Because you wouldn't let me keep it.
I'll never forget that night.

RAINFALL is faintly heard.

GESSICA (CONT'D)

It was pouring but all the rain in the world couldn't wash away what you... You said if I had the baby it would be without you.

(A BEAT)

Do you have any idea how bad that felt? All I wanted was for you and I to bring a life into this world.

BEN (V.O.)

That doesn't mean you should find some sneaky way to get pregnant.

GESSICA

It just happened.

BEN (V.O.)

It just happened? No avalanches; landslides just happen... you knew what you were doing.

GESSICA

You wouldn't have wanted the baby if I asked.

BEN (V.O.)

That's right because at the time we couldn't afford it, not to mention the added responsibility.

(A BEAT)

No matter what, you knew I would have to support the child; why do you think I'm working two jobs now?

GESSICA

Are you saying I did it on purpose?

BEN (V.O.)

Maybe.

THIGPEN (V.O.)

Yes, that's what he's saying. Aren't you listening?

GESSICA

It was the ballast... me getting pregnant was the ballast.

(CONTINUED)

CONTINUED: (3)

BEN (V.O.)
Ballast? What the hell are you talking
about?

GESSICA
That's just it you don't know.

THIGPEN (V.O.)
Don't pull that, *you don't know shit.*
(A BEAT)
Tell him the rest; tell him you were
talking about him behind his back-
flirting with his friends with the only
intention of making him jealous.

Gessica stares blankly as she realizes that she did that too.

BEN (V.O.)
Just tell me in plain English why you had
to get pregnant?

GESSICA
The time was right.

BEN (V.O.)
It's not a biological clock anymore.
It's a ticking time bomb waiting to
destroy the independence of mankind.

THIGPEN (V.O.)
That's right. Now... tell him the rest.
(Rifle is cocked)

THE BABY CRIES OUT after the rifle sound sending Gessica into
panic.

GESSICA
Oh God..no!

Gessica runs over to the doorway to check on the baby from
outside the room.

BEN (V.O.)
Are you alright? You want me to come
over?

THIGPEN (V.O.)
You're not done that will count as a hang-
up.

GESSICA
No- Don't. We need to talk. (pants)

(CONTINUED)

CONTINUED: (4)

BEN (V.O.)
Okay- I'm coming over. (CLICK)

A DIAL TONE echoes like a death sentence in Gessica's ear. - She drops the house phone. She cannot get a word in - she mouths something inaudibly but her face conveys "oh shit" in every possible language.

THIGPEN (V.O.)
Sorry sister-woman, you know the rules.

GESSICA
No... please I'll do anything.

THIGPEN (V.O.)
Spoken like a true member of the sex trade.

GESSICA
Do whatever you want to me, just leave my baby alone.

EXT. HOUSE - NIGHT

Thigpen has a CLOTHES PIN clipped to his nose to alter his voice.

THIGPEN (V.O.)
I guess that's my invitation... see ya real soon.- (CLICK)

INT. HOUSE - LIVING ROOM - 9:30 PM

Gessica runs to grab the cordless phone - 911 - phone's dead. She hangs it up and checks it again. She casts away the earpiece and the cordless phone.

GESSICA
He cut the fucking line.

EXT. HOUSE - NIGHT

- A clothes pin drops to the ground

Gus stands along the side of a house.

Below the knees - an axe lowers into view.

Gus wears BLACK BOOTS WITH A RED STRIPE ON THEM.

INT. HOUSE - LIVING ROOM - 9:34 PM

FEAR - PANIC - SCREAMS as Gessica tries desperately to pull the couch to block off the front door. - She drags it slowly.. until one end is against the door.

Gessica runs into the bedroom.

INT. HOUSE - GESSICA'S ROOM - 9:36 PM

As soon as she's inside she looks out her window with anxiety.

Suddenly; the motion sensitive bear from the living room starts SINGING "*All of Me.*"

SPLIT SCREEN:

LEFT SIDE

This side seamlessly breaks away from the right: with a PAN around to the open bedroom door revealing Gus running to the door from the direction of the baby's room. Gus wears a ski mask and has an axe.

RIGHT SIDE

Gessica turns - sees killer - runs for the door. (Cut) The frame fills in from left side revealing Gessica who locks the door just in time.

Gessica leans up against the door as Gus pounds on it from the other side.

GUS (O.S.)

(behind door)

Redrum...(Laughs) do you hear me?

Gus rips off his ski mask in anger.

GUS (CONT'D)

Little pig, little pig let me in. Not by the hair on my chinny chin chin.

(A BEAT)

Then I'll huff and I'll puff... and blow your house in.

WHACK - the unmistakable sound of an AXE PRYING INTO WOOD is heard.

Gessica backs away from the door. WHACK - WHACK, Gessica stares at the door in horror... until the noise stops. For a moment nothing is heard.

She slowly steps toward the door. Now her head a foot away from the door; listening real close. - WHACK part of the axe peeks through from the other side, hurling Gessica backward.

(CONTINUED)

CONTINUED:

Gus looks at Gessica through the hole he's made in the door.

GUS (CONT'D)
How about a dance!

Gessica SCREAMS, as Gus continues to hack away at the door. With nowhere else to go she heads for the bathroom.

INT. HOUSE - BATHROOM - CONTINUOUS

Gessica slams the door, locks it and slumps to the floor in despair. She is on the brink of madness as the POUNDING continues outside.

INT. HOUSE - LIVING ROOM - CONTINUOUS

Gessica's CELL PHONE RINGS from on top of a table. Gus smashes it with his AXE- the ringing stops.

GUS (O.S.)
Oh, I'm sorry... was that for you?

INT. HOUSE - BATHROOM - CONTINUOUS

She sits motionless to the sound of her bedroom DOOR OPENING and FOOTSTEPS. The sound of leather boots SQUEAKING precedes Thigpen's presence.

Gessica has an idea. She turns around frantically looks through the cabinet.

GUS
Honey I'm home. Had another hard day at the office. And the traffic.... was murder.

She finally looks on the side of the toilet and finds a bottle of air freshener. Pulls the trigger to test it.

GUS (O.S.) (CONT'D)
I've always wondered why women spend so damn long in the bathroom. I mean.. you can't all have IBS.

Gessica calmly gets low on the floor to look under the door.

Gus's feet are a few feet away.

GUS (CONT'D)
I guess I'll just have to bash this boor down and find out.

Gus steps closer to the door.

(CONTINUED)

CONTINUED:

GUS (CONT'D)
You hear me?

Gessica forces the door open with all her might; hitting Gus. He stumbles back up - she sprays him in the eyes with air freshener. As Gus YELLS like a girl, Gessica runs like one into the living room.

INT. HOUSE - LIVING ROOM - CONTINUOUS

She runs over her broken cell phone on the floor - tries to move the couch away from the front door.

GUS
You're going to pay for that bitch!

NO TIME - Gessica runs over to the kitchen. She goes for a knife but the knife holder is empty. She looks at the closed door on the dishwasher - NO TIME.

Gus looms from her bedroom doorway. She runs - he runs.

INT. HOUSE - BABY'S ROOM - SECONDS LATER

Once inside Gessica slams the door on Gus's arm. When she notices this; she leans into it hard. Gus gets his arm back; after he starts to pull it in and Gessica closes the door on him again.

Gessica closes Gus out - locks door. She leans against the wall by the door; heart races.

GUS (O.S.)
Are you scared yet? Well... you should be.

The BABY CRIES for a beat; Gessica breaths heavily

GUS (O.S.) (CONT'D)
How's my two favorite girls doing in there?

Gessica walks over to the crib... slumps down beside it. She looks off to the side and stares at something on the ground.

Thigpen POUNDS on the door.

On the floor under the crib is the electric shaver cord Gessica has been looking for. She LAUGHS at the absurdity.

GUS (O.S.) (CONT'D)
What the fuck?

(CONTINUED)

CONTINUED:

With anticipation Gessica listens to the violent struggle on the other side of the door.

FURNITURE IS BANGED AROUND - MUFFLED PUNCHES - THINGS BROKEN.

Until - A BODY CRASHES TO THE FLOOR AND FOOTSTEPS ARE HEARD.

And then.... silence. Gessica stands near the door - THUD. She jumps back as the banging persists.

From beside the crib Gessica looks over at the window; it is open slightly. - THUD - She looks back at her baby.

Gessica looks down from above the crib. She wraps the power cord tightly around each palm of her hands - stretches it out.

GESSICA

Okay, mommy's got work to do.

With wrathful intent she walks toward the door. - Closes her eyes - slow breath.

WHAM - the door contorts to the force of a body driving into it. (A BEAT) She hears FOOTSTEPS - opens eyes - swings door open as a man rushes past her into the dark room.

Gessica charges for the stunned figure with his back to her; near the far wall. - She swings the cord around his neck - pulls tight - choking him. The man GASPS.

GESSICA (CONT'D)

What was that... I couldn't catch it.
Not much to say now is there asshole!

Suddenly the man rights himself and pushes Gessica back with him out into the living room.

INT. HOUSE - LIVING ROOM - CONTINUOUS

The man sends Gessica into the side of the dryer - he breaks loose.

Gessica grabs the dirty lint trap from the dryer and shoves it into the man's face. He COUGHS and stumbles toward the kitchen and lands on the floor.

Gessica stands there looking on - Who is this?

BEN

No, stop (cough) Gessica... it's me...
please.

Ben moves his arm from his face and lifts his head up.

(CONTINUED)

CONTINUED:

GESSICA
Ben... is it really you?

BEN
He's gone now.

Like a high powered magnet; Gessica goes to him - falls to his level as they embrace.

BEN (CONT'D)
I told you I was coming over...It's going to be alright sweetie... don't worry.

Gessica CRIES out with joy and relief. Ben enjoys every second of this moment.

Gessica sees that Ben is banged up and his nose is bleeding.

GESSICA
Oh, babe... you're bleeding.
(She stands)
Let me clean you up.

BEN
That was a rush! I guess you have to be pushed to the limit to truly feel alive.

Ben manages to get on his feet as Gessica comes back with paper towels. She uses the paper towels to dab the blood away.

GESSICA
No, don't tilt your head back... move it forward.

BEN
And I don't mean alive in the spiritual sense; this is something primal...something basic.

She takes another piece and sticks part of it up his nose.

GESSICA
There you go.

Gessica looks around at the living room - furniture moved - things broken. She walks over to the front door which is wide open; she closes it.

GESSICA (CONT'D)
Did he...

(CONTINUED)

CONTINUED: (2)

BEN

He ran off... but you won't be seeing him again, believe me.

Gessica looks at the odd display on the counter:

The singing teddy bear has an axe laying across his lap.

GESSICA

I hope you're right.

Ben moves in, stands at Gessica's side and looks at the Macabre display on the counter.

BEN

Have I told you how beautiful you are?

GESSICA

Only every chance you get.

(A BEAT)

Come on... I'll make you something to drink.

They step around to the kitchen; Gessica hovers around as Ben finds a seat at the table.

GESSICA (CONT'D)

What do you want?

BEN

What do you have?

She looks in the refrigerator.

GESSICA

Beer in da mini fridge, some... old milk, water; Oh I could make hot tea.

BEN

Tea sounds great, thank you.

She grabs a tea bag from the cupboard and turns on the stove.

GESSICA

You know what; I think I'm very lucky to know a man like you.

Gessica prepares the tea kettle and places it on the hot burner.

BEN

I agree. I'm glad you said that.
I don't know what I'd do without you?

(CONTINUED)

CONTINUED: (3)

When Gessica turns to face Ben they say nothing but convey plenty as they look fondly at each other for a moment.

BEN (CONT'D)
So, what do you think?

GESSICA
Tomorrow's Friday right?

BEN
Yes...

GESSICA
Any good movies coming out?

BEN
That thriller I mentioned the other day.

GESSICA
David Fincher, right?

BEN
Yeah.

Gessica stands there, thinks for A BEAT.

Ben pulls out a box-cutter and holds it tentatively behind his back - flipping the blade in and out.

INTERCUT WITH:

- Ben rigs Gessica's toilet to empty the day before.

- EXT. Under an overpass; Ben gives Gus a small stack of hundreds.

BEN (CONT'D)
You're only going to scare her.

- EXT. BEN is laying in the grass wearing a headset; a laptop in front of him. He uses his cell phone to switch back and forth; he changes his voice as Thigpen.

BEN (CONT'D)
Are you alright? You want me to come over?

THIGPEN
You're not done that will count as a hang-up.

GESSICA (V.O.)
No- Don't. We need to talk.

(CONTINUED)

CONTINUED: (4)

BEN

Okay- I'm coming over. (CLICK)

- Gus and Ben fight in the living room; Gus hit over the head with vase holding paper rose. Gus wrapped in a rug; carried out.

- Gus's body is covered up with fake grass.

- BACK TO SCENE:

GESSICA

I could get a sitter...?

Off that line the tea kettle WHISTLES loudly as steam spouts upward. Gessica stands motionless as Ben continues to flick that murderous blade in and out... INDECISIVELY.

FADE OUT.

THE END