

PARI PASSU

By

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FADE IN:

INT. KITCHEN - DAY

A cockroach moves along the stained and cracked yellow painted wall.

There is a tea kettle on the back burner of the stove, after a few moments it whistles.

Two tea cups are on the counter.

The cockroach meets up with another one, this one larger. They both scurry around until they disappear into a crack in the wall.

The kitchen floor is wet and a pile of recently swept but not picked up rubbish is next to the refrigerator.

A woman not wearing shoes steps over the rubbish.

She makes her way over to the stove and turns it off, the whistling subsides.

She picks up the kettle and fills one cup with boiling water. The other one has a tea bag in it.

She leaves the kettle on the counter and picks up the cups.

INT. LIVING ROOM - CONTINUOUS

The kitchen door swings open and PAULETTE enters the room carrying the tea cups. She is a slightly pretty looking woman in her mid twenties with dark hair and she is wearing the clothes of a mental patient.

The living room is dark, with the only light resonating from a television set on mute. On the television Larry Elder talks to a young married couple and the man is crying.

Paulette stares at the television.

She moves over to a love seat and sits down, placing the tea cups on a glass coffee table. Paulette does not take her eyes off the show.

PAULETTE

The world's full of apathy... but
I don't care.

She smiles and turns away from the television, staring down into her tea cups.

PAULETTE (CONT'D)

Do you have any idea what it's
like to be so turned around that
you can't tell your feet from
your hands?

She uses her index finger and stirs the water in her cup of tea.

She brings her index finger up to her mouth and sucks on it.

PAULETTE (CONT'D)

I didn't think so.

Paulette bites the corner of her lip.

PAULETTE (CONT'D)

Steven? You don't listen to me
anymore...

She picks up one of the tea cups, the one with plain water.

She stands up and leans over the table. On the other side a balding man in his forties is tied to a wooden chair, STEVEN. He is naked and has several bruises all over his body. His eyes are closed and his head is slouched to one side as if he were dead.

Paulette stands up and slowly walks over to him; she blows away the steam coming from the cup.

She slowly pours the boiling water onto his head; Steven opens his eyes and screams out in pain.

Paulette jumps back in shock and drops the cup, it shatters on the ground.

Steven grits his teeth and trembles from the pain.

PAULETTE (CONT'D)

Steven, you have to be quiet.

She leans forward; she is so close that her lips brush against where his left ear was.

PAULETTE (CONT'D)

You have to stop screaming so much. I need you to tell me what I want to know.

Steven tries to move around in the chair, he is tied down so tight that all he can manage to move is his head.

STEVEN

Please. Someone help me...

Paulette walks away, she exits the room.

STEVEN (CONT'D)

Bitch I told you I don't know anything!

It is quiet for some time as Steven lowers his head and weeps.

INT. BEDROOM - CONTINUOUS

Paulette opens the top drawer of her dresser, inside is a sewing kit and some black tape.

She picks it up.

INT. LIVING ROOM - CONTINUOUS

She walks into the living room; she looks around until she finds the stool.

PAULETTE

Did you like playing me Steven?

She drags the stool across the living room floor with a smile on her face.

PAULETTE (CONT'D)

The love. Life and all its trappings.

She leaves the stool on Steven's left side, he stirs.

Paulette sits down and opens her sewing kit.

PAULETTE (CONT'D)

Someone once told me...

She threads a long needle.

PAULETTE (CONT'D)

Never let the kisses fool you,
and never let the fools kiss
you.

Paulette lays the needle down on her lap.

PAULETTE (CONT'D)

That never seemed fair for the
fools.

She picks up the black tape and uses it to tie Stevens head
to the back of the wooden chair, tight enough so that he
cannot move.

Steven trembles; his eyes darting back and forth as she
picks up the needle and brings it to his lips.

PAULETTE (CONT'D)

Let me know if this hurts.

Paulette uses her free hand and squeezes his lips together.

She inserts the needle into his lower lip and out of his
upper lip.

He screams and she jumps back, the needle and thread dangle
from his open mouth.

PAULETTE (CONT'D)

Steven! By the time this is all
over we'll both be free, I just
want to know what the hell is
going on.

Paulette holds his face in her hands and tries to hold him
steady.

PAULETTE (CONT'D)

One of us is going to get out of
this!

She grabs his throat by the Adam's Apple and squeezes.

Steven continues to scream.

She digs her nails into his throat, squeezing tighter.
Tears run down her face.

Steven tries his best to move, to tear away from his restraints.

Paulette runs out of the room.

PAULETTE (CONT'D)

I hate this!

She is gone for a few seconds, when she returns she has a thin metallic object in her hand.

She walks over to Steven and squeezes his lips shut again; she uses the metallic object to pierce them both and then bends it so that it keeps his mouth shut.

Paulette runs a hand through her hair.

PAULETTE (CONT'D)

I just want... to know how this happened to me and why...

She shakes her head, tears stream down her face.

PAULETTE (CONT'D)

You think I like this shit?!?
You think I want to torture you?
I just want out of this nightmare...

She sits down on the stool and takes a hold of the needle again.

PAULETTE (CONT'D)

It's been two fucking days
Steven, obviously whatever they can do to you is worst than what I've done so I'm going to have to grit my teeth.

She pulls it through his lips, pulling it so that the thread tightens and then she inserts it again.

PAULETTE (CONT'D)

... I had to become an animal to
get this far, please... stop...
fucking... with... me.

Her eyes move to the television, Larry Elder is just
returning from commercials.

She continues to sew his lips shut, blood runs down his
chin.

PAULETTE (CONT'D)

Choose. Talk while you still can
or scream through your bloody
lips!

Steven groans in pain.

Paulette yanks on the needle to tighten another strand of
thread.

She leans forward and rests her head against his.

PAULETTE (CONT'D)

Talk...

She closes her eyes.

PAULETTE (CONT'D)

...This is just my way of letting
you know we're still alive.

The door to the apartment busts open and four men in suits
rush in.

Paulette rises from her seat and spears the first man.

She rolls off of him and onto a bended knee as another man
rushes her.

She rises up and uppercuts him before one of them tazors
her in the back.

She fights for a few moments and then she is out.

SCREEN BLACK

SUPERIMPOSE: CURTAINS UP

FADE IN:

EXT. PSYCHIATRIC TREATMENT CENTER - AFTERNOON

In the parking lot several cars are parked, pigeons scatter and fly around.

INT. DR. O'CONNER'S OFFICE

Dr. O'CONNER is a middle aged but fit man, he sits with his leg crossed holding a notepad and chewing on a pencil.

O'CONNER

You didn't come in yesterday;
you had me a little worried.

Paulette sits across from him wearing a long skirt, her legs are crossed and she shakes one leg.

PAULETTE

I didn't think I had to come in.

O'CONNER

I was under the impression that
you enjoyed our sessions.

PAULETTE

I do.

She looks down at her fingernails; it is obvious that she bites them.

The doctor removes the pencil from his mouth.

O'CONNER

I was hoping to see you more
often, especially yesterday. I
had one of my stories to tell
you...

She smiles.

PAULETTE

About your daughter...

O'CONNER

She never seems to miss out on an opportunity to get into something and make a mess.

PAULETTE

She sounds like me.

She stares at his pencil as he rolls it in between his fingers.

She looks back up at his face.

O'CONNER

I wouldn't say that.

She looks over at a small table.

PAULETTE

You did some redecorating.

O'CONNER

A little. What did you do yesterday?

Paulette flexes her fingers over and over again, they continually crack.

O'Conner leans back in his seat.

O'CONNER (CONT'D)

The thing about my daughter is that, she is so inquisitive. Ever since before she could crawl...

She watches his mouth move as he talks. His teeth are yellow.

O'CONNER (CONT'D)

... We knew we had to watch out for her. Her little eyes were always open, paying attention to everything.

He moves his hands around in gestures.

O'CONNER (CONT'D)

How to undue the straps for her car seat, changing her diapers.

Paulette shifts around in her seat.

O'CONNER (CONT'D)

It's only natural that such an inquisitive mind would want to get into everything now that she's old enough to walk and talk.

PAULETTE

What did she do?

He smiles again as he pulls out a pill bottle.

O'CONNER

She got into my study, pulled apart a model I was working on.

He pops a pill into his mouth and looks at her.

PAULETTE

Were you angry?

O'CONNER

I can't be angry at her curiosity; you should encourage a mind that seeks to grow. How did you sleep last night?

She watches him put his medication back.

PAULETTE

Pretty good. I did what you told me...

He nods and writes something in his notepad.

PAULETTE (CONT'D)

The breathing exercises.

O'CONNER

How's everything going with the guy you told me about?

She stares off to the side, looking out the window.

PAULETTE

I don't think it's going to work out.

O'CONNER

Why?

PAULETTE

I don't think he understands me.

O'CONNER

What is it exactly that he doesn't understand?

PAULETTE

I need someone who can help me learn... grow.

O'CONNER

Learn?

Paulette shrugs her shoulders.

Dr. O'Conner rips a page out of his pad and then lays his it and the pencil in his lap and leans forward.

O'CONNER

Do you remember the mantra I gave you? To help you remember to not worry about the little things.

She stares at him.

PAULETTE

The little things are important.

O'CONNER

True, but there is something to say about a person who let's a spilled cup of milk weigh down her day.

She reaches into her purse and pulls out a piece of paper.

She looks down at it.

Paulette covers her mouth and hides her smile.

PAULETTE

I still don't know what it means.

Dr. O'Conner leans back in his seat and smiles at her.

O'CONNER

That, Paulette, would be one of those little things that you need not bother about. Now, read it while I recite...

She concentrates on the words on the paper and the doctor closes his eyes as he recites it from memory.

O'CONNER (CONT'D)

Sure, deck your limbs in pants; yours are the limbs, my sweeting. You look divine as you advance... have you seen yourself retreating?

INT. NURSING HOME - LATE AFTERNOON

The doors to the home open and Paulette walks in carrying a house plant.

INT. HALLWAY - CONTINUOUS

As Paulette walks past the rooms with open doors she notices the old people, sitting in their chairs.

She stops to stare at an old woman rocking back and forth and knitting a hat.

The old lady looks up at her and offers a weak smile.

Paulette continues down the hall.

INT. ROOM - CONTINUOUS

Paulette slowly pushes the room door open and slides in.

Her MOTHER sits in a chair staring at the walls.

Paulette sets the plant down on a small table and moves the flowers in it around.

She draws a chair up to her mother so that she is facing her.

MOTHER

Who the fuck do you think you are?

PAULETTE

I brought you some flowers.

Her mother looks over at the flowers and stares at them for a few seconds.

She looks back at Paulette.

MOTHER

I don't want any flowers.

Her mother leans forward and purses her lips.

MOTHER (CONT'D)

You think I'm stupid, crazy.

PAULETTE

I thought you said you wanted some flowers...

MOTHER

You're not my daughter...

Paulette cracks her knuckles.

PAULETTE

Have they been giving you your medication?

Her mother closes her eyes and sits back, she smiles.

MOTHER

They've been good to me.

PAULETTE

I need to talk to you.

MOTHER

Okay.

PAULETTE

What happened to you, when did
it start?

MOTHER

What happened to me?

PAULETTE

When did you start to realize
you were...

Her mother shakes her head.

MOTHER

You ask the dumbest questions.
Jennifer, I don't take the
medication. Everyone's trying to
confuse me...

Paulette stares at her.

PAULETTE

What did you call me?

The mother reaches out and grabs her wrist, Paulette holds
her breath.

They lock eyes.

MOTHER (CONT'D)

I don't belong here...

After a few seconds the mother releases her grip and sits
back in her chair. Paulette rubs her wrist.

A NURSE walks into the room, Paulette jumps.

NURSE

Oh, I'm sorry.

The nurse walks over to the mother and takes the mothers
arm; she stares at her watch as she checks the pulse.

Paulette's mother stares at her.

Paulette looks up at the nurse, the nurse smiles.

When she looks back at her mother she realizes that her
mother has fallen asleep.

NURSE

The medication makes them so
tired.

The nurse releases the old woman's hand and turns to leave,
she stops when she notices the flowers.

NURSE

Those are so nice. Keep it up.

Paulette nods.

The nurse smiles again and leaves, closing the door behind
her.

Paulette reaches into her purse and digs around for the
paper.

When she finds it she pulls it out and mouths the words to
herself over and over until her eyes slowly close and she
is relaxed.

Everything is quiet, so quiet that the sound of the rocking
chair moving back and forth next door can be heard, that
and the sound of Paulette breathing.

MOTHER

Jennifer.

Paulette opens her eyes; her mother is smiling at her.

MOTHER (CONT'D)

Jennifer when did you get here?

PAULETTE

A few minutes ago.

MOTHER

I thought I dreamed you.

The mother covers her mouth and stares at the flowers.

MOTHER (CONT'D)

Oh, and you brought me the
flowers I wanted.

Paulette places her paper in her purse and stands up.

PAULETTE

I have to go Mommy.

MOTHER

But you just got here.

PAULETTE

I know but I have so much to do.
Listen, I came here for
something... do you remember the
man you used to work for? He put
you in charge of something, gave
you something to keep.

MOTHER

Oh, don't worry about that... I'll
tell you some other time.

PAULETTE

It was a secret. I need to know
the words he -

MOTHER

I'm tired now.

Paulette stares at her for a few moments as the old woman falls to sleep. She leans over and kisses her mother on the cheek.

Her mother smiles as Paulette leaves the room.

INT. HALLWAY

Paulette clutches her purse and walks down the hallway with her eyes closed.

When she passes by the room with the old woman sitting in her rocking chair she slows down.

Paulette stops and her eyes pop open, she stares at the ground.

Paulette slowly walks backwards until she is in the doorway of the old woman's room.

She turns to the old woman and smiles at her, the old woman smiles back.

Paulette slowly walks into the room as the old woman follows her with her eyes.

Paulette snatches the yarn from the old woman's hands and wraps it around her throat over and over again until it is tight and strong enough to choke her.

The old woman struggles to scream.

Paulette tugs on the rope.

The old woman eventually loses the strength to fight.

Paulette backs up and slowly drops the yarn.

She walks around the side of the rocking chair until she is in front of her victim.

She stares at the dead woman.

She reaches forward and tugs at the old woman's skin.

It stretches until it rips, it's not real.

She picks up the old woman's hand and raises it into the air, she holds onto it for a few seconds before letting it go.

The old woman's hand almost drops to her lap before she suddenly wakes help and starts to scratch at the yarn tied around her throat.

Paulette lets out a loud shriek and then covers her mouth and backs away.

The old woman's breathing becomes labored and she eventually dies.

Paulette quickly walks out of the room and closes the door behind her.

She makes her way down the hallway and exits the building as the first nurse runs into the dead woman's room, the nurse is talking into a portable device connected to her ear.

INT. SECURITY ROOM - CONTINUOUS

Paulette enters the room and freezes.

She stares at her surroundings. There are two men guarding a doorway at the other end, holding rifles.

Paulette turns to her left and a man in a suit is waiting. His name is MORRIS.

MORRIS

Anything?

PAULETTE

What?

MORRIS

Did she give you a number, any clues? A word?

Paulette turns and stares at the men at the other side of the room.

She turns back to Morris.

PAULETTE

Wait... you need the password to open something.

MORRIS

Are you feeling alright?

She nods slowly.

He stares at her and then turns to the men at the other end of the room, they advance.

She smiles at him.

PAULETTE

I'm just tired. No, she didn't give me anything - I think we should lay off the meds.

The two men stop in front of Morris and Paulette, she smiles at them.

One of the guards strikes her across the face with his weapon and she is knocked unconscious.

INT. RESTAURANT - NIGHT

Dr. O'Conner sits at a table enjoying fine cuisine with three of his friends.

DR. O'CONNOR
 ...completely out of context if
 you're going to take it in that
 light.

DR. MAYOR, a middle aged man with pale skin and freckles takes a bite of his steak.

DR. O'CONNOR (O.S)
 By definition, and I'm sure
 everyone can keep up with me on
 this one... nothing has turned out
 exactly how we wanted. How dare
 you sit her and claim..

MRS. COLBERT, beautiful young blond wearing unnecessary reading glasses takes a sip of wine.

DR. O'CONNOR (O.S)
 ... that you have some type of
 control of this - haphazard
 situation. We are getting by
 with barely a moments breath
 wondering if...

MR. ROBERTS, thick bearded red skinned man of about fifty wipes the corner of his mouth with his napkin.

DR. O'CONNOR (O.S)
 Gentleman... and I exclude you
 Mrs. Colbert because I know you
 have said nothing in the matter,
 simply on the assumption that
 you are either divided or afraid
 to vocally agree with me...

Dr. O'Conner motions towards Mr. Roberts.

DR. O'CONNOR
 Most likely from fear of
 retaliation from this thug.

Mr. Roberts drops his fork and knife.

MR. ROBERTS

Me? I'm a thug? Let me tell you something you overeducated piece of shit...

INT. BAR - NIGHT

PAXTON, a square jawed young man in his early twenties walks over to a dark haired young woman seated at the bar.

PAXTON

I love you!

The dark haired woman, Paulette looking prettier with different makeup - turns around and offers a weak smile. She is holding a beer.

PAULETTE

Kind of soon for that, don't you think?

Paxton has a seat next to her and raises his pinky and ring finger into the air, the bartender rushes to make two drinks.

Paxton stares straight ahead at the various selections of liquor. Paulette stares at him.

PAXTON

The way me and half the male population has hopefully realized...

He smiles and turns to her just as the bartender lays two flaming drinks on the bar in front of them.

PAXTON (CONT'D)

... it's what everyone woman wants to hear, why not get it out of the way.

He blows the fire from his drink and pours it down his throat before lying down on the bar mouthpiece down.

PAXTON (CONT'D)

No rule that says we got to love you in the morning.

Paulette blows the fire out on her drink slowly as if it a romantic candle and then turns to Paxton.

PAULETTE

This for me?

PAXTON

I don't even know your name.

PAULETTE

You didn't ask.

PAXTON

My names Paxton.

PAULETTE

Okay.

Paxton stares at her and then looks away.

PAXTON

Fine. What's your name?

PAULETTE

Does me telling you my name
determine if I get to drink?

Paxton slaps the bar with the palm of his hand and turns to Paulette.

PAXTON

You know what bitch, I don't
like games. Drinks on me.

He turns and walks away.

INT. RESTAURANT - CONTINUOUS

Mr. Roberts slices into his food with his knife and fork.

MR. ROBERTS

Out of control!?! Based on what
Dr. O'Conner, your hunch?

Dr. O'Conner smiles and lowers his glass of wine. A waiter approaches.

DR. O'CONNER

No. Opinion based on sporadic
but just as obvious clues, we
need to shut down. Dr. Mayor?

He turns to Dr. Mayor, who's just finished eating.

DR. MAYOR

Little arguments and ego's
bouncing back and forth across
the table, is this civil war?

DR. O'CONNER

No, just a look at logic. It
isn't working.

Mrs. Colbert clears her throat and smiles when she realizes
she has everyone's attention.

MRS. COLBERT

By anyone at any given point in
time anything can be considered...
a failure. Let's sit on it for a
little while longer and if
you're right Dr. O'Conner...

Dr. O'Conner smiles and shakes his head as she smiles and
watches him.

DR. O'CONNER

Then you'll take care of it?

She turns to the waiter.

MRS. COLBERT

I think I'm ready for desert.

INT. BAR - CONTINUOUS

Paxton leans against the far side of the bar hanging out
with two other young square jawed young men. There are a
couple of young pretty women vying for attention from his
two companions.

He stares at Paulette sitting by herself in the same seat.

One of the pretty girls rubs her hand down his chest.

Paxton turns away from her.

PAXTON

Not right now, I was with a
blond yesterday.

He heads over to Paulette.

She turns and smiles at him.

PAULETTE

Change your mind about the free
drink?

PAXTON

What's your problem?

PAULETTE

I snore.

PAXTON

Do you know who I am?

PAULETTE

Peter right?

He smiles.

PAXTON

What's your name?

PAULETTE

Paulette, my father called me
sunshine.

PAXTON

You ever ride in a limo
sunshine?

She runs a nail along the top of the bar and avoids eye
contact with him.

PAULETTE

Have you?

INT. TAXICAB - LATE NIGHT

Dr. O'Conner sits in the back of a cab smoking a cigar and
staring out of his window at the various people walking the
streets.

DR. O'CONNER

I have a patient who did the weirdest thing. I can't figure what exactly is the part that makes it weird..

He takes a pull on his cigar and exhales the smoke into the night air.

DR. O'CONNER (CONT'D)

She walked into my office, for our first session and then she sat down and stared at me.

He waves his cigar around.

DR. O'CONNER (CONT'D)

Now keep in mind, this person is the breathing definition of non-emotion... save anger. I didn't realize it during our first meeting but I gradually..

He slides adjusts his seated position and takes another long pull of his cigar.

DR. O'CONNER (CONT'D)

...got to know her. During this first session she stared at me for almost ten minutes and said nothing and then...

He turns and smiles at Mrs. Colbert.

DR. O'CONNER (CONT'D)

She cried. Nonstop, weeping and crying for the entire time without stopping to take a real breath.

She leans forward and taps the glass.

MRS. COLBERT

Two blocks after the light is me.

DR. O'CONNER

It was the last time I had ever
seen her cry and she's never
told me why it happened.

She turns to him and picks up her purse from the seat.

MRS. COLBERT

When someone pays for something
it is a falsehood onto itself. I
hand someone some pieces of
paper with presidents faces on
it and they give me their goods.

He stares at her as she reaches for the door handle; the
cab comes to a slow stop.

MRS. COLBERT (CONT'D)

We both know that the paper is
just paper and its value is made
up but the vendor still wants
it, and we still want what it's
worth...

She gets out of the cab and slams the door shut but sticks
her head in through the window.

MRS. COLBERT (CONT'D)

... I paid you a whole lot of
money for your special services
and in no way did I ever agree
to listen to your personal
opinion or concerns.

DR. O'CONNER

When you buy a dog and it barks
wildly in the night you tell it
to shut up only after you check
to see what it's barking about.

She smiles.

MRS. COLBERT

No, you get your gun and wait.
If the dog's right, you take the
intruder out - and if it's wrong
then, well... you take it out back
and put it to sleep for wasting
your time.

INT. BEDROOM - CONTINUOUS

The double doors of a large bedroom open slowly and Paxton walks in followed by Paulette, they are both wearing coats now. The bedroom is decorated with old oriental murals and weapons.

PAXTON

... and finally, my bedroom. Not a
lot of women get to see it..

PAULETTE

You don't seem like the waiting
for love type.

PAXTON

I'm not.

He turns to her and sits on his bed.

PAXTON (CONT'D)

You'd just be surprised at how
many pretty women are content
with fucking in the back seat of
a limo.

PAULETTE

Now that's a shame.

PAXTON

No need to bring the fast food
home if you can keep the mess in
the car.

She runs her fingers along the side of a long wall mirror.

PAULETTE

I don't like the way you talk
about women.

PAXTON

So?

PAULETTE

So why do I get the chance to see your bedroom?

He reaches for a box underneath his mattress.

PAXTON

Because you gave me attitude all night and I'm not used to that.

He opens the box and pulls out a bag of coke, a mirror and a razor.

PAXTON (CONT'D)

Plus I like the whole not knowing who I am thing, turns me on.

He smiles at her while he cuts up lines of coke.

PAXTON (CONT'D)

I get a lot of pussy just because of my name; it's nice to meet someone who doesn't want to get a hook up from me or my father...

He does a long line and then closes his eyes and falls back onto the bed.

PAXTON (CONT'D)

... but I still get to fuck.

Paulette runs a hand through her hair.

PAULETTE

And what exactly does you name mean Paxton?

He sits up in the bed.

PAXTON

It means that I'm the son of a congressman and I can do whatever the fuck I want.

Paulette removes two spinning spikes from the wall and stands by the doorway with her hands on her hips.

PAULETTE

Great. For a second I thought I mixed you up with one of your other pussy ass friends.

She tosses one of the spikes into Paxton's left eye, he falls over dead.

Paulette walks over to Paxton and removes the spike; running footsteps can be heard outside the room.

She removes her coat and then expertly twirls the spinning spikes in her hands as she makes her way back to the bedroom door.

The bedroom doors bust open and two of Paxton's bodyguards almost enter the room.

Paulette kicks the door closest to her and it flies into one of the bodyguards face, knocking him backwards.

She steps forward and slices the other man across the face with her left spike.

When the first guy recovers he tries to run in again only to get his throat sliced by the spike in Paulette's right hand.

She takes the same spike and drives it into the other mans chest, pulls it out and drives it into the chest of a third approaching man.

INT. HALLWAY

She pulls it out and spins her spikes as she enters the hallway.

Four more bodyguards turn a corner and draw their guns.

Paulette breaks into a sprint and tosses her spikes into the stomachs of two men; they ball up onto the ground - dropping their weapons.

By the time the other two draw their weapons Paulette jumps and drives her knee into one of their throats - sending him into a wall with great force.

She touches ground and snatches the last mans gun out of his hand before jabbing him in the nose, he stumbles backwards.

Paulette sticks two of her fingers into his eye sockets and plucks out his eyes before reaching forward and snapping his neck.

She spins and kicks the third bodyguard in the face, driving his head backwards through the wall.

INT. DR. O'CONNERS OFFICE - AFTERNOON

Dr. O'Conner finishes a sentence he was writing in his pad.

DR. O'CONNER
So what did she say to you,
exactly?

PAULETTE (O.S)
Motherly things, some things
that weren't so motherly.

DR. O'CONNER
But you're used to that.

She watches him shift in his seat.

PAULETTE
Dr. O'Conner, have you ever had
a nightmare that seemed real?

DR. O'CONNER
When I was younger.

PAULETTE
When did they stop?

DR. O'CONNER
When I realized that my dreams
were merely a manifestation of
my conscious fears.

PAULETTE
I woke up scared this morning.

The doctor readies his pencil.

DR. O'CONNER
What's the first thing you did?

Paulette closes her eyes and takes a deep breath.

PAULETTE
I took a shower.

INT. BEDROOM - DAWN

Paulette sleeps soundlessly under her covers; the only light penetrating her room is from the sun shining in through the window onto her face.

The telephone rings and she sits straight up, she is wearing a t-shirt that's covered in blood.

She answers the phone.

PAULETTE
Hello?

EXT. HOTDOG STAND - DAWN

A twenty something year old red head with a weird sense of style stands in line for a hotdog during busy morning hours on her cell phone, her name is ALICIA.

ALICIA
I hate to disappoint you
sweetheart but it is Tuesday
morning and you like I... have
responsibilities.

The line advances and she follows.

ALICIA (CONT'D)
I know, I know... I am the best
friend you've ever had and you
do owe me but I'm not worried
about collecting right this
minute. Did you get Paxton?

INT. BEDROOM - DAWN

Paulette stands up in front of the same long mirror that she was admiring at Paxton's home, holding the phone up to her ear.

PAULETTE

Alicia, now is really -

She runs a hand through her hair as her friend chats away on the phone.

She takes the same hand and wipes at the mascara that has started to run down her face from tears.

She stares down at her hand and it is covered in blood and makeup.

She wipes her hand on the mirror and stares at the blood.

PAULETTE

Alicia... I'll see you later.

She lets the phone drop to the ground and exits the bedroom.

DR. O'CONNOR (CONT'D)

Is that the first thing you do every morning?

The light comes on in the room she enters and the door slowly shuts behind her.

The sound of the shower can be heard.

INT. DR. O'CONNOR'S OFFICE - AFTERNOON

Paulette cracks her knuckles one by one; the doctor takes notice each time.

PAULETTE

No.

DR. O'CONNOR

What then?

PAULETTE

Sometimes I cry a little, thinking about the little things.

DR. O'CONNOR

Recently.

PAULETTE

Not since you gave me my little...
poem. I think.

DR. O'CONNER

Alicia... your friend?

PAULETTE

What about her?

DR. O'CONNER

No, is she your friend?

Paulette stares outside office window, a bird is walking
along the ledge.

The doctor taps his pencil against his knee.

She smiles at the bird before turning back to the doctor.

PAULETTE

I think I mentioned that, that
she and I had become close.
Doctor... I'm a little confused
about what it is I do...

DR. O'CONNER

Is that what makes you cry?

INT. BEDROOM - DAWN

Steam seeps in through the bottom of the locked door where
the shower is running.

PAULETTE

Oh, I don't know why I cry...

INT. BATHROOM - DAWN

Paulette stands in the shower completely naked and staring
at the wall, the shower curtain is on the ground and
scalding hot water sprays her body.

PAULETTE (V.O)

I just feel like something isn't
right.

She doubles over and vomits nothing but bile before sliding down the shower wall and balling up on the shower floor, weeping.

The hot water washes blood down the drain.

INT. DR. O'CONNOR'S OFFICE - AFTERNOON

A second bird flies into the doctor's window hard and bounces off, leaving a blood stain.

Neither Paulette nor the doctor have moved or taken their eyes off each other despite the interruption.

DR. O'CONNOR

Is there anything you have to tell me?

PAULETTE

About what?

DR. O'CONNOR

Any nightmares? Cold and or hot flashes, flashbacks that unnerve you...

She shakes her head no.

PAULETTE

Not that I've...

She tilts her head to one side and bites her bottom lip.

Dr. O'Conner watches her and taps at his pad with his pencil.

She offers a weak smile.

PAULETTE (CONT'D)

Well, come to mention it...

She leans forward in her seat and stares at him.

PAULETTE (CONT'D)

The weirdest thing, but as of a few days ago... I have this...

She brings her finger up to her mouth as the doctor watches her every movement.

PAULETTE (CONT'D)
... metallic taste in my mouth.

The doctor taps his pad for a few moments before breaking eye contact and jotting down some notes.

DR. O'CONNER
Perhaps the medication...

He looks at his watch.

DR. O'CONNER
... it'll subside. Our time is
about up.

PAULETTE
Funny thing doctor... I don't
remember what I'm supposed to be
doing...

Paulette stands up and walks over to the window, she places a hand on the blood stain and stares out at the city.

She turns to look at Dr. O'Conner, he has his back to her and he is going through his file cabinet.

PAULETTE (CONT'D)
What am I doing here?

DR. O'CONNER
What was that?

She turns and heads for the exit.

PAULETTE
Nothing.

The doctor watches her leave.

SCREEN BLACK

SUPERIMPOSE: ACT II

FADE IN:

INT. INTERVIEW ROOM A - MORNING

Paulette sits on one side of a long wooden table; she is wearing a straight jacket, her eyes pop open and she stares around the room.

DR. MAYOR (O.S)
Do you mind if I smoke?

Paulette stirs in her seat and smiles.

PAULETTE
Only if you stick one in my mouth...

He complies.

PAULETTE (CONT'D)
... and light it.

He lights her cigarette and returns to his seat.

DR. MAYOR
I understand you had a little incident yesterday.

PAULETTE
Yesterday I had a dream that I woke up in my own bed, and then when I woke up and realized I was still here... well...

DR. MAYOR
You attempted to strangle someone.

PAULETTE
I don't remember that.

DR. MAYOR
An elderly patient.

Paulette lets out a small laugh and almost chokes on her cigarette.

PAULETTE

Holy shit...

DR. MAYOR

What's so funny?

PAULETTE

Patient? Dr. Mayor, this is a prison and a torture factory. Patients go to hospitals to get better or seek to become virtues, this place hurts.

DR. MAYOR

I don't follow.

PAULETTE

Let me ask you something, why didn't you become a Mayor? You know, with the name and all.

Dr. Mayor drops some of his ashes in the ashtray that he now slides across the table so that she can drop her ashes as well.

DR. MAYOR

You feel this place is unpleasant.

PAULETTE

Do you want to know why I'm hear doctor?

DR. MAYOR

I have your file.

PAULETTE

I'm here because I think I kill people. I think I kill people because I'm some type of assassin and I think I kill people because I'm just a sadist.

The doctor nods and puffs on his cigarette.

PAULETTE (CONT'D)

Do you know how long I've been here...

She nods towards the doorway behind her.

PAULETTE (CONT'D)

... caged up with the dodo birds?

DR. MAYOR

The other patients...

He reaches underneath the table and pulls out a briefcase which he then lays down on the table and opens.

Paulette stares at the raised top of his suitcase while he rummages through some papers.

She blows out smoke as he closes his briefcase and lays a folder down on the table, opening it and finally reading over a few lines on the second page.

He looks up at her.

DR. MAYOR (CONT'D)

... two years.

PAULETTE

Two years, and do you want to know what I want to do after all this... treatment?

DR. MAYOR

What is that Jennifer?

PAULETTE

Go back to my life of killing people legally, but no one will believe me. And for the last time...

She slowly leans forward and stares at the doctor while smoke flows from her nostrils.

PAULETTE (CONT'D)

... it's Paulette.

She spits what's left of her cigarette into his face, causing some ashes to fly into his eye. He jumps up and tries to wipe his eye out while she leans back in her chair far enough to let the back of it rest against the wall.

The door opens and two average sized men in all black suits and gloves rush in and grab Paulette by her arms, dragging her out of the room.

The room door shuts and Dr. Mayor turns to the long walled mirror behind him.

DR. MAYOR

I'm going to up her medication a little.

INT. OBSERVANCE ROOM - CONTINUOUS

On the other side of the mirror Mrs. Colbert and Mr. Roberts have a clear view of Dr. Mayor.

MR. ROBERTS

I'm thinking all this medication is what's fucking things up.

MRS. COLBERT

Not fucking things up Mr. Roberts, making them interesting.

She turns around and leans against the glass.

MRS. COLBERT (CONT'D)

When I was nineteen years old I had already been out in the world for awhile. I was wild but curious about where I came from, you see... I was never allowed to meet my father.

She removes her glasses and sticks them in her shirt, in between her breasts.

MRS. COLBERT (CONT'D)

Supposedly he was a very bad person who did a lot of very bad things, and for that a lot of people wanted him dead.

She smiles and closes her eyes.

MRS. COLBERT (CONT'D)
... he had all his enemies running
around in circles like chickens
with their heads cut off because
he had something that could wipe
them all out.

She lets out a deep breath and smiles at Mr. Roberts.

MRS. COLBERT (CONT'D)
... the day I met him he was
already dead. Murdered...
assassinated... they also killed
everyone he knew and almost
everyone who worked for him.

MR. ROBERTS
You want to continue with all of
this.

MRS. COLBERT
Someone made a very big mistake
in underestimating what I am
capable of so now I'm having fun
with it. Life is nothing without
taking a few chances here and
there.

INT. RECREATION ROOM 4

Paulette sits in a chair and stares at the television; The
Munsters is playing.

Alicia walks over and has a seat; she is wearing a nurse's
uniform.

ALICIA
Is this episode on again?

PAULETTE
I don't remember watching this
show when it was actually on, so
I don't remember how long it was
on television. You can usually
catch the same episode at least
twice in a month.

ALICIA

At least you get to catch your favorites often enough.

Paulette turns up the volume.

ALICIA (CONT'D)

You look thin.

PAULETTE

According to the magazines that's a compliment...

She finally turns and smiles at Alicia.

PAULETTE (CONT'D)

... I take it that you don't mean it that way though.

ALICIA

Have you been eating?

PAULETTE

I think they're stuffing my chow with goof balls.

She shifts in her seat and stares at a woman who's pacing up and down the other side of the room. It is the nurse from her mother's nursing home, except that she is dressed like a patient.

PAULETTE

Crushed up pills and shit that makes me all confused.

She turns back to Alicia.

PAULETTE (CONT'D)

I know why they keep calling me Jennifer, but I'm not sure why it makes me angry anymore.

ALICIA

It's your name.

PAULETTE

Then why do I remember beating a man to death with the butt of a 9 MM while he begged me to stop, calling me Paulette?

ALICIA

You're not keeping up with your medicine.

PAULETTE

Why do I remember studying building plans and figuring out the best way to tie explosives to a foundation so that I can level an entire complex? Why do I remember...

She shakes her head and stares at the ground, Alicia places a hand on her shoulder.

ALICIA

Jennifer, when do you remember these things happening?

PAULETTE

Yesterday, months ago... not at all sometimes.

ALICIA

I keep telling you that I am no doctor Jennifer, but I am your friend.

She brushes a strand of Paulette's hair from her face.

ALICIA (CONT'D)

Last week you were fine, when you were eating your food and taking your medicine... you had no problem with anyone calling you Jennifer.

Paulette continues to stare at the ground and she is quiet for some time, after a few moments she begins to sob.

PAULETTE

What's your name again?

She looks up at Alicia with wet eyes.

ALICIA
What do you think it is?

PAULETTE
Alicia...

ALICIA
What did you think it was last
week?

Paulette lets out a little laugh and sits back in her
chair.

PAULETTE
Sarah?

ALICIA
Samantha.

PAULETTE
Samantha... Alicia, don't you
remember working with me on
something...?

Alicia stares at her, taking her hand.

PAULETTE (CONT'D)
Something you were going to help
me do...?

ALICIA
I'm going to bring you your
medicine.

Alicia stands up and leaves, slowly sliding free from
Paulette's hand.

Paulette turns off the television and stares at a door on
the far side of the room. It has a curity system in place.

She looks around the room, it is a large room but with only
three people in it. Paulette, her mothers nurse and a large
GUARD leaning against a wall, he is snacking on potato
chips.

She stands up and walks over to the door.

She looks back at the guard, he is staring at her.

She continues to walk until she has passed the door by, checking the knob quickly - it is locked.

She turns back to the guard, he is looking elsewhere.

Paulette opens the palm of her hand and in it is a small security card.

She makes her way back to the door and slides the card quickly, unlocking the door.

GUARD (O.S)

Hey!

She turns around in time to see the security guard rushing towards her with his hands on his pepper spray.

Paulette pushes the door open and runs through.

INT. HOUSE - NIGHT

Paulette steps through the door and has to immediately duck a shotgun blast that rips up the piece of door where her head would have been. She is now wearing a black body suit and a leather jacket, her knuckles and wrist are wrapped lightly as if she were a boxer.

She rolls and turns over a large desk, crouching behind it in time to dodge another shotgun blast.

She takes one knee and holds her chest, it is quiet.

She looks around; she is in someone's living room.

She wipes her face, she is sweating.

Another blast hits the other side of the desk and she jumps.

DAVIS (O.S)

You must be out of your goddamn
mind I'll tell you that much!

Paulette cowers behind the desk and waits.

DAVIS (O.S)

I knew you were coming you
fucking bitch! You turn on us?!?

She feels her body and realizes that the inside of her jacket pocket is full.

She reaches in and pulls out a tiny two button remote, a cell phone and a small handgun.

She stares at the contents.

PAULETTE

Move Paulette... move...

She attempts to reach around the desk and to fire some shots but another shotgun blast to the desk changes her mind.

PAULETTE (CONT'D)

Shit! Think!

Paulette opens her cell phone and dials a number. She clutches her gun close to her chest and waits.

She stares at the remote; one of the buttons has a blinking light over it.

DAVIS (O.S)

I thought you were dead
Paulette, for a second I
actually thought all the rumors
were false and that you were
dead.

She caresses the remote with her thumb.

DAVIS (O.S)

But I guess you can never trust
a ghost.

She suddenly turns and inches towards the edge of the desk.

PAULETTE

David? Davis... Davis! Hold your
fire!

She puts the phone to her ear, it is an answering machine and the voice sounds like hers.

PAULETTE (CONT'D)

..shit! Don't delete this, just -

A blast from the shotgun tears through the corner of the desk and almost hits Paulette in the face, pieces of wood fly into her hair. She tosses the gun.

She drops her remote; it falls on its buttons.

She reaches up and fires two shot's over the desk.

The sound of a massive explosion in the distance causes DAVIS to turn his back to Paulette. Davis is a stocky middle aged man with salt and pepper hair.

Paulette slowly rises from her hiding spot; Davis turns around and aims his shotgun.

DAVIS

Hold your fire, fine. You got ten seconds, I owe you that much.

PAULETTE

Where -

The sound of another explosion is heard and this one tears through the wall behind Davis, sending him flying across the room and into a wall.

Paulette ducks behind the desk to avoid the oncoming fire.

She stares at Davis as he slides down the wall, bleeding from his mouth and slowly loses his grip on his shotgun.

PAULETTE (CONT'D)

Oh my god.

She makes her way over to his body by crawling on her knees, behind her half the room is blow apart and small bon fires grow.

PAULETTE

Davis...

She stops in front of him and gets on her knees; she pries the shotgun from his fingers.

PAULETTE (CONT'D)

Davis!

She raises his face with both her hands so that he can look at her, he is loosing consciousness.

PAULETTE (CONT'D)

I know your name is Davis. Or David. I know you somehow. Why are you trying to shoot me? What the fuck is going on?!?

His eyes roll back and his head slumps over.

Three men in swat suits rush in through the explosion hole carrying automatic rifles; Paulette jumps from her knees to her feet.

She turns and empties the last bullets of her gun into the first two men's chest; they stumble backwards but are protected by their body armor. The third guy takes aim as she rushes them.

Paulette dodges to the left, causing the third guy's first two shots to miss.

She left hooks him across his face, cracking the glass of his helmet and at the same time she snatches his gun from him. He stumbles sideways.

She pivots and chops the first man in the throat, just under his helmet and over his chest protector.

She fires five rounds into the legs of the second man and he goes down, his weapon firing into the air.

She takes the front of the gun and hits the first man across his helmet, shattering it.

Paulette takes his handgun from his holster and fires a shot into each mans face; two of them before they hit the ground.

Mrs. Colbert comes marching into the house by way of the explosion hole surrounded by muscular MEN in suits carrying submachine guns.

MRS. COLBERT

Good.

Paulette spins around and aims her gun at them. They raise their guns at her and Mrs. Colbert raises one finger in the air.

MRS. COLBERT

You did good Jennifer.

PAULETTE

What the fuck is going on?!? Who the fuck is Jennifer?

MRS. COLBERT

Just relax; you know you can't hurt me.

PAULETTE

Bitch I kill motherfuckers with ease by accident, explain this shit or I'll rip your tits off!

The first man takes a step left and gets better aim.

MAN

She's too hostile.

Paulette fires a shot into each man's skull in a few seconds and then takes aim at Mrs. Colbert.

PAULETTE

Five seconds to make sense, tell me something that'll get my finger off this trigger.

Mrs. Colbert smiles.

MRS. COLBERT

Sure, deck your limbs in pants; yours are the limbs, my sweeting. You look divine as you advance... have you seen yourself retreating?

Paulette's eyes roll back but she manages to get one shot off into the ceiling as she drops to the ground.

Four more men in suits carrying submachine guns run into the room.

MRS. COLBERT (CONT'D)
It's in the basement; get me the
rest of the names.

They all advance and Mrs. Colbert stops one of them by placing a hand on his chest.

MRS. COLBERT (CONT'D)
Pick this bitch up and take her
to the office, she was way too
out of control. She's almost
done anyway.

INT. SHORTLINE BUS - DAWN

Paulette sits on the bus with her head leaning against the window, she is sleeping.

The bus jumps and she stirs.

ALICIA (O.S)
Don't forget to wipe the corners
of your eyes this time.

Paulette sits straight up and stares at Alicia; they are both wearing business suits and carrying briefcases.

PAULETTE
Samantha?

ALICIA
Jennifer?

Alicia stares at her with the same look of bewilderment until she cracks a smile; the bus slows to a stop.

ALICIA (CONT'D)
Are you feeling okay? You can't
miss any more days of work if
you want to make rent.

Paulette stands up in the cramped space of her seat and stares at everyone getting up and retrieving their bags or just exiting the bus.

PAULETTE

The city...

Alicia watches her friend while she readies her briefcase.

ALICIA

The best one; and this is a bus...

Paulette locks eyes with a handsome man, he smiles at her.

She turns back to Alicia.

PAULETTE

I'm a financial consultant.

ALICIA

So am I but this is getting
weird, what's wrong with you?
Did you wake up all the way yet?

Paulette picks up her briefcase and nods.

Alicia waits for some people to go by and then she stands
up.

PAULETTE

I'm... fine.

She touches Alicia's shoulder and stops her from leaving.

PAULETTE (CONT'D)

Don't you...

She slowly lets go.

ALICIA

What?

PAULETTE

Forget it, let's go.

They both follow the remaining people off the bus, Alicia
waves to the bus driver.

INT. RECEPTION AREA - MORNING

Paulette and Alicia enter the room; there is an administrative assistant by the name of MARCY sitting behind the desk and two people sitting on the side, one on the cell phone and the other a handsome but tough looking young man by the name of COOPER.

Paulette stares at Cooper but he does not make eye contact with her.

She follows Alicia over to Marcy.

ALICIA

Please tell me we're not going to have to break our necks today Marcy.

MARCY

They finished the entire corridor Ms. Cole, all the guys are gone and they took all their equipment with them.

Alicia turns to Paulette.

ALICIA

Those guys had all their crap all over the place and we had to go the long way if we didn't want to risk tripping.

PAULETTE

Guys?

ALICIA

Yeah, they came in the day before you stopped coming to work and lucky you... they left when you came back.

MARCY

You missed all the wonderful noise.

Alicia smiles at Marcy.

ALICIA

And the tight asses, those guys
did have all right parts.

MARCY

I think two of them were ex-
convicts Samantha.

She presses a button on her desk and the doors behind her
open as Alicia and Paulette head towards them.

ALICIA

Of course, you don't get bodies
like that going to some \$99 a
month gym.

MARCY

Oh Jennifer...

Paulette turns around and walks over to the desk.

MARCY (CONT'D)

The one with the nice eyes is
yours; the one with the cell
phone is here to sell something.

Paulette looks over at Cooper.

MARCY (CONT'D)

The cute one really wants to see
you but I told him it might be
awhile.

PAULETTE

I guess you can send him in.

MARCY

I thought you wanted to get rid
of all that paperwork on your
desk before you saw anyone.

PAULETTE

Is that what I said?

MARCY

You called in and told me this
morning.

Paulette turns to leave.

PAULETTE

Alright, I'll buzz you in a few minutes.

The doors close behind her.

INT. CORRIDOR - CONTINUOUS

Paulette makes her way down the hall, passing by all the closed office doors with names on them.

She passes by Alicia's office and pauses to stare at Alicia working two phones.

ALICIA

No, I need the reports from last month - not this one. Fax them again!

Alicia rolls her eyes.

Paulette turns and continues until she is in front of the office door with her name on it.

She tries to open it.

It requires a key card.

Paulette reaches into her pocket and finds her key card, it says Jennifer Watson: COLBERT FINANCIAL CONSULTANTS.

INT. OFFICE - CONTINUOUS

Paulette enters the room and walks over to her desk, the inbox is full and the out box is empty.

On the walls are her diplomas.

She runs a finger along her desk and touches a snow globe with a pony in it.

She sits at her desk and feels the comfort of her large chair.

Opening the desk drawers one by one she pulls out various knick knacks; gum, pencils, pictures of her with people that appear to be friends.

She leans back in her chair and stares at the back of the name plate on her desk.

She turns it around, it says MS. WATSON.

PAULETTE

Watson.

She nods and turns it back around, getting started on her pile of paperwork.

Her intercom goes off, it is Marcy.

MARCY (O.S)

Heads up Jen, I stalled.

The sound of a buzzer can be heard and Paulette's office door opens, Mrs. Colbert enters wearing a very expensive and professional but form fitting outfit.

She waits for the door to slowly close behind her and then she stops it from completely shutting by placing a hand on the doorknob.

MRS. COLBERT

Jennifer.

JENNIFER

Mrs. Colbert.

MRS. COLBERT

The holiday is coming.

JENNIFER

I'm not really too big on holidays.

Mrs. Colbert touches her own stomach gently and smiles.

MRS. COLBERT

And all I seem to do is get bigger on the holidays.

Paulette smiles.

MRS. COLBERT (CONT'D)

How are you feeling Jennifer?

PAULETTE

Fine... well...

MRS. COLBERT

Well...

PAULETTE

The past few days have been a little hazy but I guess that's what happens when you down cold medication like its water.

MRS. COLBERT

But you're all better now.

Paulette nods.

MRS. COLBERT (CONT'D)

We were missing you around here; don't get me wrong, Samantha's a tiger but the two of you together...

PAULETTE

I'm already back on my game.

Mrs. Colbert turns and opens the door to leave.

PAULETTE (CONT'D)

Mrs. Colbert?

She stops and half turns to Paulette.

PAULETTE (CONT'D)

Have you ever... woken up and felt, different?

MRS. COLBERT

Different?

PAULETTE

Like, someone else? Or maybe you've had the sense that you could have been... sleepwalking?

Mrs. Colbert turns and stares at her.

MRS. COLBERT

No but do you want to know what
I always found weird Jennifer?

PAULETTE

What?

MRS. COLBERT

When I take a little nap I'm
fully rejuvenated, when I sleep
for hours on end during the
night I wake up tired. Isn't
that weird?

Paulette smiles and nods but returns to her paperwork, Mrs.
Colbert smiles and exits.

Paulette turns her name plate around again and stares at
it.

INT. RECEPTION AREA - EVENING

The door big doors open and Paulette exits carrying her
briefcase, Marcy smiles at her.

MARCY

Wow, you came back with a force.

PAULETTE

I couldn't bare walking in here
tomorrow morning and seeing that
pile.

MARCY

I don't know how you guys do it.

Paulette smiles.

PAULETTE

It all passes through your hands
too, and that's from everyone's
pile.

Marcy nods at her inbox.

MARCY

Yeah but I fax it or copy it or
I just go get coffee to keep you
guys up, I can't nor do I want
to get all that math into my
head.

She motions for Paulette to come closer, she complies.

MARCY (CONT'D)

I'm making 15 bucks an hour to
keep the flow of paper going and
I have four more months of
school before I start making ten
times as much following my
dream.

PAULETTE

And I can picture you as a
sports agent too.

Marcy leans back in her chair.

MARCY

Hey, if they won't let me play
football because I'm a girl then
I guess I'll have to settle for
taking a percentage of their
salaries.

Paulette smiles and heads for the exit.

PAULETTE

Alright, it's late. Goodnight.

MARCY

Goodnight.

Paulette exits.

Marcy picks up the telephone and dials a number, she waits
a few moments.

MARCY

Hey baby, where are we going
tonight?

Paulette enters again and Marcy puts the phone in her lap.

PAULETTE

Marcy!

MARCY

Yes?

PAULETTE

That guy... those guys, what happened to them?

MARCY

The salesman got taken care of by Samantha, but I'm sure your really asking about the cute one.

Paulette smiles.

MARCY (CONT'D)

You never buzzed for him and he asked for a cup of water, I told him where to find the cooler and he never came back.

PAULETTE

Oh... alright. Well if it was important he would have waited right?

MARCY

For nine hours?

Paulette checks her watch.

PAULETTE

I was here that long? I have to go.

Paulette slides through the door again.

MARCY

Eat something; you were just sick and you skipped lunch so make sure you have dinner.

Marcy returns the phone to her ear.

MARCY (CONT'D)

Sorry about that.

INT. APARTMENT - NIGHT

Paulette opens the front door and enters, tossing her briefcase onto the sofa.

Her apartment is fairly large and well furnished.

She walks past her wall of family photo's and store bought painting and makes her way to the blinking answering machine.

She presses the play button and exits the room.

The first message is someone hanging up.

INT. KITCHEN

The second message is from a telemarketer, it can be heard faintly from the kitchen. Paulette pulls a bowl of leftovers out of the fridge and starts to scoop its contents into her mouth.

She places the bowl on the counter and walks over to her cupboard, pulling out a cup and bringing it over to the sink.

She rinses it out and then fills it with tap water, by the time she finishes gulping down half a glass another message is playing. It's from Alicia.

ALICIA (O.S)
Sorry about lunch today
Jennifer, I had to leave early
to meet with a client..

Paulette leans against the counter and refills her glass.

ALICIA (O.S)
... can you believe the way some
of these Texans think they run
the world? He was yelling and
demanding shit..

She takes her glass and her food and exits the kitchen.

INT. LIVING ROOM

Paulette enters and flops down on her loveseat, placing her bowl in her lap and finding the remote between the couch cushions. She turns on the television.

ALICIA (O.S)

... I tell you, I was almost tempted to ask him which one he was. A steer or a queer but I doubt he's ever seen a movie, I hate boorish people. Anyway, it's official.

Paulette flips through the channels and eats her food.

ALICIA (O.S)

The dry spell is over. I finally slept with Roger last night, call me if and when you want the details... you know you do.

It beeps a few seconds later and then another message plays, it is nothing but silence for a few seconds.

Paulette sips her water.

VOICE (O.S)

...shit! Don't delete this, just -

Paulette turns to the answering machine. The voice on the machine sounds like her.

She places her food on the couch and rises from her seat, staring at the phone. The message is still playing but it is dead air, then a loud blast and the sound of something being dropped.

It beeps and then the last message plays.

DR. O'CONNOR (O.S)

Still asleep maybe? I called your office but I take it that you've returned to telling your secretary to holding your calls... especially when they're from me.

Paulette walks over to the telephone.

DR. O'CONNOR (O.S)

I think you've been through a lot in the past couple of years and I truly am regretful that I couldn't help you in the way you wanted...

Paulette stares down at it.

DR. O'CONNOR (O.S)

... but that's all in the past now. I really would like one more session with you, I know that it would be beneficial to the both of us.

The machine beeps and Paulette presses a button on it twice.

It plays the message that sounded like her voice again.

PAULETTE

Is that...?

She plays it again.

Someone repeatedly knocks very loudly on her front door.

Paulette leaves the machine playing the doctor's message again and she runs to her front door, the knocking has not stopped.

She checks her peephole and then opens the door.

On the other side of the door is a WOMAN in her fifties but in good shape, she smiles.

PAULETTE (CONT'D)

Yes?!?

WOMAN

I apologize about the knocking but I just had to check on you.

PAULETTE

Why?

The woman looks down the hallway and then back at Paulette.

WOMAN

Well... I hadn't seen you in a few days and there were these men coming out of your apartment recently.

PAULETTE

What men?

WOMAN

I don't know, they were wearing overalls like electricians but they seemed... not like you would expect an electrician to look, and two day's in a row?

Paulette looks back into her apartment and then at the woman again.

PAULETTE

What?

WOMAN (CONT'D)

I know we're usually hi and bye but I got a little worried after I saw the men leaving. They had equipment and things like that but they were clean shaven and... nicely built... I don't know, just something about them. Are you alright?

PAULETTE

Yeah, I was sick. When did you say they were here?

WOMAN

Yesterday and the day before it was another electrician, a balding one. I took notice after the young handsome men came by and I got a little worried.

Paulette steps back and slowly turns her door.

PAULETTE

I'm fine. I...

WOMAN

And Steven?

Paulette stops.

PAULETTE

What?

WOMAN

Steven, you're... male friend. I assumed you were at his place the past few days but I saw that the package in front of your door disappeared...

PAULETTE

I really have to go.

She closes the door.

Paulette leans back against the door and stares at her apartment.

PAULETTE (CONT'D)

Steven.

She picks up the telephone and presses some buttons, she waits.

The answering machine comes on and it is a recording letting her know that the number she is trying to reach is no longer in service.

Paulette hangs up.

INT. HALLWAY - MORNING

Paulette and Alicia exit the elevator carrying bags from McDonalds, Paulette is laughing. They are walking towards the entrance to the reception area.

ALICIA

So I roll him off of me and he has this look on his face.

PAULETTE

Look?

ALICIA

A look, like his secret was finally out. I mean, he acted like he held God's gift to women in his boxers but...

Paulette covers her mouth.

ALICIA (CONT'D)

... and don't get me wrong, he wasn't small - it was a good size.

PAULETTE

So what are you complaining about Samantha?

Alicia turns to Paulette and smiles.

ALICIA

Jen, I said I rolled him off of me - which implies that I was the only one with energy left if you get what I'm saying.

They open the doors to the reception area and Marcy smiles at them.

PAULETTE

Alicia, you are like a greedy kid at a buffet about to close. It's not the buffets fault that had four plates and you're still hungry.

ALICIA

More like one plate and then all the food went bad... or soft, take your pick.

PAULETTE

Good morning Marcy.

They walk over to Marcy's desk.

MARCY

Always. Mr. Cooper is here to see you again.

Paulette turns to look at the waiting area and Cooper stands up.

She turns back to Marcy.

PAULETTE

Give me a few moments, we had to sneak out for lunch and now we have to sneak to eat it.

COOPER

I don't mind talking while you eat.

Paulette turns to him, Marcy and Alicia smile at each other.

PAULETTE

I mind talking while I eat.

He steps forward but keeps his distance.

COOPER

I won't take up too much of your time and you don't have to do much talking.

PAULETTE

We don't accept solicitations...

COOPER

I need financial advice.

He turns around and picks up a bag that was under his seat, it is full of folders and loose paper.

Paulette turns to Alicia and shakes her head.

COOPER (CONT'D)

I have... some money coming to me and I know you guy's help people start up businesses... I have a paper here.

PAULETTE

Sir...

He turns around and smiles at her.

COOPER

Cooper.

Paulette nods and steps towards the double doors.

PAULETTE

I only have a few minutes but
I'll listen if you let me eat.

COOPER

Thank you, I know I should have
my fancy new lawyer call or I
should have called myself but I
called yesterday..

Marcy presses her button and the doors open; Cooper carries
his bag and follows Paulette.

PAULETTE

Did you leave a message?

COOPER

... I was here.

PAULETTE

That's right.

COOPER

Your secretary -

PAULETTE

Administrative assistant, Marcy.

The doors close behind them.

INT. CORRIDOR - CONTINUOUS

Cooper follows Paulette to her office door and waits while
she uses her key card.

COOPER

Marcy told me to come in and
that you might be able to see me
but I had to leave after a
couple of hours yesterday.

She turns back to him and smiles while she pushes her door
open.

PAULETTE

I apologize about that; I've just been out for a few days sick -

COOPER

I'm sorry to hear that.

She pauses and stares at him for a few second before making her way to her seat behind her desk.

PAULETTE

I'm better now, but I was swamped with paperwork when I came back so I completely forgot about you and...

She opens her bag of food and lays a cheeseburger, a shake, an apple pie and a large drink on the desk. She motions for him to have a seat.

PAULETTE (CONT'D)

... and I'm sorry that I still don't have a lot of time but I am listening now.

Cooper sits down and watches her pour her fries from their container into the McDonalds bag; she opens a packet of salt and sprinkles it onto the fries.

COOPER

Oh, I don't mind. I'm just happy to have a few minutes, you guys are fortune makers and I'm just some guy.

Paulette eats a couple of fries and then smiles at him.

PAULETTE

I doubt that.

COOPER

... I'm sorry?

PAULETTE

That you're just some guy. Some guy would have given up yesterday; you obviously have your goals set. Plus we treat millionaires and non millionaires equally.

She opens another packet of salt and sprinkles it on her French fries.

COOPER

Way we were taught.

She looks up at him and he smiles.

PAULETTE

We?

They lock eyes.

She eats a couple more French fries.

PAULETTE (CONT'D)

You're papers?

Cooper shakes his head and opens his bag, pulling out two folders. He opens the first one and lays out the contents, one of the papers fall to the ground as Paulette takes a bite of her sandwich.

COOPER

I had an Uncle, he was very well off and business orientated but very reclusive and... paranoid.

He looks up in time to catch her sticking French fries in between her bread and burger.

COOPER (CONT'D)

I'd see him on the holidays and once in a while on other gathering but mostly he kept to himself. Whenever I saw him... since the age of...

Cooper looks up into the air and argues the age with himself.

Paulette impatiently looks around the room.

Cooper looks at her and she smiles at him through the straw in the corner of his mouth.

COOPER (CONT'D)

...I want to say seven...

PAULETTE

Seven.

COOPER

Yeah, ever since the age of six or seven he asked me to tell him a joke whenever I saw him. Silly kid jokes that weren't even that funny now that I think about it. In his will he mentions this one joke I told him that made him think of me... I'm wasting your time.

She releases the straw and sets her drink down.

PAULETTE

No, go ahead.

COOPER

The point is he left me some money; a lot of money that he had lying around the house because he didn't trust banks... a little over half a million to be exact.

PAULETTE

Okay.

COOPER

And I have some ideas about what I want to invest it in but...

He slides a few papers over to her.

COOPER (CONT'D)

... looking in the paper at the
stock prices and actually doing
some financial research on a
company...

He smiles and she stares at him.

COOPER (CONT'D)

... I suck at math.

She smiles.

PAULETTE

Are you really not going to tell
me the joke that made you rich?

COOPER

\$543,000 is hardly rich. You
probably make that in... a year?

Paulette laughs.

PAULETTE

Oh no, I make that total in five
years... and that's before I give
in to my pesky little habits.

COOPER

Habits?

PAULETTE

You know... eating more than once
a day, having a roof over my
head, my addiction to having
water mysteriously appear in my
home despite knowing where an
entire ocean of free water is.
And then there's the whole heat
thing...

COOPER

When you know how to build a
fire.

She nods.

COOPER (CONT'D)

A sense of humor in a business suit.

PAULETTE

I realize I was being a little rude, go ahead... I can squeeze you in for ten more minutes.

COOPER

You just want to hear the rest of my story.

Paulette shrugs and offers her bag of fries. He takes one and grimaces at how much salt is on it.

PAULETTE

They're cold.

COOPER

They're salty.

PAULETTE

The story?

COOPER

Over fries?

PAULETTE

Yep.

He gently pushes the bag aside.

COOPER

Nope. How about lunch?

PAULETTE

I'm eating lunch.

COOPER

You just said I could have ten more minutes.

PAULETTE

To talk.

She takes a bite of her sandwich and Cooper starts to stand.

COOPER

Is that what you say to the millionaires who ask you to do lunch?

Paulette lowers her sandwich and stares at him for a few moments before checking her watch.

PAULETTE

Something quick, hotdog or slice of pizza quick. Plus I get to hear the joke.

COOPER

Deal.

Someone knocks on the door and Paulette presses her button to open it while reaching for her purse.

Mr. Roberts follows Mrs. Colbert into the room.

Cooper stares at Mr. Roberts and then quickly looks away when the man attempts to make eye contact.

MRS. COLBERT

Jennifer I want you to meet someone.

Paulette smiles at Cooper and then back at Mrs. Colbert.

PAULETTE

I'm just in the middle with a client.

Mrs. Colbert extends her hand to Cooper, they shake.

MRS. COLBERT

Marcy made me fully aware of that and I instructed Samantha to take it from here.

Paulette stares at her boss and attempts to clear the food and papers from her desk. She picks up the paper that Cooper dropped on the ground.

PAULETTE

Oh...

MRS. COLBERT
I apologize Mr...

COOPER
Cooper, my father was the Mr.

MRS. COLBERT
I'm Mrs. Colbert, I own this
company. This building.

Paulette straightens herself up and walks around her desk.

PAULETTE
And you are...

She extends a hand to Mr. Roberts.

MRS. COLBERT
Mr. Roberts, he's the new acting
director of security.

They shake and Paulette smiles.

PAULETTE
For the entire building?

MRS. COLBERT
For all my buildings. Cooper, if
you would be so kind as to wait
up front with Marcy. She'll let
you know when Samantha is ready
for you...

Cooper turns to look at Paulette one more time before
leaving.

MR. ROBERTS
Mrs. Colbert told me you know
the layout of the building down
on Madison Ave better than
anyone else, seeing as how you
worked with the previous
security for this building.

PAULETTE
Yes, one year ago they had a new
system installed and I helped.

MR. ROBERTS

You know security systems and
financial securities?
Impressive.

PAULETTE

My father was an electrician for
a high profile security firm, he
showed me a lot.

Mrs. Colbert turns to leave.

MRS. COLBERT

Excellent, well I'll leave you
two to it.

He follows Mrs. Colbert out, Paulette glances at Cooper's
paper quickly before folding it up and stuffing it in her
purse before leaving.

EXT. OFFICE BUILDING - NIGHT

Paulette and Alicia exit the building carrying medium sized
boxes full of folders and laughing.

ALICIA

And did he spend the whole time
staring at your body?

PAULETTE

My tits.

ALICIA

Yeah, Marcy said he had a
staring problem.

PAULETTE

I don't see why we need a new
security manager or another
system.

Alicia extends her hand for a cab, it passes her by.

ALICIA

Not new, understood. You said
all he wanted you to do was
explain it to him right?

PAULETTE

Explain it to him again, he knew
how everything worked - it felt
like he...

Alicia stares at her as Paulette attempts to hail a cab
herself.

ALICIA

Yeah?

PAULETTE

...it felt like he was just
checking to see what I knew. He
kept jotting down something on
his notepad that looked like
changes for the other building.

ALICIA

To make it better. You worry too
much... I hope you don't go stir
crazy without me.

Paulette lowers her hand.

PAULETTE

Without you?

ALICIA

I'm going away for the holidays
remember?

PAULETTE

Oh yeah, that's right.

COOPER (O.S)

Samantha!

Paulette turns around and Cooper is jogging across the
street, a cab finally stops and Alicia grabs the door
handle.

PAULETTE

Cooper?

COOPER

I called after I left but Marcy
said you went out.

He takes the box from her and smiles.

PAULETTE

I had to step out, for longer
than I thought. Didn't Samantha
help you?

Cooper turns to Alicia, who smiles at him.

ALICIA

I thought so but apparently I
didn't have exactly what he was
after.

She adjusts her cleavage and smiles, then sets her box in
the cab and taps her watch.

ALICIA (CONT'D)

Are you coming?

PAULETTE

Hold on...

COOPER

I can help you with your things.

Paulette turns to Cooper.

PAULETTE

We were just about to share a
cab.

He stares at Alicia and she stares back for a few moments
before stepping into the cab.

COOPER

I was hoping you would take me
up on that dinner.

PAULETTE

I thought it was a quick lunch.

COOPER

Surprise?

Paulette turns to Alicia.

PAULETTE (CONT'D)

Sam I'll -

Alicia waves goodbye and climbs into the cab.

Paulette turns back to Cooper.

COOPER
Will she be okay?

PAULETTE
Jealousy is the face we often go
to see the most. I hope I don't
end up regretting this dinner...
will I?

Cooper looks up and down the street and then smiles at her.

COOPER
Now, if I knew that then I
wouldn't be so nervous around
you would I?

SCREEN BLACK

SUPERIMPOSE: ACT III

FADE IN:

INT. APARTMENT - NIGHT

Paulette sits next to Cooper on the couch and she is laughing, he is standing up and putting his cigarette out in the ashtray.

COOPER
I'll be right back.

PAULETTE
Tell a hilarious joke and then
exit stage left right?

COOPER
That's right.

He starts for the bathroom.

PAULETTE
Do I get to hear the rest of the
story about your Uncle when you
come back?

He stares at her.

COOPER

Of course.

She watches him leave the room.

She stands up and runs into the kitchen.

After a few moments she comes back out carrying a bottle of champagne and two glasses.

She sets her items down on the table and readjusts her outfit, her hair.

The bathroom door opens and she takes a relaxed position, Cooper walks past her towards another room of the house.

PAULETTE

Cooper?

She turns around just in time to see him disappear around a corner.

PAULETTE (CONT'D)

Was there not enough toilet tissue? Do you need a towel?

She stands up when he returns to the room.

PAULETTE (CONT'D)

Are you okay?

He walks with a purpose past her and into the kitchen.

PAULETTE (CONT'D)

Cooper!

After a few moments he returns to the room and stops a few feet from her, he searches the room with his eyes.

PAULETTE (CONT'D)

Listen, I don't often bring men home so when I do I expect a little respect. Why are you rummaging around my apartment?

He shushes her and walks over to her wall of pictures; he turns each one over and checks around their frames.

PAULETTE (CONT'D)

Okay, how about this...

She walks over to her telephone; while her back is turned Cooper pulls a handgun from the small of his back and follows her.

COOPER

Wait.

PAULETTE

... I'll call the police.

Cooper grabs her arm and turns her to face him; she attempts to slap him but stops immediately when she notices the gun.

COOPER

Paulette listen...

PAULETTE

Oh my God!

She pulls away from him and trips over her own feet, falling to the ground.

COOPER

Don't be scared!

Paulette slides backwards and places her hands in the air when he attempts to reach for her again.

PAULETTE

Don't hurt me!

COOPER

I'm not sure I could. I need you
to listen -

Paulette snatches a letter opener off the table where the phone is.

PAULETTE

If you're trying to rape me I
guarantee it's going to be the
worst piece you've ever had to
work for. Best bet, avoid a big
struggle and leave now!

COOPER

I'm not trying to rape you.

She swipes at him with the weapon and he backs up, his hands in the air. She gets to her feet.

PAULETTE

Leave!

COOPER

Just... give me two minutes, less time than in the office.

She stares at him and slowly reaches for the phone.

He raises his gun and takes aim at her face.

PAULETTE

Fine, explain the gun to someone with a badge.

COOPER

Now seriously Paulette, I am really not that afraid of your letter opener.

She pauses with her hand over the phone.

PAULETTE

Don't' shoo... wait, what did you call me?

He lowers the gun a little so that she can see his eyes over the sight.

COOPER

I called you Paulette.

PAULETTE

Why?

COOPER

It's your name, far as I know.

PAULETTE

Listen, if you have me confused with someone else...

He lowers his gun a little bit more and takes a step forward, she takes a step back.

COOPER

... if I do then I'm very much
shit out of luck but I'm sure I
don't. You look so different
now...

PAULETTE

What are you talking about?

He lowers his gun a little more and steps closer, she does not move this time.

COOPER

... the hair, the face... you aren't
who you think you are. I'm not
sure exactly what happened but I
have a good idea.

PAULETTE

Listen Cooper, or whatever your
name is - my name is Jennifer
Watson. That's my name, I don't
know who Paulette...

She stops for a second and stares at him. He moves closer.

She shakes her head.

PAULETTE (CONT'D)

... my name isn't Paulette.

COOPER

It's the name you told me when
we first met at the academy.
Listen to me very clearly, I
don't know what they did to you
but you're all turned around.

PAULETTE

Academy?

COOPER

Around two years ago you gave me a kiss on my lips and told me you were officially going on assignment. You kept most of the details to yourself but I've managed to figure -

When he lowers the gun to his waist Paulette lunges at him with her weapon, stabbing him slightly in the high shoulder as he catches her by her wrist.

He frees her grip on the weapon and spins her arm behind her as he takes her to the ground and holds her in his arms.

PAULETTE

Get off me!

COOPER

I was just checking your apartment for bugs but I'm guessing they cleaned out already! Two years ago you replaced Jennifer Watson and assumed her identity.

She struggles.

PAULETTE

Leave me alone! Help!

He covers her mouth with his free hand.

COOPER

You called me one night and told me that the stress of the assignment was getting to you - you violated your own rule. You broke character!

She tries to wriggle free and he tightens his grip and moves in closer to her ear.

COOPER (CONT'D)

You think your this Jennifer person and I'm not sure how but I know where they took you when they found you out. It's an asylum...

She slowly begins to fight less.

COOPER (CONT'D)

... they kept you there and did something to you! Think about it! Does any of this seem truly yours?

She stops fighting and looks around the room.

COOPER (CONT'D)

You have all these pictures of relatives, Jennifer's relatives.

He removes his hand from her mouth.

PAULETTE

I remember them.

COOPER

No, you memorized them. You watched old home movies, you read her diary. Think about it Paulette, you remember your relatives - look at a picture! Just pick one.

She stares at a picture of her in her teenage years holding up a rather large fish and standing next to an old man; he is smiling and holding a fishing pole.

COOPER (CONT'D)

You remember that day? Big catch; must be quite a story. What did the fish taste like? Did you eat it?

His grips on her arms loosen slightly as she stares at the picture.

PAULETTE

I... cleaned it...

COOPER

That old man seems important,
who's he?

PAULETTE

My grandfather.

COOPER

What did grandpa sound like?

She stares at the pictures and her eyes water.

COOPER (CONT'D)

This is not your life; think
about what I'm telling you. They
found you out and they did
something to you, you're not
Jennifer Watson.

He turns her face to look at him.

COOPER (CONT'D)

Four years ago I met you at the
academy, we did some wetwork
together and got to know each
other.

He places a finger on her lips.

COOPER (CONT'D)

One night while we had some
leave you kissed me, and then we
fell in love. You said your name
used to be Paulette, but I fell
in love with the person you
became; Agent number 7...

He brushes a hair from her face, she stares at him.

COOPER (CONT'D)

...We were going to get married
when we retired, and then you
left to go on this assignment. I
knew you'd be gone long but I
said I would wait...

PAULETTE

Please...

COOPER

You changed you face, your hair...
I don't even recognize you, but
I found you... Paulette I found
you.

He kisses her.

She starts to fight but then relinquishes and accepts the
kiss, turning into his embrace.

He pulls away from her and caresses her face.

COOPER (CONT'D)

My uncle; in his will he told me
why he left me all his money. It
was because of a joke that I
told him when I was eighteen. I
was driving around with some
friends and we were pretty high,
we wanted to try something new
to eat..

He adjusts his position on top of her, her eyes are still
closed.

COOPER (CONT'D)

... we were in a familiar
neighborhood in Jersey but there
was a new restaurant up where
there used to be a comic book
store. While I was there my
friends all flaked and ordered
their usual but I had the
special, the Upbro. I told my
uncle that the next time he was
in Jersey he should look for the
restaurant and order it. He
looked at me and said, boy -
what's an Upbro? I said -

Paulette slowly opens her eyes and he smiles at her.

PAULETTE

Nothing much bro, what's up with you?

COOPER

Paulette?

PAULETTE

Jennifer, but now I'm listening.

He helps her to her feet.

PAULETTE (CONT'D)

Why do I know that joke?

COOPER

Boss told it to us at the academy, first thing he said. Dawson was the one who fell for it and we didn't laugh about it until much later. I need to get you out of here.

EXT. BUILDING - CONTINUOUS

Cooper and Paulette exit the building and walk over to his car.

PAULETTE

Where are we going?

COOPER

Somewhere safe.

PAULETTE

And you said my name was Paulette?

He pulls his keys out of his pocket and presses the button on them to unlock and start up his car.

COOPER

Far as I know, a lot of us already had aliases by the time we got to the academy. You introduced yourself to me as Paulette, the girl who never talked about her past and got away with it.

PAULETTE

You said I called you, what did
I say?

He turns to her as he opens the passenger side door for
her.

COOPER

You said that being someone else
for so long was wearing you
down. Something about needing to
see a psychiatrist because you
couldn't stop cry -

A shot rings out and a bullet grazes Coopers arm.

Cooper draws his handgun and ducks down; he pushes Paulette
into the car as submachine gun fire attacks the other side.

COOPER (CONT'D)

Get down!

Paulette screams as she ducks in the seat, bullets dent the
other side of the car and leave marks on the windows.

Cooper fires two shots over the car and then looks at her.

COOPER (CONT'D)

It's bullet proof! Slide into
the drivers seat!

Paulette complies as Cooper fires a few more shots, she
looks in the direction he is aiming and watches two men in
suits go down. The remaining two duck behind their car.

She turns to Cooper as he steps half into the car.

PAULETTE

Hurry!

COOPER

You're driving! Just go!

When she reaches for the steering wheel automatic gunfire
tears into Cooper's chest, she screams.

PAULETTE

Cooper!

He looks at her as he slides out of the car.

COOPER (CONT'D)

Go!

She grabs the steering wheel and places the car in drive as he fires at the person who shot him.

She slams on the gas and pulls away at top speed.

In her rearview she can see Cooper shoot two more men from his position on the ground.

Tears stream down her face as she drives.

INT. DOCTORS OFFICE - NIGHT

Dr. O'Conner places some papers into a drawer and then rises from his desk. There is soft music playing on his little stereo that he has in the corner. Light rain can be heard outside.

He turns his desk light off and makes his way to his door.

He reaches for the doorknob but is startled by the sound of strong thunder; he turns to look out his window.

The rain shower becomes harsh, pouring outside and beating at his window.

He walks back to his desk and retrieves an umbrella before returning to the office door.

When he opens it Paulette is standing on the other side, her hair and clothes are dripping wet and she has a blood stain on the opposite shoulder of where she stabbed Cooper.

They stare at each other.

DR. O'CONNER

I have to tell you Paulette, I was almost afraid I'd end up leaving without seeing you one last time.

PAULETTE

Paulette... I think I really need to see you doctor.

He steps back and lets her into the room as he makes his way over to his chair.

DR. O'CONNOR

I can imagine, with all you've been through.

PAULETTE

I need to know something..

DR. O'CONNOR

Why people want to kill you.

He waits for her to sit across from him before taking out his glasses and putting them on.

He smiles at her.

PAULETTE

Who am I?

DR. O'CONNOR

The truth? I don't know. Around two years ago you walked into my office and had a break down, you cried nonstop. The entire session you sat here and cried and I just watched.

He reaches into his pocket and pulls out a bottle of pills.

DR. O'CONNOR (CONT'D)

I saw you for six sessions in which you hinted at living another life, one more.. violent.

He opens the bottle and pops two pills into his mouth, she watches him swallow.

DR. O'CONNOR (CONT'D)

The morning before the next session I was approached by some dangerous men, they told me what was going on and gave me life threatening instructions to follow.

PAULETTE

You were threatened.

DR. O'CONNER

I can't blame it all on them, I could have showed backbone. I could have obeyed my oath but instead I obeyed the threat of death and an envelope that arrived on my doorstep every weekend stuffed with thousands of dollars.

He adjusts his glasses and crosses his legs.

DR. O'CONNER

The company you work for... Jennifer Watson was supposed to work for. She was fresh out of college with a masters and had only done an interview over the phone, you assumed her identity and took her place.

PAULETTE

What happened to her? Why did -

DR. O'CONNER

I believe you cut her throat and dumped her somewhere.

Paulette covers her mouth.

DR. O'CONNER

Oh, I've seen you hurt people a lot worse. They procured my services and so I began the arduous task of brainwashing you, confusing you. I pumped you full of pills and they stuck you in an artificial asylum, one that doubles as the basement for the building you work in.

PAULETTE

Asylum... I remember something...

She stares down at the ground.

DR. O'CONNER

The company you work for is owned by a Mrs. Colbert, she was your target. You were to be her assassin. You took Jennifer's place but somehow they made you...

PAULETTE

Why didn't they kill me? Try to turn me?

DR. O'CONNER

You obviously don't believe me when I say I've seen you do worse. They knew what you were capable of so they couldn't approach you without fear of... well...

The doctor slowly unbuttons his shirt and reveals a nasty looking old scar.

DR. O'CONNER (CONT'D)

One of our sessions where you remembered who you were and almost figured out I couldn't be trusted. You broke out of the asylum six months ago and took with you a man by the name of Steven.

He closes his shirt.

PAULETTE

Steven?

DR. O'CONNER

They found you holed up in his apartment, you had tortured him for two days but apparently he wouldn't break. He and Alicia were the workers at the company who you tried to befriend and press for info on what Mrs. Colbert was up to.

PAULETTE

Alicia, Samantha...?

He nods.

DR. O'CONNER

Jennifer Watson is the daughter of an elderly and senile woman, Mrs. Colbert hired her... you... because of what her mother knows.

Paulette closes her eyes and rubs her head.

PAULETTE

A password...

DR. O'CONNER

Old Mrs. Watson it turns out; was not always a senile old lady. She was the programmer for an old system that no one has managed to crack, one that would give someone access to something very deadly.

PAULETTE

Why can't I remember -

DR. O'CONNER

They had me brainwash you and then they used you as their own personal weapon. A short while ago I understand that they had you murder a man named Davis, he was your handler. Keeping an eye on things and giving you new information on the company- much like how Alicia is now handling you.

PAULETTE

Watching me.

DR. O'CONNER

Paulette, they used you to kill a lot of people. Your friends, colleagues... the son of the man who is funding Mrs. Colberts assassination. Now she has run out of use for you and I. Which is why I wanted to see you...

PAULETTE

I can't even imagine hurting anyone if it wasn't in self defense.

The doctor smiles to himself.

DR. O'CONNER

They want to kill me for something I didn't want to do in the first place. Most likely they are on their way right now, I know what I did was wrong and I know that what I'm about to do is very dangerous.

PAULETTE

You're going to help me remember.

DR. O'CONNER

Right now you're sleeping inside yourself Paulette; they spun you around so many times that at one time you thought you were working for Mrs. Colbert as an assassin... and then when they got what they wanted they did the one thing I asked.

PAULETTE

And what was that?

DR. O'CONNOR

Give you some time to enjoy a normal life, albeit not your own; this was before I found out what they wanted the password for - and that they were going to kill us both afterwards. So now, and I'll admit it's in an act of vengeance...

He leans forward in his seat.

DR. O'CONNOR (CONT'D)

...I'm going to wake you up. I won't be here when your eyes open, because I know you won't hesitate to kill me.

Paulette stares at him.

DR. O'CONNOR (CONT'D)

Look at me and pay very close attention...

PAULETTE

Dr...

DR. O'CONNOR

... Sure, deck your limbs in pants; yours are the limbs, my sweeting...

PAULETTE

I don't want to be a killer anymore.

DR. O'CONNOR

...you look divine as you advance... have you seen yourself retreating?

Her eyes roll back into her head and she falls asleep.

INT. DOCTORS OFFICE - LATE NIGHT/EARLY MORNING

Paulette's eyes are closed.

There is the sound of a click and at that moment Paulette quickly leans her head to the left and dodges a bullet to the back of the head.

Paulette spins around, out of the chair and grabs the gun in Alicia's hand; she slides the chamber off rendering it useless, while at the same time elbowing Alicia in the nose.

Alicia backs up and tosses her weapon, she holds her nose.

Paulette straightens up and smiles at her.

PAULETTE

Now... if I'm correct, I owe you a lot of pain.

Alicia slowly removes her hand from her nose and rushes Paulette.

Paulette dodges her wild punch by stepping around her and catches her by her arm.

She first dislodges Alicia's shoulder by turning her around; once behind her she snaps her elbow and finally her wrist - in one fluid motion. Alicia lets out a scream.

Paulette kicks Alicia in the back and sends her flying stomach first into the desk, her arm flapping behind her like dead weight.

Paulette grabs Alicia by the hair and smashes her face into the corner of the desk before yanking her hair again and forcing her to make eye contact. Alicia is bleeding from the nose and mouth.

PAULETTE

The reason I came to see the doctor in the first place was because I was snapping, enjoying the violence way too much. Now...

She moves in so that their faces almost touch.

PAULETTE (CONT'D)

... does that sound like a person you should be fucking with?

She slams Alicia's face into the desk again, much harder and this time killing her.

Paulette turns around and exits the room.

SCREEN BLACK

SUPERIMPOSE: FINALE

FADE IN:

EXT. COOPERS CAR - DAWN

Paulette stares at the piece of paper that Cooper dropped in her office; it has a combination on it.

She is standing over the open trunk of Cooper's car; there is a metallic briefcase in it.

She uses the combination to open the briefcase; inside is a small machine gun, two large handguns, some clothes and various other weapons and attachments.

She picks up one of the handguns and inserts the clip.

PAULETTE

I never forgot why I loved you
Coop. Always ready...

INT. OFFICE BUILDING SUBBASEMENT B CORRIDOR- CONTINUOUS

Mrs. Colbert and Mr. Roberts make their way down the hall followed by ten men in suits.

MRS. COLBERT

They figured out I had something
going on when I purchased this
building. I tried to make
everything seem normal...

She turns and smiles at him.

MRS. COLBERT

Hell, my financial company is
real. Only about twenty people
who work in the whole building
know what's really going on.

MR. ROBERTS

And your sure what I want is
down here?

MRS. COLBERT

Positive.

They stop in front of some sealed doors, where two men in
swat gear with machine guns are waiting. There is a large
computer terminal on the side of the door.

MRS. COLBERT (CONT'D)

My father was a much feared man
Mr. Roberts, so feared that the
government and one congressman
in particular wanted him dead
and they were willing to spend a
lot of money to get it done.

He stares at her.

MRS. COLBERT (CONT'D)

So much that they dedicated an
entire section of the CIA's
operatives to get rid of him,
taxpayers money disappearing
under a column marked... defense.

She inputs a code into the computer.

MRS. COLBERT (CONT'D)

My father - the arms dealer... was
working on a weapon to sell to
the highest bidder, he kept it
so secret that only a few people
knew about it.

MR. ROBERTS

And how to get to it.

The doors creak open and they both enter the room, she
stops and turns to all the armed men behind her.

MRS. COLBERT

You buddies failed, that bitch
is on her way. Keep an eye out
please?

One of the men steps forward.

MAN

What about the old woman?

Mrs. Colbert turns her back on the man.

MRS. COLBERT

I have what I want, kill her.

The doors close.

INT. SUBBASEMENT A - CONTINUOUS

Three men in suits with guns in their holsters walk down the hall.

As soon as they turn a corner Paulette steps out behind them and snaps the first mans neck.

Before the other two can draw their weapons Paulette sweeps kicks the first one hard, he flips over and lands on his neck.

Still spinning around she rises and stabs two of her fingers into the last mans throat, he clutches his throat and goes down as blood squirts.

She turns and goes in the direction they were walking towards two large doors while unholstering her two large handguns.

INT. WEAPON ROOM

Mrs. Colbert and Mr. Roberts stand in front of a large machine with a terminal on it.

MRS. COLBERT

He finished his design and set
up a place to build it under
this building. It took me years
but I finally found it, to my
dismay it had a security system.

She smiles at the doctor and caresses the terminal.

MRS. COLBERT (CONT'D)

One that required a password.
One that could not be hacked no
matter how much money I paid to
supposed computer wizards, I
thought all this was a waste of
my life.

She stares up at the machine; it appears to be a chamber.

MRS. COLBERT (CONT'D)

Until I found the last living
person who knew the password.
Senile... but alive.

INT. RECREATION ROOM

The doors open and Paulette finds herself in the false
asylum, now empty save for a light coming from a little
room in the corner, the interview room.

Paulette smiles and walks over.

INT. INTERVIEW ROOM

Dr. Mayor lays face down on the table, a bullet hole in the
back of his head.

Paulette walks in and stares at him.

She shakes her head.

PAULETTE

Better than what I was going to
do to you.

VOICE (O.S)

We have her.

The sound of several people running into a room can be
heard behind Paulette. She smiles to herself and shakes her
head as she turns around.

Behind her there are eight men in suits, three more enter
from another door.

PAULETTE

Who you talking to handsome?

INT. RECREATION ROOM

Paulette exits the interview room and stops a few feet away from the men. They are either unarmed or carrying electrified batons.

GUY

Mrs. Colbert would actually like to see you, so save us all some time and follow me.

PAULETTE

I don't feel like I'd be wasting my time.

She holsters her guns and steps forward.

PAULETTE (CONT'D)

In fact -

The doors fly open again and four more men enter the room, all the men form a circle around her.

She looks around the room and then lets out a long sigh.

GUY

Don't do it.

PAULETTE

Ready...

She takes a step forward and then turns to the left, looking down at the ground with her palms pointed towards the ceiling.

PAULETTE

...set...

Two of the men rush her.

Paulette meets the first one and dodges his swing of the electric baton.

She catches him by his arm and backhands him while kicking the second one in the stomach.

She pulls the baton from the first mans hands and shoves it into a third man's chest, shocking him.

Men number four, five and six rush forward.

Paulette ducks in between four and five and blocks a karate kick from six with her forearm.

She catches his leg and kicks him in his other leg; he goes down when his leg snaps.

Man number eight rushes forward and she spins her entire body from his attack, forcing him to pass her in which case the next thing she does is snap his neck.

Four grabs her arm; she breaks his hold by snapping his arm and then snaps his neck as five approaches.

Five doesn't get a full swing in before she blocks his arm, sidesteps him and snaps his neck.

Nine swings his baton but she ducks underneath him - elbows him in back of the head and then slaps ten across the face.

She wraps nine in a reverse DDT position and jerks her arm upwards, snapping nine's neck from behind before letting his body drop.

Ten grabs her from behind and lifts her off the ground as eleven runs forward with his baton.

She throws her head back and hits ten in the mouth, gets her feet on the ground and back steps until his back is against the far wall.

When eleven is close enough she lifts her legs off the ground and wraps her legs around his neck, leaving her in the air as ten refuses to release his grip.

Paulette uses her leg strength to snap eleven's neck and then slips free from ten's grasp by sliding down through his arms - this causes twelve to miss her with his baton and hit ten across the face.

She pokes twelve in the eyes quickly and then brings her left leg up behind her, all the way into the air as her torso goes low - kicking him in the face.

He stumbles backwards and then rushes right into an elbow shot to his ribs.

She uppercuts him with the same elbow and then pushes him into thirteen with two fist.

Thirteen shoves him out of the way just in time to see Paulette run up and bring a flying elbow down on top of his head. He goes down.

When she lands she turns and punches twelve across his jaw, knocking him unconscious.

She stops and looks at the remaining two men.

They strike karate stances and take up positions on either side of her, they look unsure.

Paulette smiles and strikes a left facing boxing stance, bouncing up and down on her heels.

She switches to a right stance and they both flinch.

Paulette pulls out both her guns and fires one shot into each of their chest.

She holsters her guns and leaves the room.

INT. NURSING HOME

Jennifer's mother sits in her chair staring at a wall.

Two men in suits walk in carrying a gun.

She turns and smiles at them.

MOTHER

Oh... thank goodness. I haven't
seen anyone in hours, I'm
thirsty.

One of them raises his gun to her face.

A blade whizzes through the air and embeds in his throat; he drops his gun and grabs his throat.

When the second turns he's met with a chop to the throat by Paulette, causing his mouth to pop open in shock. She then shoves an electric baton into his mouth hard, down his throat and kicks him in the stomach. He goes down.

She turns to the old woman.

The old woman smiles.

MOTHER

Jennifer!

PAULETTE

No, Jennifer is dead. I need you
to do me a favor...

The old woman stares at Paulette in bewilderment.

MOTHER

Dead?

PAULETTE

Dead. The password, I need it
now.

MOTHER

The password?

PAULETTE

To access the controls for the
weapon, do you remember the
weapon you help build?

The old woman grabs her chest.

MOTHER

Access the... oh no my dear
Jennifer, I told you a long time
ago. Don't you remember the
password, and what it's for?

Paulette stares at her.

PAULETTE

No mom, tell me.

INT. SUBBASEMENT B CORRIDOR

The men in suits line the walls of the hallway.

Paulette comes walking around the corner, she stops and the
men in suits go for their guns.

One of the swat guys steps forward.

SWAT 1
Hold your fire.

The men in suits lower their guns.

She smiles.

INT. WEAPON ROOM

Mrs. Colbert stands in front of the terminal and stares at it.

MRS. COLBERT
You know, it's funny. Your
government tried everything in
their little hat of tricks to
stop my father from even
building this weapon.

She turns to Mr. Roberts and smiles.

MRS. COLBERT (CONT'D)
It was too dangerous they said
and tried over and over again to
kill him...

INT. SUBBASEMENT B CORRIDOR

Paulette starts to walk down the hallway.

She makes her way past the men in suits as they do nothing.

She stops in front of the two guards and they move out of her way as she inputs the security code for the weapon room door.

INT. WEAPON ROOM

Mrs. Colbert watches the screen flash and go through a long sequence of binary code before it goes to a screen that requires a password.

MRS. COLBERT (CONT'D)
... until they succeeded. Before
he could even complete it. Now,
irony spins its head and you
guys come to me when the world
seems to be slipping out of your
grasp.

She touches the screen as the doors to the room creak open.

MRS. COLBERT (CONT'D)
Even pay for me to finish it.
How strange...

Paulette enters the room and they both turn to look at her.

Mrs. Colbert smiles.

MRS. COLBERT (CONT'D)
...that you would trust me.

PAULETTE
Hello Sir. Long time no see.

Mr. Roberts turns to Mrs. Colbert.

MR. ROBERTS
Why is she still alive!?! Men...

He turns back to Paulette, she turns slightly - behind her all the men in suits lay dead in the hallway and the two men in swat gear are reloading their guns and entering the room.

MRS. COLBERT
Your men are dead.

PAULETTE
I'm surprised you didn't hear
all that, this room must be
sound proof.

She looks up and down the room as the doors behind her close, the men in swat stand behind her.

MR. ROBERTS
I don't know what the hell you
think -

Mrs. Colbert chops the man in his throat and he goes down.

MRS. COLBERT
Shut up.

She stands over him.

MRS. COLBERT (CONT'D)
What's wrong Mr. Roberts?
Surprised? Thrown off a little
bit? Let me help you see things
the way they really are...
Paulette?

Paulette walks over to them.

PAULETTE
A young woman joins the CIA
because she wants to be the
female... American James Bond.

She kneels down next to him as he clutches his throat.

PAULETTE (CONT'D)
While there she is offered the
opportunity to join an elite and
secret outfit, an assassination
squad if you will. Look at me.

He manages to look up at her.

PAULETTE (CONT'D)
She gets a big assignment and
does whatever it takes to get
the job done. Plastic surgery
changes her face, her hair... but
it's the killing that changes
her. She likes it and at the
same time it makes her sick...

She looks up and smiles at Mrs. Colbert.

PAULETTE (CONT'D)
... it's weird. How two things can
change at such an even rate, a
woman... the people she works for.
The people who change their mind
halfway through an assignment
and give up their assassin.
Leave her to the people who she
was sent to kill...

She grabs him by his throat and squeezes. Mrs. Colbert
walks around to get a better view.

PAULETTE (CONT'D)

... tell me something Sir, when
you let them force me to kill
our fellow agents - do you cry
like I did at night?

As he chokes his eyes pop open and they are becoming
bloody.

PAULETTE (CONT'D)

Or did you laugh about it... like
I did during the day?

The life leaves his eyes but she continues to squeeze.

MRS. COLBERT

Paulette, the password?

Paulette looks up at Mrs. Colbert as she makes her way to
the terminal, she types as Paulette talks.

PAULETTE

Oh, sorry about that. It's Pari...
Passu.

Mrs. Colbert presses enter and waits.

A countdown begins starting at 5 minutes.

MRS. COLBERT

Wait...

Mrs.Colbert turns in time to see Paulette snapping the
first mans neck.

Paulette snatches the gun from the seconds mans hands while
side kicking him in the stomach.

She flips it around and empties the gun into both men.

Paulette drops the gun and turns to face Mrs. Colbert.

MRS. COLBERT

What did you do?

PAULETTE

Me, nothing. A little old senile
lady? Well...

Mrs. Colbert stares at the numbers doing down on her screen.

PAULETTE (CONT'D)

Seems she gained a little wisdom before she lost her grip on time, she may have given you your weapon - but the password was to destroy it, not start it.

Mrs. Colbert covers her mouth and starts to laugh.

After a few moments Paulette joins her.

Mrs. Colbert slowly removes her jacket.

MRS. COLBERT

A lifetime of work... two lifetimes, my fathers life... mine...

She shakes her head and closes her eyes.

Paulette stares at her.

PAULETTE

Well...

She turns to leave.

PAULETTE (CONT'D)

...I really should get going.

Paulette ducks a haymaker from Mrs. Colbert; she spins back around and attempts to punch the woman across her face.

Mrs. Colbert catches Paulette's fist in the palm of her hand.

They lock eyes.

Paulette breaks the hold and attempts a series of chops and strikes which are all blocked.

Mrs. Colbert retaliates with a series of low and high kicks, which are either blocked or avoided.

Paulette attempts a takedown but she is reversed and she lands hard on her back.

She rolls out of the way as Mrs. Colbert almost brings a foot down on her face.

Paulette rolls to a stop and gets to her feet in time to get a kick in the stomach, as she stumbles backwards Mrs. Colbert rushes forward and drives two fists into her chest.

Paulette hits a wall and holds her chest.

MRS. COLBERT

Come on bitch.

Paulette strikes Mrs. Colbert across the face once but her second shot is blocked, Mrs. Colbert returns the favor and adds a headbutt.

She ducks low and grabs Paulette, lifting her off the ground.

Paulette struggles in the woman's grasp and they both go down hard.

Mrs. Colbert gets the upper hand of the struggle and hits Paulette in the face several times, both women are bleeding slightly.

Paulette manages a monkey flip and Mrs. Colbert hits the ground hard; they both roll away from each other and get to their feet.

They stare at one another and both strike different martial arts stances, both occasionally taking quick looks at the countdown.

PAULETTE

Don't have much time.

MRS. COLBERT

Your point?

PAULETTE

What's this, captain goes down with the ship?

MRS. COLBERT

Depends, is this your way of making up for killing your colleagues and letting your boyfriend die? Say you make it out alive... then what? You're old agency is defunct, they think you turned. You have no real life to go back to... what next, Paulette?

Paulette slowly lowers her hands.

PAULETTE

Honestly, I don't know... what I do know?

Paulette rushes forward and feints a kick to the stomach, which is almost blocked before she brings the same leg around without dropping it and catching Mrs. Colbert on her temple. The woman goes down.

Mrs. Colbert writhes on the ground as Paulette walks over to Mr. Roberts and removes a small handgun from inside his jacket.

She walks back over to a stirring Mrs. Colbert and takes aim.

PAULETTE

You're a little slow on your left side.

She fires a shot into the woman's face.

Paulette turns and stares at the countdown, there is less than a minute left.

She drops to her knees and lowers her head.

PAULETTE

Sure... deck your limbs in pants;
yours are the limbs... my
sweeting...

A tear rolls down her face.

EXT. OFFICE BUILDING

People walk the streets, continuing with their daily lives.

A massive explosion rocks the ground underneath the building and the passing people; it causes a tremor that of a small but dangerous earthquake.

People who are on the ground or hiding all stop and stare at each other as the concrete underneath them cracks and smokes.

SCREEN BLACK

SUPERIMPOSE: ENCORE

FADE IN:

INT. BAR/SOMEWHERE, MEXICO

A gruff looking overweight man in a hat accepts a drink from the bartender and drops some money.

He pops a couple of pills into the back of his throat and uses the liquor to wash it down.

He stumbles when he stands up and unsteadily makes his way to the restroom.

INT. RESTROOM

The man stands at the urinal in the empty bathroom.

He attempts to flush but the urinal doesn't work.

He turns around and makes his way over to the sinks and wall mirror.

He removes his hat and begins to wash his hands, it is Dr. O'Conner.

He stares down at his hands as he soaps up.

DR. O'CONNER

When I walked out of that
office, I had the most unusual
thoughts. Feelings..

He begins to rinse.

DR. O'CONNOR (CONT'D)
... how do any of us really know
when we're doing the right
thing? I feel like it might be
possible that I turned away from
an evil woman and instead awoken
a devil, albeit a severely
tortured devil. So much has
happened to you, so much pain
and lies and confusion and I
wondered how much you must have
hurt because of me... and then I
wondered...

He turns the water off and looks up into the mirror. Behind him in the reflection he stares at Paulette, now with a short blond haircut.

DR. O'CONNOR (CONT'D)
... is that devil still crying?

She grabs his chin and the back of his head and twists, snapping his neck slowly and letting him drop to the ground.

Paulette looks up into the mirror and smiles.

SCREEN BLACK