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Hurting the Ones They Love: Character Analysis and Original Screenplay Crimes of Passion

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Hurting the Ones They Love: Character Analysis and Original Screenplay Crimes of Passion

An Honors Thesis

Presented to

the Department of Film, Theater, and Communication Arts

of the University of New Orleans

In Partial Fulfillment

of the Requirements for the Degree of

Bachelor of Arts, with University Honors

and Honors in Film, Theater and Communication Arts

by

Staci Tolliver

May 2012

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Acknowledgements

I would like to thank my advisor, Erik Hansen, for all his help with my thesis. He has supported me from the very beginning, when I had little idea of what to write about in my screenplay. I also thank Henry Griffin. He is not only my second reader, but my professor in my Advanced Screenwriting class. His feedback and class have inspired me to complete my thesis.

I thank my family and classmates for all their support and honest opinions. I have learned so much from others' points of view about my work. Thanks to them, I have gained understanding about my audience and their expectations.

I thank the Honors Department for their guidance through this process as well. When I had no idea what I was doing and how I would do it, the department helped me get some direction.

With everyone's support, I have never been prouder to be a part of the Honors and Film, Theater and Communication Arts departments and of this university. I thank them all.

Abstract

The thesis is a ten-page analysis on two films, *Fatal Attraction* and *Lakeview Terrace*. The thesis begins with a brief introduction to the horror genre and its subgenre in which the two films and original screenplay are categorized, psychological horror. It covers all the important elements of a film and screenplay: conflict, arc, goal, structure and plot. The thesis also consists of feminists' reactions to *Fatal Attraction*, and examines whether the original 60- page screenplay helps or worsens the image of women. The screenplay also raises the question if having the villains need to be insane to prove a point. Further in the thesis is a description of the original screenplay Crimes of Passion and its main characters Jennifer, Alex and Keith. Jennifer, the heroine, becomes the target of scorned lover and police officer Keith. Alex, Keith's rival, must protect Jennifer. The analysis ends with the restated questions the audience must have in mind and answer while reading the screenplay.

Note: Because of the screenwriting software, the pages of the script are numbered from one to sixty. The cover page of the script does not count as the first page. The script follows the analysis. The References page appears after the script, and the Vita page is the final page.

Keywords: police thriller, *Fatal Attraction*, *Lakeview Terrace*, psychological horror, feminism, film elements

Introduction

This thesis has two parts: one is an analysis of two films *Fatal Attraction* and *Lakeview Terrace*. There will be spoilers. The analysis begins with a brief introduction to the genre of my screenplay and the films, psychological horror. The analysis also includes some insight into how I wrote my screenplay and how it compares to and differs from the two films. I close with comparisons and contrasts to my screenplay.

When I learned that I could choose to write a screenplay for my thesis, I was excited. Writing my own screenplay would really test my creativity and ability as an aspiring screenwriter. Once I attended regularly scheduled meetings with my advisor Erik Hansen during the summer in 2011, I began the research and writing of my thesis. Since I am very interested in the thriller genre, I couldn't resist writing a psychological thriller. Having recently seen *Asunder* (starring Blair Underwood), I chose to analyze that film. Mr. Hansen recommended *Fatal Attraction* to analyze, too. After hearing over the years of all the publicity surrounding feminists' reactions to the film, I decided to focus on women's image as scorned lovers in such films. By making the scorned lover a man in my screenplay, I wanted to see if that still hurts the image of women by making them seem helpless at the hands of their former and dangerous lovers. In my opinion, the screenplay helps the image of women. In the end, Jennifer stands up for herself and becomes empowered.

Since Crimes of Passion is very similar to *Asunder*, I couldn't wait to analyze that film. Yet, I couldn't get the film when it was available. So, I chose to analyze *Lakeview Terrace* instead in

which the villain is a cop. His police mentality of constantly being on guard and thinking like the enemy was what I needed to help me shape my villain, Officer Keith.

After several brainstorming sessions with my advisor, I created the characters Jennifer Morgan, Sergeant Alex Delano, and Officer Keith Winfield. I created Jennifer out of my interest in yoga, and the nickname “Zen Jen” was stuck in my head. So, I made her a yoga instructor. As for Keith, he’s an injured officer who must rely on yoga as his physical therapy. He falls in love with Jennifer and they sleep together. Jennifer does not usually sleep with men so soon, so she pushes him away only to let him back to her space. She also feels guilty as a teacher carrying on with a student, since she has a personal policy of keeping student-teacher relationships professional. The mixed messages drive Keith insane, and his rival and Jennifer’s friend Alex makes things worse.

I wanted to make both Keith and Alex cops so they are evenly matched. Reading Stephen King’s Rose Madder inspired me. Keith has to be a ruthless stalker and to know how to cover his tracks, so Jennifer is in trouble. She’s in even more trouble when she has to rely on the one person she finds annoying, Alex. Alex cares so much for her, but he has a love-hate relationship with her.

Once I researched yoga and meditation, my ideas of Jennifer’s state of mind were confirmed. Everything yoga teaches involves trusting and accepting instincts, learning to fight when necessary, and accepting suffering as life lessons. Part of my research focused on yoga in the plot. I needed poses that would help Keith recover from his injury and build his strength even more to make him an intimidating opponent for Jennifer and Alex. So, I hope you enjoy.

In this paper, I will analyze the films *Fatal Attraction* and *Lakeview Terrace*. I will discuss several aspects of each film: structure, plot, characters' arcs or changes, goal and conflict. I will also discuss whether or not personality disorders justify erratic and emotional behavior. I will also discuss whether making a woman the antagonist, stalking ex-lover, or villain strengthens or weakens the image of women. In other words, does making the woman the scorned lover make women look more powerful or does it only strengthen the stereotype of women being overly emotional or irrational?

First, I will talk about the genre of these films and of my original screenplay. According to Knowing Fear: Science, Knowledge and the Development of the Horror Genre, horror has several subgenres, ranging from supernatural horror to science fiction horror. The horror subgenre for these films and my screenplay is psychological horror, in which the horror stems from the mind of the psychopath, serial killer or other villain (15). The horror results from the villain's drive to cause suffering. This subgenre is nothing new. Edgar Allan Poe wrote stories of this kind. For example, "The Tell-Tale Heart" is a short story in which a man kills someone and his paranoia and guilt drive him to insanity (48). Not only did Poe write stories of this kind, but the film *Psycho* pioneered the subgenre. According to Colavito, other films featured "crazed killers" that acted in response to the horrors inside their minds (253).

Before I address the most prominent aspect of *Fatal Attraction*, I will discuss both the structure and the plot of the film to clarify references I use later. According to Writing Movies: The Practical Guide to Creating Stellar Screenplays, every standard film is divided into three

acts, much like a play (42). Conflict defines and propels the acts. The first act establishes the conflict. The second act escalates the conflict, and the third act resolves it.

In *Fatal Attraction*, Dan and Alex (Michael Douglas and Glenn Close) meet at a business party and they start working together at Dan's firm. They have drinks, which leads to sexual encounters. Dan leaves her to go home without much notice. Act Two begins when Dan and Alex spend more time together and sleep together again. Dan tries to leave quietly again and Alex has a fit. Dan brutally breaks up with her. They make up, but Alex later slits her wrists. After Dan does suicide watch, he gently ends the relationship and Alex seems to agree. Then, after Dan stands Alex up for a friendly night out, she barrages him with phone calls. She eventually meets with him and tells him she is pregnant. After wrongly assuming Alex would get an abortion, Dan tells her to raise the baby by herself. Alex wants him to own up to his mistakes, but he refuses. So, she relentlessly attacks and tortures him. Act Three begins with Dan's confession to his wife, Beth (Anne Archer). After Alex causes Beth to get in a car accident, Dan snaps and attacks Alex. He stops and leaves. Then, Alex shows up in their house and she tries to kill Beth. Alex claims Dan still wants to be with her, but she mistakes Dan's pity and change of heart for love. After Dan finally hears Beth's screams for help, he tries to kill Alex. Thinking she is dead, Dan lets down his guard. Alex springs back up and Beth shoots her, killing her. The ordeal brings Dan and Beth closer together.

The structure of the film is similar to the plot, but it is divided into six plot points, in which each plot point is a major event of the story. A film begins with the lead-in and the inciting incident. The lead-in is what begins the story and the inciting incident is what begins the

conflict and change. In *Fatal Attraction*, the lead-in is when Dan and Alex meet and end up working together. The Inciting Incident is when they have the affair. Plot Point One signals the end of Act One, in which the conflict begins. Plot Point One is when Alex harasses Dan. Dan considers taking legal action, but hopes the situation will resolve itself. After this, the story reaches the Mid-point. It involves a turn of events where the stakes get higher and the story has a definite change. The Mid-point in the film is when Alex tells Dan she is pregnant and she plans to keep the baby. After Dan refuses to take responsibility, Alex starts getting dangerously close to Beth and their daughter, Ellen. She vandalizes his car and leaves a tape for him filled with rants. Then, Alex kills and boils Ellen's pet rabbit. Next is Plot Point Two, when there is a major setback for the protagonist, or hero (ine), and a major victory for the antagonist. During Plot Point Two, Dan finally confesses to Beth. Beth then calls Alex and threatens to kill her if she gets near her family. The Climax then happens, the final confrontation. In this case there are two confrontations. First, Dan attacks Alex in her apartment. After he leaves, Alex attacks Beth in their house. Dan rescues vulnerable Beth, but Beth kills Alex. Finally, the Resolution occurs. The action falls and new order is established. With the police and the coroner going in and out the house, Dan and Beth walk off screen arm-in-arm. Their marriage might be saved or it may be the beginning of Beth's forgiveness.

I will address the film's conflict, the most prominent aspect. The external conflict – person versus person—is between Dan and Alex. Dan and Alex set up all kinds of hurdles for each other. When Dan breaks up with Alex after her numerous phone calls, she slits her wrists, which forces Dan to stay. When Alex tells him she is pregnant, Dan wants nothing to do with their child. Then, Alex attacks him relentlessly. Dan disconnects his home number, and does not

answer calls in his office. Alex then appears at his apartment and talks to Beth about leasing it as soon as they move. Beth gives her their number to keep in touch. Then, Alex vandalizes Dan's car and leaves a cassette tape full of her rants. After Dan fails to get help from the police, Alex kills and cooks Ellen's pet rabbit. Dan then confesses to Beth, and Beth calls Alex and threatens to kill her if she comes near her family (external conflict between Beth and Alex). Afterwards, Alex takes Ellen out of school and Beth gets in a car accident frantically looking for Ellen. Seeing Beth's condition, Dan attacks Alex. He tries to kill her, but he stops himself and leaves. Alex attacks Beth after she checks out of the hospital. Dan tries to kill Alex, and Beth shoots and kills her. The summary repeated here shows that conflict is the key to the structure of the film. Alex fights both Dan and Beth, externally and internally.

Dan definitely has internal conflict—person versus self—from the beginning of the film. He is torn between marriage and family and an exciting affair. Dan's conflict then builds to either confessing to Beth after Alex tells him she's pregnant or keeping the secret from Beth in hopes the situation will solve itself over time.

Beth's inner conflict begins and builds after Dan finally confesses in the third act. She would try to save their marriage for their daughter's sake, but she questions whether she will trust Dan again. Beth must ask herself: If Alex wasn't pregnant and hadn't been attacking Dan, would he still have confessed?

One more inner conflict that is not as obvious is Alex's, because she goes from consuming love to homicidal rage, signs of borderline personality disorder, throughout the film

(Passer and Smith 575-577). She goes from one extreme emotion to the other. Plus, she confuses pity for love. She draws on Dan's pity to make him stay.

Alex is also conflicted internally in terms of rationality. In the beginning of the film, she acts and reacts purely on emotion. From the mid-point through the rest of the film, Alex actually gives a rational argument. I felt the same when I watched the film. Dan should own up to his mistakes. He should confess to Beth and help take care of his baby. Still, Alex knew Dan was married from the very beginning when she asked him before their affair, "Are you discreet?" If she honestly had not known, she would have had a much better argument.

So, the audience may have inner conflicts as well. When I was watching the film, part of me was cheering for Dan and another for Alex. Alex knew what kind of situation she was getting herself into, but Dan was messing with the wrong woman. Dan claims the affair was a mistake, but it is hard to believe someone would make that kind of mistake twice. Alex had every right to teach him a lesson and make him confess, but she was too extreme. Then again, maybe a rude awakening is what Dan needs. So, the audience had, and still has, mixed feelings about who the true protagonist is by the midpoint of the film. Both Dan and Alex were wrong, but only one can live on and take the experience to heart.

The next aspect of the film is the character's arc, or change throughout the film. Usually the arc only applies to the protagonist, but in some cases the protagonist does not change at all. Dan does change for the better during Act Three, but his situation becomes so extreme he has no other choice. The plot drives his arc.

Initially, Dan is a bit of a womanizer. He says he regrets his affair with Alex, but he never means it until he breaks up with Alex abruptly. Only then does Alex show her dark side, making Dan regret his affair. It is hard to believe Dan has changed since he does so because of pressure from Alex. He might have kept the affair secret and even continued it if Alex had not started harassing and threatening him and his family. He may not have confessed if Alex was not pregnant, either. People generally confess to having affairs if they cannot hide it for much longer, that is if the woman is pregnant and will eventually show it.

Beth changes, too. In the beginning, she seems firm but avoids confrontation. She seems like an average wife until Dan admits his affair. Beth reveals her darker side when she threatens Alex. When Beth kills Alex, she establishes herself as a protector, much like her husband. In a way, Beth redeems the image of women. She shows that a wife can protect her husband just as well as a husband protects his wife. She is strong enough to protect and keep her family together.

I will briefly discuss the goals of the characters since their goals are simple. Dan's goal is to get rid of Alex to save his family. Alex's goal is to keep Dan for herself and make him take responsibility for his actions. Beth's goal is the same as Dan's, to protect the family. Because of all the conflict, the goals are well-defined.

While I was writing my screenplay, I was thinking of the famous saying, "Hell hath no fury like a woman scorned." If that is true, it may only maintain the stereotype that women are overly emotional. For that reason, I decided to have the ex-lover be a man in my screenplay instead. One film that does something similar is *Lakeview Terrace*. Abel Turner (Samuel L. Jackson) becomes a ruthless stalker after he catches his neighbors Chris and Lisa Mattson

(Patrick Wilson and Kerry Washington) in some inappropriate behavior. Since he is both a police officer and a strict father, he goes to extremes to keep order in his neighborhood. He constantly harasses the couple, which is unjustified until he reveals something to Chris later in the film.

As I did with *Fatal Attraction*, I will describe the plot and structure of *Lakeview Terrace*. Once again, there are three acts. In Act One, the audience gets to know Abel Turner as an LAPD officer and strict father. He watches the couple buy and move into the house next door. Abel has a look of pure terror when he sees they are an interracial couple. After a few sleepless nights due to Abel's blinding security lights and the couple's decision to "christen the pool," the conflict begins. Chris's conversation with Abel begins Act Two. Chris finally complains about the lights and Abel tells him all the dirt on their neighbors: one is involved in domestic abuse (Abel wants to tell the victim they shouldn't be together, but he is afraid to say so) and one sells drugs. When Abel confronts Chris about the pool incident that his children saw, the tension continues to build. The tension builds even more when Abel attends the couple's housewarming party and calls Chris out about keeping his smoking habit a secret from Lisa. More arguments occur, and Lisa has a surprise for Chris: she's pregnant. After more arguments, Abel calls a truce with Chris. He tells Chris about his wife's suspected affair with her employer, and how she died in a car accident with him when she was supposed to be at work. Abel mentions that her boss was Caucasian, and he rants that the entire race feels entitled to take everything from other races. At this point, Chris no longer cares about a truce. After Chris and Lisa become victims of a robbery and Abel saves them, the couple reluctantly give him their trust. Act Three begins when Lisa checks out of the hospital and they have to evacuate from an approaching wildfire. After Chris thanks Abel, Chris returns home to finish packing. He finds the robber's phone and dials a

number. Abel answers, and now Chris knows everything. The final showdown begins. Chris and Lisa call the police. After a tense standoff with the officers thinking Chris is the suspect, the officers shoot and kill Abel. Chris and Lisa happily wait for their baby.

This film also has the structure of six plot points. The lead-in is the introduction to the world of Abel Turner and Chris and Lisa moving in next door. The inciting incident is when Abel catches Chris and Lisa in the pool. Plot Point One is Abel's conversation and confrontation with Chris. The midpoint, or the turning point of the entire story, is when Lisa discovers she is pregnant and tells Chris. After the initial shock of the pregnancy, they decide to sell the house. After some time, they change their minds, having faced racial tensions long before moving. Plot Point Two is when Abel stages a robbery at the couple's home while they are all at a neighbor's party. Abel "saves" them when he shoots the so-called thief after Lisa unexpectedly goes home and finds the robber. Abel then gains their trust and gratitude. The climax unfolds when Chris discovers the truth behind the robbery and attacks Abel. Chris grabs one of Abel's guns and tells Lisa to call the police and run, but Abel tries to shoot her and makes her crash. When the police arrive, Abel hides his gun. The police think Chris is the suspect, but he thinks fast. He angers Abel by mentioning Abel's late wife, enough to make Abel draw his gun and shoot Chris. The climax is when the officers then shoot Abel. The Resolution begins as Chris and Lisa finally tend to their growing family.

I will discuss the goals, the conflicts and the arcs, or lack of arcs, of the characters. The characters' goals are clear. Abel's goal is to get rid of Chris and Lisa or at least to manipulate them into submission. Chris and Lisa's goal is to get Abel out of their life. In terms of

conflict, internal conflict fuels the external conflict. Part of the internal conflict is Abel versus himself. He struggles handling his wife's death and seeing Chris and Lisa only reminds him of the pain and hatred. Chris and Lisa try to handle their own internal conflicts. They each struggle with criticism from their respective races for their relationship and marriage. Lisa tries to deal with moving hundreds of miles from her family so Chris can work and with trying to convince Chris to start a family. Meanwhile, Chris deals with his own conflict, his secret smoking habits. Abel is in the center of almost all the external conflicts. He fights with the couple and with arrested suspects who make complaints of police brutality against him. The other external conflict is between Chris and Lisa over having children and moving to the neighborhood.

The characters' arcs are very clear. Chris finally accepts Lisa's pregnancy. He steps up to protect Lisa and their unborn baby. At the hospital, he even shows concern for the baby. Lisa finally complains to Chris about always having to follow his plans. In the end, she is satisfied that Chris is excited about their baby. Abel has no arc or change. He had several chances to change, and even shows progress when he confides in Chris about his deceased wife. Then, Abel gets worse. His hatred was too much to let go.

My screenplay Crimes of Passion is very similar to *Lakeview Terrace* in that it starts with the introduction to the antagonist and his world. Meeting the protagonist is what changes his world. I want my story to take the less-traveled path, so I made the villain and scorned lover a man. While I was watching *Fatal Attraction* and its special features, I learned that feminists did not like the film's portrayal of Alex. During the 1980s, more single women established their

careers. So, the message they received from the film was that single and career-oriented women are supposedly insane. On the other hand, the producers claimed that their message was “Sex is dangerous.” The only message I saw and still see in the film is never to mistreat a woman, and that a woman can be even more dangerous than a man. Yet, I can understand how it puts women in a negative light. For this reason, I decided to switch the gender roles in my screenplay. I want to see if switching them reinforces the stereotype about women. Jennifer plays right into the statistics that women are more likely than men to seek help through support networks (Passer and Smith 514-515). Still, every protagonist at some point has to try to get help from others. I want Jennifer to be one of the many heroines who helps women feel empowered after the story ends.

As I already stated, the films and books have inspired me to write an original screenplay featuring a battle of two lovers. I am always drawn to murder mysteries and suspense thrillers, so I chose to write a suspense-drama screenplay. I am also curious about yoga, so I created a character named Jennifer “Zen Jen” Morgan as a yoga instructor. I want Jennifer to learn to fight for herself. When I read a book relating to yoga and Buddhism by Pema Chödrön—The Places That Scare You: A Guide to Fearlessness in Difficult Times – I was excited how alike the book is to how I want Jennifer to be. I want Jennifer to accept what she fights to block: her *own* desires and instincts (47-48). She also has to learn to go with the flow by accepting and learning lessons from hurdles and scary encounters (VI, 110-111). This book, as well as Chödrön’s other book When Things Fall Apart: Heart Advice for Difficult Times, have really helped me to form and confirm my ideas for Jennifer’s and Keith’s character developments. Another book, Yoga for Pain Relief, has helped me with the plot in terms of how Keith gets injured and how Jennifer

helps him recover, but Keith's recovery creates problems for Jennifer. A few of the poses she teaches him not only help Keith regain strength in his leg, but also build his upper body strength (McGonigal 90 and 106).

Being inspired by *Fatal Attraction* and Stephen King's Rose Madder, I want to make Keith (the scorned lover) as much of a challenge for the heroine as possible. Instead of making Jennifer and Alex almost completely helpless like the couples in both the films and in Rose Madder, I want to make them nearly equal to Keith. So, I make Alexander (to differentiate him from Alex in *Fatal Attraction*) as a rival officer and Jennifer somewhat experienced with guns. I feel that nearly evenly matched protagonists and antagonists are much more interesting to an audience.

Like Alex with her borderline personality disorder in *Fatal Attraction*, my villain Keith shows signs of narcissistic personality disorder. Its signs are lack of empathy, being overly competitive, having grandiose fantasies and behavior, seeking approval from superiors and peers constantly, and displaying self proudly (Passer and Smith 57). Keith has a lot of unresolved issues with his parents and he becomes a police officer to get approval from his peers and deceased father. Keith feels that as an officer, he must protect others at all times. His drive for protection and constant attention make him easily go to extremes. When he meets Jennifer, the protagonist, he finally gets the attention and approval he seeks. Yet when Jennifer rejects him, he believes his rival and fellow officer Alex is to blame. So, he loses control and his unresolved issues with Alex surface. Alex is a hardworking and trustworthy man, although Jennifer finds him annoying. Keith has always been jealous of Alex, since Alex usually gets all

the women. This is what sparks the rivalry. Throughout the story, Jennifer and Alex go back and forth with Keith.

What I must stress is that Keith only *shows* signs of this disorder. I want the audience to decide if Keith in my screenplay, like Alex in the film, has some rationality behind his rampage. Alex may not have even had borderline personality disorder. She may simply have had conflicts as to loving Dan, and takes out her anger by killing Dan's daughter's pet rabbit. Still, I want to show Keith as rational and relatable as possible. I want him to be like Alex or Abel in that the audience sympathizes with him. Although the audience may side with Jennifer after all, I want them to have some trouble choosing a side through part of the story.

In the end, the villains of these films and of my screenplay prove to be very interesting characters. I want to see if switching gender roles in my screenplay makes Keith look more powerful or more vulnerable as a man. I also want to see if a villain of psychological horror may only show signs of a disorder and not seem completely insane or extreme. In general, the villains have every reason to be angry and confused, but do they really have to go to extremes to send their messages? Can they teach their former lovers lessons without resorting to violence or stalking? In the case of telling very dramatic stories, the answer to the former is yes.

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Vita

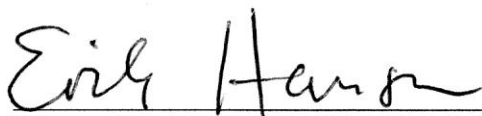
Staci Tolliver was born and raised in New Orleans, Louisiana. She graduated from Xavier University Preparatory School in 2006. Since the fall of 2006, she has attended the University of New Orleans, majoring in Communication Arts in the Film, Theater, and Communication Arts department with a minor in English. She plans to graduate with University and Departmental Honors in May 2012.

APPROVAL SHEET

This is to certify that Staci Emily Tolliver has successfully completed

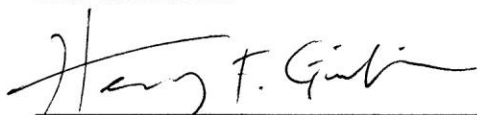
her Senior Honors Thesis, entitled:

*Hurting the Ones They Love:
Character Analysis and Original Screenplay "Crimes of Passion"*



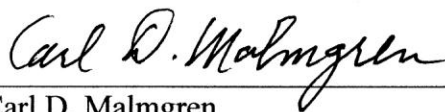
Erik R. Hansen

Director of Thesis



Henry F. Griffin

for the Department



Carl D. Malmgren

for the University
Honors Program

May 3, 2012

Date

Crimes of Passion

By

Staci Tolliver

Honors Thesis
May 16, 2012

FADE IN

EXT. HOUSE - NIGHT

Officers surround a middle-class house and hear indistinct yelling. OFFICER KEITH WINFIELD, a medium-height and good-looking man in his late 20s, kicks in the front door.

INT. HOUSE - NIGHT

A WOMAN points a gun to her BOYFRIEND'S head. She is covered in bruises. Keith aims his gun at her.

WOMAN

Ya know what this bastard did to me?! I'll blow his damn head off!

KEITH

Miss, it's not worth it. Drop your weapon.

The woman shakes her head.

KEITH (CONT'D)

Don't make me do it. Let him go, and he'll go to jail.

After two seconds, she lets the man go. Keith walks up to the man and arrests him. She shoots, but hits Keith instead in his left leg.

SERGEANT ALEX DELANO, a very handsome and tall man in his late 20s, calls an ambulance.

INT. HOSPITAL - DAY

Keith is with his DOCTOR. Keith's wound has healed, but he has a cane.

DOCTOR

You shouldn't do more physical therapy because of your hypertension.

KEITH

Then, give me some painkillers.

DOCTOR

I can't. Your high blood pressure.

KEITH
So, what am I supposed to do?

DOCTOR
It's a little unorthodox, but-

KEITH
So, what is it? Acupuncture? Some other New Age crap?

DOCTOR
Yoga. It mixes physical therapy with relaxation techniques.

KEITH
I can't do yoga! The crazy stretching, sitting still. Can't even scratch yourself-

He writes a note and gives it to Keith.

DOCTOR
Then, kiss the force goodbye. Here's a studio on Freret. Just for two months.

Keith looks less than enthusiastic.

DOCTOR
There's a fine teacher there named Jennifer Morgan. She looks like a model.

Keith looks lost in thought. He grins a little.

KEITH
I guess I could try it. See ya, Doc.

Keith gets up and walks to the door with his cane.

EXT. YOGA STUDIO - DAY

Keith pulls up. He tries to get out, but he grips his leg and slowly gets out. The studio is surrounded by a lush garden with brightly colored flowers. The garden has a fountain in the center.

INT. YOGA STUDIO - DAY

Keith limps to the reception desk and sees the yoga class schedule next to the desk.

KEITH
(reading out loud)
Jennifer Morgan's office: Room 12.

Keith heads for her office, but bumps into her. JENNIFER MORGAN, a gorgeous woman in her late 20s, has a curvy but athletic build. She looks angelic. Keith is smitten.

KEITH
Excuse me. Are you Jennifer Morgan?

JENNIFER
Yes. What can I do for you?

KEITH
I heard you're the best.

JENNIFER
Excuse me?

KEITH
I was shot in the leg.

JENNIFER
Oh, I'm sorry.

KEITH
You teach beginners?

JENNIFER
Are you flexible?

KEITH
Double-jointed.

Jennifer laughs.

KEITH (CONT'D)
I know what you meant. No, I'm really stiff down there.

JENNIFER
(laughs)
Please stop.

KEITH
I mean my leg.

Keith gently pats his leg.

JENNIFER
Are you signing up, or what?

KEITH
When's the next class?

JENNIFER
Next Thursday at two. Each session
lasts an hour.

Keith looks a little worried and groans.

JENNIFER
I'll go easy on you.

KEITH
Please be gentle.

Jennifer laughs and walks to the door. Keith watches her.

JENNIFER
See ya.

Jennifer leaves. Keith signs up at the desk and leaves.

EXT. STUDIO - DAY

Keith gets in his car and drives off.

EXT. STUDIO GARDEN - DAY

As Jennifer leaves, she hears buzzing. She sees a nest of wasps in a nearby tree.

JENNIFER
Great. They're here, too.

She waves a wasp from her face and leaves.

INT. YOGA STUDIO - DAY

The class is full of students. They do a few basic poses: Downward-facing Dog, Bridge, and Supported Inversion.

Keith struggles to balance himself and falls. Jennifer gets up and walks to him.

JENNIFER
Are you all right?

KEITH

Yeah.

Keith slowly gets up and gets back in the Bridge pose. Jennifer puts her hand in the small of his back and nudges him upward.

JENNIFER

Lift with the balls of your feet.

Keith does so, and his pose is perfect.

JENNIFER

There you go.

She gets up and walks back to the front of her class.

JENNIFER

All right, everyone. That's enough for today. Keep up the good work.

They get up and gather their things. They all leave, except Keith.

JENNIFER

Not bad for your first time.

KEITH

Thanks. Wanna get a few drinks?

JENNIFER

I don't drink.

KEITH

I'll pay. We could just talk.

JENNIFER

I have to get home.

KEITH

Just one hour.

JENNIFER

No.

KEITH

Please?

Keith pouts like a child. A pause. Jennifer smiles.

JENNIFER

Fine. Let's go.

INT. BAR - NIGHT

Keith and Jennifer have a few empty shot glasses on their table. Jennifer can barely sit up straight.

KEITH

I think you've had enough.

He reaches for her glass and Jennifer snatches it away from him.

JENNIFER

I can stop when...whenever I want.

Jennifer gulps her drink and gets her car keys out her purse. Keith gets up.

JENNIFER

Where are you going?

KEITH

I can't let you drive home.

JENNIFER

What are you, a cop?

KEITH

Yes, I'm an officer.

Jennifer holds out her wrists.

JENNIFER

Cuff me.

Keith helps her up.

EXT. BAR - NIGHT

Keith helps Jennifer into her car. He looks at his car nearby and gets into Jennifer's. He drives off.

INT. JENNIFER'S HOUSE - NIGHT

Keith and Jennifer stumble inside. Keith helps her walk through the house.

INT. JENNIFER'S BEDROOM - MOMENTS LATER

Keith puts her on her bed, but Jennifer does not let him go. She kisses him and yanks Keith on top of her.

INT. JENNIFER'S HOUSE - DAY

Jennifer wakes up and sees Keith lying next to her. She sneaks out of bed and gets dressed. She writes a note and sticks it to her mirror. She tiptoes out her room.

INT. JENNIFER'S HOUSE - DAY

Keith wakes up and sees Jennifer is missing. He sees the note.

KEITH
(out loud)
Sorry. Went to work. Help yourself
and lock up. -Jen

Angry, Keith crumples up the note.

INT. RESTAURANT - DAY

Jennifer eats breakfast with two of her friends, SANDRA and YVETTE (both slim, late 20s). She really isn't going to work. She looks depressed and ashamed.

SANDRA
Jen, how's the wasp problem at home? You used the spray I gave you?

JENNIFER
They're dead.

SANDRA
What's wrong, Zen Jen?

JENNIFER
Please stop calling me that.

SANDRA
What happened? We didn't see you last night.

JENNIFER
Nothing.

YVETTE
No, it's something.

Jennifer opens her mouth, but does not say anything.

SANDRA
What is it, Jen?

JENNIFER
Keith.

YVETTE AND SANDRA
Who's Keith?

JENNIFER
He's in my class. He asked me out
for drinks.

Yvette laughs.

YVETTE
What kind of drinks? Root beer?

JENNIFER
Shots of vodka. Maybe whiskey... or
rum...tequila. I don't remember.

Yvette stops laughing.

YVETTE
Whoa. So, you don't know what
happened?

JENNIFER
I woke up next to him, in my bed.

YVETTE
What?!

SANDRA
You?!

JENNIFER
I couldn't have...I did.

SANDRA
Girl, don't let it bug you.

YVETTE
Yeah, Jen. It happens.

JENNIFER

Not to me.

Jennifer spots Alex coming in. He's the officer that called the ambulance for Keith. She quickly turns back to her friends. Alex comes over.

ALEX

Hey, ladies.

SANDRA AND YVETTE

Hi, Alex.

ALEX

Hey, Zen Jen.

JENNIFER

(annoyed)

Hello.

BUZZ-BUZZ

Jen picks up her phone, but doesn't answer.

ALEX

One of your students, Jen?

JENNIFER

Yeah.

ALEX

Why are they calling you so early?
Got stuck in "Downward Facing Dog"?

YVETTE

Alex, leave Jen alone. You
can't see she's having a bad day?

ALEX

Already?

Alex gets a chair and sits with them.

JENNIFER

I had a rough night.

ALEX

Want me to grab you something to
eat?

JENNIFER

You mean from the cafe, where you
always go?

ALEX

Yeah.

JENNIFER

You know I don't drink coffee or eat sweets.

ALEX

Sorry. Just thought they'd perk you up.

JENNIFER

I have to watch what I eat for my classes.

ALEX

It wouldn't kill you to indulge once in a while.

JENNIFER

No, thank you.

ALEX

See how irritated you're getting?

JENNIFER

Yes.

ALEX

You need coffee.

Alex gets up.

SANDRA

Okay. Come on, Yvette and Jen. We're running late.

ALEX

Where are y'all going? This is your day off.

JENNIFER

We have to see how the new studio's going.

YVETTE

All the equipment's there. We just have to set up everything.

ALEX

Okay, then. See you around.

They all leave.

EXT. RESTAURANT - DAY

Jennifer stops.

JENNIFER

You two go ahead. I'm coming down with something.

SANDRA

I'll drive you home.

YVETTE

Yeah, Jen. I'll stay with you.

JENNIFER

No, thanks. I'll make it.

SANDRA

Okay. Get better.

Jennifer walks to her car and gets in.

BUZZ-BUZZ

Jennifer ignores her phone again. She drives away.

INT. JENNIFER'S LIVING ROOM - DAY

Jennifer gets inside. She looks for Keith and assumes he left. Keith walks into the living room.

KEITH

I thought you went to work. Why are you here?

JENNIFER

I live here. Why are you here?

KEITH

You never went to work, did you?

JENNIFER

I wasn't feeling good when I got there, so I left.

KEITH

What's the matter?

JENNIFER

Just coming down with something.

KEITH
With what?!

JENNIFER
Something!

Keith wants to yell something else, but takes a deep breath.

KEITH
I get it. Not very professional.

JENNIFER
No. I don't sleep around. And
thanks for bringing me home.

KEITH
You already thanked me last night.

JENNIFER
Wow. I thought I know when to say
"no".

KEITH
So, I'll go find another studio.

JENNIFER
No, wait. I'll still work with you.
I can be professional.

KEITH
I'll see you in class, then.

JENNIFER
See you in class.

Keith leaves.

INT. YOGA STUDIO - DAY

The students do a few poses: Upper Back Stretch and Resting Twist. Keith has a little trouble, but he has been recovering quickly.

JENNIFER
Okay, class. You're doing great.
See you next time.

The students gather their things at the end of class. Keith limps. Jennifer goes over to him.

JENNIFER
What's wrong?

KEITH
I've been sore since this morning.

JENNIFER
It happens with new students.

KEITH
Will it go away?

JENNIFER
After a few days. I'll help you
after classes, if you want.

KEITH
Thanks.

They pack up their mats in bags to carry.

EXT. STUDIO - MOMENTS LATER

Jennifer goes to her car. She looks around for Keith's car.

JENNIFER
Where's your car?

KEITH
In the shop. I don't have much
change for the bus.

JENNIFER
I could give you some change or you
could catch a cab.

Keith shakes his head.

JENNIFER (CONT'D)
Can't someone pick you up?

KEITH
My roommates are working late, and
I live across town. I need to prop
my leg up, now.

Jennifer sighs.

JENNIFER
We can go back in the studio. One
hour, and I'm bringing you home.

KEITH
Great. Thanks.

JENNIFER
I can give you some extra help
today. If you try anything, I'll
kill you.

Keith laughs. Jennifer looks as if she's not joking. They go
back inside.

INT. YOGA STUDIO - DAY

Jennifer and Keith are ready to do more stretches.

JENNIFER
Okay, Keith. We'll do the Bridge
and the Supported Inversion poses.

KEITH
Okay.

JENNIFER
Those will really help out your
leg. It'll hurt a little more, but
try to bear it.

KEITH
Okay.

JENNIFER
Supported Inversion Pose.

They do the Supported Inversion Pose.

JENNIFER
Okay, Keith. I saved the worse one
for last. Ready?

KEITH
Yeah.

JENNIFER
All right. Bridge Pose.

They both get into the Bridge Pose. Keith strains, moans and
grunts. A few seconds pass.

JENNIFER
Almost through, Keith.

Keith strains some more. A few more seconds pass.

JENNIFER

Okay, stop.

Keith lets go.

JENNIFER

You okay?

KEITH

Yeah. Just need some ice.

JENNIFER

You're doing great. We'll stop for today.

They gather their things. Keith looks around for something.

KEITH

Oh, great. I think I left my driver's license at your place.

JENNIFER

What?

KEITH

I'm serious.

JENNIFER

Wait here. I'll run home and get it.

KEITH

I know where it is. I'll go with you.

JENNIFER

It's my house. Just tell me.

KEITH

Under your bed.

JENNIFER

Okay. I'll get it. Stay here.

A few lights turn off.

KEITH

Where? The studio's closing.

JENNIFER

All right. Come on. I'll get you some ice while we're there. I'll bring you home, too.

KEITH

No, Jen. I'll take a cab home.

JENNIFER

No. You drove me home. I'm paying you back.

KEITH

Okay.

Keith gets up and Jennifer helps him to her car.

INT. JENNIFER'S LIVING ROOM - DAY

Jennifer helps Keith inside and puts him on the sofa.

JENNIFER

Stretch out. I'll get some ice.

She walks to the kitchen.

INT. JENNIFER'S KITCHEN - DAY

She gets an ice tray. She walks back to the sofa and --
SQUEAK -- nearly slips, thanks to a loose floorboard near the sofa.

KEITH

Whoa, Jen. You all right?

JENNIFER

Yeah. Every time I turn around, something's got to be fixed.

She puts the tray on the table.

JENNIFER

I'll look for your license and get a towel for the ice.

KEITH

Thanks.

She leaves. Moments later, she comes back with a towel and Keith's license. She puts ice in the towel and gently puts the ice pack on Keith's leg. She sits next to him and gives him his license.

KEITH

Thanks.

Keith looks around and sees pictures on a wall.

KEITH
Nice pictures.

JENNIFER
Those are my sisters, my brother
and my dad on top. The other three
are my friends.

Keith spots a familiar face and sits up quickly.

KEITH
That's Alex.

JENNIFER
Guess you know him.

KEITH
Yeah. We went to college together.

JENNIFER
Friends?

KEITH
Yeah. Till we graduated. We lost
touch.

JENNIFER
Too bad.

KEITH
Nope. We work at the same station
on Magazine. We just went to
different academies.

JENNIFER
Oh, that's right. You're an
officer.

KEITH
So, you know him.

JENNIFER
Yeah.

KEITH
Don't seem too happy.

JENNIFER
I'm sorry. I can't stand him.

KEITH
He bugs you.

Jennifer nods.

KEITH
He always bugged his best friends.

JENNIFER
Lucky me.

KEITH
He's a good guy, though.

JENNIFER
Define "good".

KEITH
Give him a break.

JENNIFER
I'll give him a break, all right!

KEITH
(lightheartedly)
Whoa, Jen! Can't have you pissed
off when you're driving.

JENNIFER
Oh!

Jennifer springs up and scrambles for her keys.

JENNIFER (CONT'D)
I'm supposed to bring you home
right now.

KEITH
No need to rush.

JENNIFER
No. We better leave. You'll have
more time to rest.

KEITH
Yeah. You're right. Let's go.

Keith gets up, takes a few steps and bumps into a magazine
rack near the door.

KEITH
You should move that. If there's a
fire and you head this way, you're
done.

JENNIFER
No one else hits it. I'm clumsy and
I don't hit it.

KEITH
Trust me. Move it.

JENNIFER
Let's just go.

They both leave.

INT. KEITH'S APARTMENT - MOMENTS LATER

Jennifer helps Keith into his apartment. He still has the ice pack on his leg. He stumbles and Jennifer, still holding him, catches him.

KEITH
I'm good. You can let go.

Jennifer lets him go and rests on the sofa.

KEITH (CONT'D)
I'm home!

Silence.

KEITH
They're not back yet.

Keith sits next to Jennifer on the sofa. After they sit in silence for a beat, Jennifer looks at him.

JENNIFER
So, Keith. What's it like?

KEITH
Living with roommates?

JENNIFER
No. Being an officer.

KEITH
Oh. Not too bad. I get to speed through red lights.

JENNIFER
Oh. I guess catching the bad guys is worth the chase.

KEITH
The chase is really half the fun...all of it.

Jennifer laughs and spots a few awards and newspaper articles on the mantle.

JENNIFER
So, those are from work?

KEITH
Yep.

JENNIFER
Do you mind if I look?

KEITH
No. Go look.

Jennifer gets up and walks to the mantle. Keith gets up after her. She stares at them all, then her eyes stay on one.

INSERT: Newspaper article with headline OFFICER HELD HOSTAGE, FREES CHILDREN AT SCHOOL with Keith and the children pictured.

JENNIFER
Wow. What happened?

KEITH
That man locked up the school. He had lost custody of his daughter and snapped.

JENNIFER
So, he locked up the school?

KEITH
Yeah. He even took her hostage with the other kids.

JENNIFER
What did you do?

KEITH
I told him to let all the kids go and take me instead.

JENNIFER
And he actually agreed?

KEITH
Yeah. Then, I sacked him.

JENNIFER
Whoa.

Keith starts fidgeting.

KEITH
Be right back.

He leaves the room. Jennifer still admires all the awards and articles.

INSERT: Another article reads OFFICER LEADS DRUG BUST.
Another reads N.O.P.D ARRESTS KIDNAPPER.

Lost in thought, Jennifer starts breathing heavily. She's actually aroused. She sits back down on the sofa to compose herself. She goes to the kitchen.

INT. KEITH'S KITCHEN - DAY

Jennifer gets a glass and rinses it out in the sink. She dries it off with a paper towel and throws it away in a small trash can under the sink.

She sees something long and dark attached on the side. She takes it out. It's a gun. She gasps and quickly puts it back, but she doesn't shut the cabinet.

She slowly reaches for the gun and takes it out again. She holds it up and aims at a cabinet.

The toilet flushes and the bathroom sink is running. Jennifer thinks nothing of it. Then, she hears Keith's footsteps. Jennifer is about to put the gun back, but Keith already sees her.

KEITH
Whoa! Be careful!

JENNIFER
Sorry. I was just...I found it....

She puts it back and closes the cabinet. She's shaking. Keith walks over to her.

JENNIFER (CONT'D)
I didn't mean to... I found it and
I just wanted...I'm sorry.

KEITH
I should have hidden it better.
Don't handle that gun until you
know how.

JENNIFER
I'm sorry.

KEITH

You're shaking. Come here.

He walks closer to her, and he hugs her. She hugs him tight. She starts breathing heavily again. Keith looks at her.

KEITH

You okay?

Jennifer stares at him, with that same look in her eyes she had just seconds ago. She kisses him passionately. He kisses her back. Jennifer pulls away.

KEITH

What?

JENNIFER

How long 'til your friends get back?

KEITH

I don't know. About an hour.

Jennifer pulls Keith out the kitchen, through the living room and into the narrow hallway. She stops.

KEITH

Third door.

Jennifer drags him into his room and throws him on his bed. She jumps on top of him, and Keith lets her have her way with him.

INT. KEITH'S BEDROOM - MOMENTS LATER

Jennifer and Keith lie exhausted in bed.

BUZZ-BUZZ

Keith looks at Jennifer's phone on the floor, within reach.

JENNIFER

Not now.

She picks up her phone and looks at it. She gets up and gets dressed.

KEITH

What? They can't be calling you to the studio.

JENNIFER

No, it's my friends. They need me to pick them up.

KEITH

They don't know how to catch a cab or take the bus?

JENNIFER

I'm sorry. I'll make it up to you.

KEITH

Don't even bother. Go get them.

JENNIFER

Keith, I want to stay here, but-

KEITH

No. My friends will be back anyway. Want to go out for dinner tomorrow?

JENNIFER

Yeah.

She walks over to him and kisses him.

JENNIFER

See you.

KEITH

See you.

She walks to the door and looks back at him.

JENNIFER

Can't wait 'til you recover.

Keith laughs and she leaves.

MONTAGE

1. Jennifer goes out to eat and talks with Keith at a restaurant.

2. Keith makes strides in recovery and Jennifer praises him in class. The classroom empties, and she kisses him.

3. Once again, they have sex.

INT. KEITH'S KITCHEN - MORNING

Jennifer and Keith finish their breakfast. Jennifer's phone buzzes. She looks at it and gets up.

JENNIFER
Gotta go, babe.

KEITH
Don't tell me your friends need a ride again.

JENNIFER
It's Alex. He asked me if I could get him.

KEITH
Don't let them treat you like you're their assistant.

JENNIFER
Keith, I don't mind. They would do the same for me.

KEITH
Are you sure?

JENNIFER
I have to go.

KEITH
Stay here.

She walks away, but Keith grabs her arm.

JENNIFER
Let go.

KEITH
Don't....

Keith squeezes tighter. Jennifer tries to wriggle free.

JENNIFER
You're hurting me.

Keith quickly lets go.

KEITH
I'm sorry, Jen. I just want you to have a break.

JENNIFER

I'm good. I have to get Alex.

KEITH

Just do me a favor. Don't let him get to you.

JENNIFER

What?

KEITH

In college, he was a womanizer.

JENNIFER

Alex?

KEITH

Yeah. I don't want him to hurt you.

JENNIFER

Don't worry. I know Alex. He gets on my nerves, but he wouldn't hurt me.

KEITH

That's what he wants you to think.

JENNIFER

He wouldn't...Look, I have to go. I'll call you later.

Jennifer leaves.

INT. JENNIFER'S CAR - MOMENTS LATER

Jennifer settles in and starts up her car. She sits and looks lost in thought, very worried. She sighs and drives away.

INT. KEITH'S KITCHEN - DAY

Keith has made dinner for Jennifer. She still looks worried. They sit down to eat.

JENNIFER

Thanks for making dinner.

KEITH

No, thank you. I'm going back tomorrow.

JENNIFER
No desk job?

KEITH
Nope. I've got a stakeout tomorrow.

Jennifer still looks concerned.

KEITH
You okay?

JENNIFER
This whole student-teacher thing
isn't right.

KEITH
What? This isn't high school or
college.

JENNIFER
It's personal. I just want to keep
this professional.

KEITH
Then, quit.

JENNIFER
What?

KEITH
Just playing. Sorry.

JENNIFER
I...think I need some space.

KEITH
For what?

JENNIFER
I didn't count...I shouldn't have
gone out with you.

KEITH
Like you said, you knew how to say
"no".

JENNIFER
Yeah. You're right.

She gets up and walks to the door. She turns the knob. Keith
stands up.

KEITH

Wait, Jen!

Jennifer opens the door and slams it. Keith sinks down in his chair.

INT. JENNIFER'S HOUSE - MIDDAY

KNOCK-KNOCK-KNOCK

Jennifer walks to the door and looks through the peephole. She opens the door. It's Alex, on duty.

ALEX

Hey. You okay?

JENNIFER

No.

ALEX

It's about Keith, right?

JENNIFER

Yeah. How did you-

ALEX

Cop's sixth sense.

BUZZ-BUZZ

JENNIFER

Damn. That's the fifth time he's called.

ALEX

Let me take you to lunch. I know a great place.

JENNIFER

No, thanks.

ALEX

My treat.

JENNIFER

No.

ALEX

The restaurant has a vegetarian menu.

JENNIFER

For real?

ALEX

With a garden and fresh seafood.

Jennifer hesitates.

JENNIFER

I stopped eat-

Her phone buzzes again. She glares at it.

JENNIFER (CONT'D)

Let's go.

They leave. Jennifer leaves her phone behind.

INT. SEAFOOD RESTAURANT - DAY

Jennifer and Alex are enjoying Shrimp Creole. Jennifer nearly inhales each bite. Alex finds her gorging amusing.

ALEX

I'm real sorry.

JENNIFER

'Bout what?

ALEX

You and Keith.

JENNIFER

He's been blowing up my phone since last night.

ALEX

I'd better keep an eye on you.

JENNIFER

Why?

ALEX

This is how stalking starts. I've seen too many cases like this.

JENNIFER

I'll be okay.

ALEX

Look, I'm keeping an eye on him for you.

JENNIFER

On who?

ALEX

On Keith. Who else?

JENNIFER

Okay, then. Can we go?

Jennifer's plate is now spotless.

ALEX

(to a waiter)

Check, please.

EXT. SEAFOOD RESTAURANT - DAY

Jennifer and Alex walk out the restaurant to his police car. Before they get in, he gives her a card.

ALEX

Call me.

JENNIFER

Sure.

They get in Alex's car.

EXT. CITY STREET - MOMENTS LATER

Alex drives down the street. They pass up Keith, in disguise and in an unmarked car.

INT. KEITH'S CAR - SECONDS LATER

Furious, Keith starts his car and speeds off.

INT. JENNIFER'S HOUSE - DAY

Jennifer and Alex get inside.

INT. JENNIFER'S LIVING ROOM - DAY

Jennifer notices her magazine rack is in a different place, but makes nothing of it. Alex sits down on the sofa while Jen goes into her room. After a few seconds, Jennifer runs back out.

JENNIFER
My yoga stuff is gone!

ALEX
What?! You sure you didn't leave
anything at the studio?

JENNIFER
Yes! Who would steal yoga mats?

ALEX
Sit down for a sec....

Alex catches sight of broken glass near the living room. He walks over to the pictures, and Jennifer follows him. The glass covering Jennifer's and Alex's faces in the pictures has been knocked out.

ALEX
No blood. And my kit's at the
station. Wait, you got a sharpened
pencil?

JENNIFER
Yeah. I'll get one.

ALEX
And a make up brush and clear tape?

JENNIFER
Sure. A brush by my bathroom sink
and clear tape in the kitchen.

Alex leaves the room. Jennifer assesses the damage and gets a pencil off of the coffee table. She walks to the kitchen.

INT. JENNIFER'S KITCHEN - DAY

She walks in and gets the tape out the drawer. She leaves the kitchen.

INT. JENNIFER'S LIVING ROOM - DAY

Jennifer comes back in the living room. After a few seconds, Alex comes back. He takes some paper and heavily marks it, turning the pencil point into a powder. He dusts the glass with her brush.

ALEX
Great. No prints.

JENNIFER
Who did this?

Jennifer looks at the moved magazine rack. She gasps.

JENNIFER
Keith!

ALEX
Keith? Why?

JENNIFER
Remember, I just broke up with him.

ALEX
We'd better go to the station.

JENNIFER
No. Keith will know about the case.

ALEX
That's still breaking and entering.

Jennifer walks to the kitchen.

INT. JENNIFER'S HOUSE - KITCHEN

Jennifer gets some water.

JENNIFER
I hope he didn't take my....

ALEX
What?

JENNIFER
Nothing.

ALEX
You hope he didn't take what?

JENNIFER
Nothing. Can we go the station,
now?

ALEX
Yeah.

Jennifer gets her phone, and they leave.

INT. POLICE STATION - DAY

Jennifer and Alex are sitting at the desk of LIEUTENANT AARON BRYCE, late 50s. The lieutenant looks at the pictures they took of the damage on Jennifer's cell phone.

JENNIFER
(to Lieutenant Bryce)
I think...I know Keith Winfield did this.

LIEUTENANT BRYCE
Officer Keith Winfield?

JENNIFER
Yes.

LIEUTENANT BRYCE
Of this station?

JENNIFER
Yes.

LIEUTENANT BRYCE
Why?

Jennifer opens her mouth, but she looks at Alex and hesitates.

JENNIFER
Keith and I had been dating. He was in my class, and I just broke up with him. He kept calling me, but I never answered.

LIEUTENANT BRYCE
You sure it's Keith?

JENNIFER
Yes! I have Caller ID!

Jennifer takes back her phone. She looks into her phone records, and holds up her phone with Keith's name on the screen.

LIEUTENANT BRYCE
Then, why would Keith break into your house and not steal anything?

JENNIFER
He stole my yoga equipment.

LIEUTENANT BRYCE

Okay, then. Why did you take a picture of your book rack?

JENNIFER

Keith had moved it. He told me that spot was better. That's how I know it's him.

Jennifer gives her phone back to the lieutenant. He looks at more pictures.

LIEUTENANT BRYCE

What about the damaged picture frames?

JENNIFER

Keith told me he doesn't really like Alex.

ALEX

What?

JENNIFER

(to Alex)

Something about you being a womanizer in college.

ALEX

I was.

JENNIFER

That must be why he damaged Alex's picture. He must think I'm dating Alex now.

ALEX

Where did he get that idea?

JENNIFER

I don't know. I guessed.

LIEUTENANT BRYCE

Maybe someone else you know broke into your house. Like your friends or family?

JENNIFER

No! Only two friends know about Keith and that's only 'cause of a guilty conscience.

LIEUTENANT BRYCE
Guilty conscience?

JENNIFER
I barely knew Keith before I slept
with him.

LIEUTENANT BRYCE
Why did you still see him?

JENNIFER
I just had dinner with him a few
times.

The lieutenant gives Jennifer back her phone.

LIEUTENANT BRYCE
Miss Morgan, I'll have to question
Keith. Obviously, he'll deny
everything.

Jennifer holds up her phone.

JENNIFER
But, I have proof.

LIEUTENANT BRYCE
It's not enough. Unless Keith is
caught in the act, I can't do much.

ALEX
Can't you put him in custody?

LIEUTENANT BRYCE
He might not be charged. You have
to prepare for the worst.

JENNIFER
I can't just sit and wait for
Keith.

LIEUTENANT BRYCE
I'm not asking you to sit and wait.
I'm just letting you know what
could happen.

ALEX
Sir, I'll watch Jen. If Keith gets
near her, I've got him.

LIEUTENANT BRYCE
Thank you, Delano. You can watch
her when you're off duty.

ALEX
Thank you, sir.

LIEUTENANT BRYCE
And good luck, Miss Morgan.

JENNIFER
Thank you.

Jennifer leaves and Alex walks her out.

EXT. POLICE STATION - DAY

Alex walks Jennifer to her car.

ALEX
I'm sorry I wasn't much help.

JENNIFER
It's not your fault. He can't have
a warrant for Keith's arrest?

ALEX
No. There must be probable cause.
We can't arrest and charge people
on suspicion alone.

JENNIFER
Great.

ALEX
I'll figure this out. Just stay out
of it.

JENNIFER
I'm already in it. I'm going to
help you catch him.

They make it to Jennifer's car. While she touches the car door, she gets her phone and starts looking for the pictures.

JENNIFER
These pic....

Jennifer stares in disbelief.

ALEX
What's the matter?

JENNIFER
He deleted the pictures!

ALEX
Are you sure? He must have done it
by accident.

JENNIFER
I can't believe he....

Jennifer stops and takes a deep breath. She's calm now.

JENNIFER
Know what? He wants more proof?
I'll give him more proof.

ALEX
Don't do anything stupid, now.

JENNIFER
Come on. You know me.

ALEX
Exactly.

JENNIFER
Don't worry. I won't do anything
stupid.

ALEX
You've got my number. Call me when
you need me, okay?

JENNIFER
Okay. Thanks.

ALEX
Stay safe.

JENNIFER
I will.

Jennifer gets in her car. Alex shuts her door, and Jennifer drives away. Alex watches her leave, then walks back inside the station.

EXT. POLICE STATION - DAY

Keith, in disguise as a passerby, watches them leave. He glares at them and walks away.

INT. YOGA STUDIO OFFICE - DAY

Jennifer checks her emails at her desk. She is between classes. An envelope slides under her door. She gets up and picks it up. She looks at it.

JENNIFER

Oh, the papers for the studio.

She opens the envelope and is shocked to see messages made with cut-out letters from magazines and newspapers.

Jennifer gasps as she looks at the letter.

INSERT: "Student is now the teacher. Guess the lieutenant didn't believe u".

BUZZ-BUZZ

Jennifer's phone rings. Keith's name is on the ID. Her finger is on the REJECT button, but she presses the ACCEPT button.

JENNIFER

What do you want?

KEITH (O.S.)

You got my letter?

JENNIFER

Yes.

KEITH (O.S.)

I know you don't want to be with me because of Alex.

JENNIFER

It was just drunk sex. It's over. I can't be with you anymore.

KEITH (O.S.)

Not the last two times. Break up with Alex.

JENNIFER

I'm not with him.

KEITH (O.S.)

Don't lie to me!

JENNIFER

I'm not. What could you do to me?

KEITH (O.S.)
 Leave you broke. Can't run a studio
 without customers.

JENNIFER
 How are you going to drive away my
 clients?

KEITH (O.S.)
 I heard you have trouble getting
 your name out there. I can help you
 bring in some business.

JENNIFER
 How?

KEITH (O.S.)
 Officers get hurt all the time. And
 you and your friends can't pay the
 bills right now. Don't want to get
 end up on the streets.

A pause.

JENNIFER
 Just let me take care of a few
 things, first.

KEITH (O.S.)
 Don't do anything stupid. And by
 the way, don't even think about
 going to the press.

CLICK

Jennifer hangs up. She puts her face in her hands, sighs and
 starts crying.

INT. JENNIFER'S HOUSE - DAY

A locksmith changes all of Jennifer's locks. He gives her a
 new set of keys.

LOCKSMITH
 Here you go, Miss Morgan.

JENNIFER
 Thank you.

LOCKSMITH
 Have a nice day.

JENNIFER

You, too.

The locksmith leaves. Jennifer sighs and clutches her new keys.

EXT. WEAPONS STORE - DAY

Alex walks out with a bag.

EXT. WEAPONS STORE PARKING LOT - DAY

Alex walks to his car and puts the bag in his trunk.

EXT. CITY STREETS - NIGHT

Keith is now off duty. He sees Jennifer's car passing by on the next block. He gets in his car and turns on the ignition.

THUD

Keith jumps at the sound. He gets out and looks on the roof. Nothing hit it. He sees smoke seeping from under the hood. He opens it to find a fried battery.

KEITH

Ah, dammit.

He slams the hood shut. He looks around and starts walking.

EXT. NEIGHBORHOOD - NIGHT

Keith walks a few blocks into a small neighborhood. He looks at the street cameras.

KEITH

Still not working.

Keith spots a dark-colored car and grins. It's at least twenty years old, so it has no car alarm.

Keith spots a wire hanger on the ground and picks it up. He straightens it and slides it between the window and the door panel. The lock pops up.

Keith gets in and hot-wires it. He puts on part of a disguise and speeds off.

INT. SANDRA AND YVETTE'S APARTMENT LIVING ROOM - DAY

Sandra and Yvette share a laptop on the sofa.

YVETTE

Think you can find something on
Keith?

SANDRA

Give me five minutes.

YVETTE

That skilled, huh?

SANDRA

No. You can check for someone's
cases online. There are websites
for that.

YVETTE

For real? When did that happen?

SANDRA

A couple of years ago. Were you
living under a rock?

YVETTE

Shut up and look!

SANDRA

I can't work with you yelling at
me.

YVETTE

Whatever.

SANDRA

Just watch.

INSERT: Sandra's screen shows a website for searching court cases. Keith's name is a link. Sandra clicks on it. It opens, and they read it.

YVETTE AND SANDRA

Oh my God.

YVETTE

Don't just sit here! We need to
print this out!

SANDRA

Okay, okay. Let me save it first.

Sandra gets up and takes a flash drive out her purse nearby and puts the flash drive in.

INT. RESTAURANT - NIGHT

Jennifer sits at a table with Sandra, Yvette and Alex. The restaurant has dozens of tables, but only two or three other tables are occupied. It's almost closing time.

SANDRA

Don't give in to Keith, Jen.

JENNIFER

I don't what Keith will do to us. I can't go to the press without enough evidence.

YVETTE

We'll be okay, Jen.

ALEX

You didn't throw away the letter Keith sent you, did you?

JENNIFER

Of course not. I can't go to the press until I get solid proof.

SANDRA

Why not? Didn't you go to the police?

ALEX

Yeah. My boss told her she doesn't have much luck without solid evidence.

JENNIFER

Then, he deleted the pictures we took as evidence. By accident.

ALEX

The letter didn't have prints on it and was written in cut-out letters. No signature to trace.

JENNIFER

Other than the letter, that's all we've got.

YVETTE
No, it's not.

Yvette puts printouts on the table.

EXT. RESTAURANT - NIGHT

Keith drives by and he spots them. He stops and watches them.

INT. RESTAURANT - NIGHT

The friends are preoccupied. They do not notice Keith.

YVETTE
We found Keith's file online.

SANDRA
Keith's had complaints from coworkers at another station, but his boss just suspended him.

YVETTE
And all his ex-girlfriends filed reports for domestic violence.

SANDRA
Other officers complain about Keith being too competitive and constantly showing off.

ALEX
I heard about those complaints.

YVETTE
Your boss claimed the reports for domestic violence were to slander Keith.

SANDRA
He had criminal investigators testify to prove that their wounds were self-inflicted.

JENNIFER
So, the judges believed him and dismissed all the cases.

SANDRA
Exactly. The records of the cases were still put online. It makes no sense.

Jennifer sinks into her chair and looks lost in thought.

EXT. RESTAURANT - NIGHT

Keith looks worried. He speeds away before they see him.

INT. RESTAURANT - NIGHT

Jennifer is still lost in thought.

ALEX

Keith told me he only wants to make his father proud, so he works himself to death.

JENNIFER

What if it's all true? I've got to stop Keith.

SANDRA

We'll help you.

YVETTE

Yeah, girl. You know we got your back.

ALEX

You know I got yours, Jen.

A waiter walks to their table.

WAITER

Sorry, we're closing.

The waiter hands them the bill. Alex pays him. They all get up. Some waiters come up to their table and clear their plates. They go to the kitchen.

CRASH

Keith plows into the restaurant. Jennifer squints to see who's the driver, but the car backs out and speeds away. The waiters come out.

JENNIFER

Call 9-1-1!

Someone dials the number. The waiters and passersby scramble to take pictures of the license plate with their phones, but Keith zigzags to confuse them.

Jennifer looks panicked and tears up, but she composes herself enough to check everyone's pulses.

INT. HOSPITAL ROOM - NIGHT

Yvette and Sandra only have minor cuts and bruises, covered in small bandages. Alex's broken arm is in a sling. Everyone is in his room, including Jennifer.

ALEX

Heard if they got the driver on tape?

SANDRA

They said their cameras aren't working. The images are fuzzy.

YVETTE

And the waiters aren't technically witnesses.

ALEX

They didn't see if the driver did it on purpose or just lost control?

YVETTE

No, and I got a feeling that was Keith.

SANDRA

Me, too.

JENNIFER

Y'all go and stay home after you check out.

ALEX

Jen, you have to get out of here.

JENNIFER

Visiting hours aren't over yet.

ALEX

I mean, leave town.

JENNIFER

Where am I supposed to go?

ALEX

You don't have family out of town?

JENNIFER

Well, my da-

ALEX

Don't say it. Just pack up and go.

JENNIFER

What do I tell my boss?

ALEX

That's the least of your problems.

JENNIFER

I can't just disappear for a few days.

ALEX

Then, tell her you've got a family emergency or something.

JENNIFER

When can I come back?

ALEX

I'll call you when it's safe.

JENNIFER

Okay.

Jennifer gets a key out her purse and gives it to Alex.

JENNIFER

Here's the key. It's a copy.

Jennifer looks worried.

SANDRA

Jen, don't worry about us.

YVETTE

Yeah. We'll take care of Keith.

ALEX

(to both)

No. *I'll* handle Keith. You two go with Jen.

YVETTE

No. You stop trying to show off.

ALEX

Who's the cop here? Who's got the gun?

YVETTE

A gun doesn't beat a car.

JENNIFER

Okay, stop. I'll leave town.

SANDRA

How will you leave without Keith noticing? If you stop at a bank, he'll know what's up.

JENNIFER

I won't get a lot of cash. There's a big game in Baton Rouge. Tons of traffic will block him in.

ALEX

Good thinking, but you could go to an ATM.

JENNIFER

Won't he track me?

ALEX

Not if you're using your own card and not his.

JENNIFER

Okay. Be careful, everyone. Keith's crazy.

ALEX

We're crazier.

Jennifer chuckles and leaves.

EXT. GAS STATION - NIGHT

Keith pulls up and gets out the car. He goes to a vacuum cleaner, puts in some change and vacuums the car seats and mats. After several minutes, he gets back in and drives away.

EXT. CITY OUTSKIRTS - NIGHT

Keith wipes his fingerprints off the steering wheel. He gets out and he wipes all the door handles. He leaves the car behind, sweeping his footprints as he walks away.

INT. JENNIFER'S HOUSE - NIGHT

Jennifer sits on her sofa, very uneasy. She gets up and grabs a flat screwdriver out of her hardware drawer in the kitchen.

She comes back in, pushes the sofa aside and pries off a few floorboards. She reaches in and pulls out a dusty box. She opens it and discovers her gun is missing.

JENNIFER

Dammit!

She slams the box shut and puts the floorboard and the sofa back. She puts her bags in the living room. She looks at the time and goes to bed.

EXT. BANK - MORNING

Jennifer waits in line at an ATM. The people are dressed in the colors of a local university. She fidgets and mumbles.

JENNIFER

I hate tailgaters.

EXT. CITY FREEWAY - DAY

Jennifer drives out of town, facing little traffic on the highway.

EXT. FARMHOUSE - DAY

Jennifer pulls up and goes to the door. She knocks.

JENNIFER

Dad!

She knocks again. She turns the knob and the door opens. She peeks inside.

JENNIFER

Dad!

She strolls in and looks around.

EXT. JENNIFER'S HOUSE - DAY

Yvette and Sandra pull up to Jennifer's house. They both still have on their bandages and carry purses. They get inside, having a key.

INT. JENNIFER'S HOUSE - DAY

The two friends look around.

SANDRA
Jen! We're here!

YVETTE
Jen!

They look around. Yvette leaves to check the other end of the house.

INT. JENNIFER'S KITCHEN - DAY

Sandra sees a can of wasp killer on Jennifer's counter. She shakes the can and hears the fluid splashing around in it.

SANDRA
She actually used some.

Yvette comes into the kitchen.

YVETTE
Jen's gone.

They hear a car pull up. They scramble to get to a door, but the doors have been boarded shut. They grab the wasp spray can and find places to hide.

EXT. JENNIFER'S HOUSE - DAY

Keith gets out his own car, annoyed.

KEITH
Damn tailgaters.

Keith gets out with two guns in his holster, one trimmed in pink. He picks the lock and gets in.

INT. JENNIFER'S HOUSE - DAY

He looks around and walks toward the den in the middle of the house. The two doors to the den are wide open.

INT. JENNIFER'S DEN - DAY

Keith walks into the den and stops.

KEITH

Jen!

Both doors shut to reveal Yvette and Sandra.

YVETTE

Jen ain't here.

They simultaneously lock the doors and pull out guns. Keith looks unnerved, since the guns are actually Tasers.

The women keep their distance from Keith.

INT. FARMHOUSE - DAY

Jennifer finds her father's slightly worn gun and his bullets. She loads the gun and walks outside.

EXT. FARMHOUSE - DAY

Jennifer brings the gun to the yard. She sets up cans as targets. She aims and with her right hand, she pulls the trigger.

BANG-CLICK-BANG-CLICK-BANG-CLICK

She hits every can, smiles and walks back to the house.

INT. FARMHOUSE - DAY

Jennifer walks back through the house and stops at a sheet of paper on a desk. She writes a note and tapes it to his refrigerator.

INSERT: Dad, I took it. I'll bring it back when it's safe.
-Jen

She gets in her car.

INT. JENNIFER'S DEN - DAY

Just as Keith reaches for a gun, Yvette pulls out the can of wasp killer behind a chair and sprays him. The stream shoots several feet and hits him in one of his eyes.

Keith screams and drops his gun. Yvette kicks his gun away and reaches for the other gun. Using his other eye, Keith grabs her and pins her down.

Sandra lunges at Keith.

YVETTE

I got him!

Sandra stops. Yvette grabs and flips him like a wrestler. Keith gets up and shoves her.

Keith runs to Sandra. Yvette throws the can to Sandra, and she catches it. Sandra tries to spray him, but Keith ducks. She elbows him in the face when he is inches from her. Her blow pushes him back. Keith holds his bleeding nose.

EXT. HIGHWAY - DAY

Jennifer is still on the road. She sees the city skyline in the distance.

INT. JENNIFER'S DEN - DAY

Keith with the bleeding stopped, grabs his gun. Sandra knocks it out his hand.

Keith reaches for the second gun and Sandra punches him. Yvette shoots Keith with a Taser from behind, but he turns around and shoots her in the leg. Yvette collapses.

Sandra tries to shoot him, but he shoots her in the arm and in her side. Sandra collapses.

Keith hears a car pulling up. He grins and hides.

INT. JENNIFER'S HOUSE - DAY

Alex opens the door. Keith watches him enter and walks up to him, gun drawn.

KEITH

How the hell did you get in our house?!

Alex holds up a key. Keith attacks Alex, and the two exchange blows. They try shooting each other, but they narrowly miss.

INT. JENNIFER'S DEN - DAY

The fight moves into the den. Alex sees Sandra's and Yvette's bodies. Taking advantage, Keith shoots Alex in his side. Alex collapses. Keith hears another car pull up and hides.

EXT. JENNIFER'S HOUSE - DAY

Jennifer hears the gunshot and sneaks in with her father's rifle in hand.

INT. JENNIFER'S HOUSE - DAY

She walks through a few rooms and sees that her den door is closed. She opens it.

INT. JENNIFER'S DEN - DAY

She finds her friends' bodies in pools of blood. Jennifer opens her mouth to scream, but she can't. She starts crying.

Keith makes a noise. Jennifer stops and aims her gun. She sees Keith and shoots, but he's too fast.

KEITH

What the hell, Jen?! You'd shoot a cop?!

Jennifer shoots and misses again.

KEITH

I warned you, Jen!

Jennifer shoots again and Keith shoots back. Jennifer runs for the door, and Keith chases her.

EXT. HOUSE - DAY

Jennifer gets in her car and speeds away. Keith follows her and turns on the sirens.

EXT. CITY STREETS - DAY

The chase begins. Jennifer weaves in and out of lanes. Drivers move out of Keith's way.

Jennifer almost loses him until a Good Samaritan tries to block Jennifer with her car. Jennifer finds an opening and speeds on. Keith makes a sharp turn and goes out of sight.

Minutes later, Keith catches up with her. She speeds to get to the highway, but she sees a spike strip in the street. She makes a sharp turn and misses the spike strip.

She crashes into a pole, less than a block away from the new studio.

EXT. STREET - DAY

Jennifer sees where she is and gets out the car. She's shaken and gets the rifle and limps to the next block. Keith pulls up and chases her.

EXT. NEW YOGA STUDIO - DAY

Jennifer runs to the door. Keith is several yards behind her, but he is slowly catching up to her.

INT. NEW YOGA STUDIO HALLWAY - DAY

Jennifer runs to check several doors to the newly built classrooms, but they're all locked. She runs up the stairs.

INT. STUDIO SECOND FLOOR HALLWAY - DAY

Jennifer tries the doorknobs of more rooms, but no luck. She spots a few more rooms at the end of the hallway.

She runs as fast as she can to them and tries each knob. The second-to-last door is unlocked.

JENNIFER
(whispering)
Yes.

She goes inside the room and locks the door.

INT. YOGA STUDIO ROOM - DAY

Jennifer rummages through some equipment boxes in the room. She looks relieved and pulls out a large sheet. She hears Keith coming and runs out the room into the next one.

Keith gets into the hallway right after Jennifer gets into the other room. Keith checks each door.

Jennifer hides in the room and finds open boxes close to her. She grips one and slowly slides it towards her.

KEITH (O.S.)

Jen!

Jennifer freezes.

KEITH (O.S.)

Come on, Jen. Just give up. I'll bail you out and we can start all over.

Keith sees Jennifer's shadow through the door. He inches to it.

KEITH (O.S.)

Jen, let's kiss and make up.

Keith runs into the room, but doesn't see Jennifer. She sneaks up behind him and whacks him with a ten-pound dumbbell, knocking him down. Keith screams and groans while Jennifer runs to the stairs.

INT. YOGA STUDIO LOBBY - DAY

Jennifer runs back downstairs, gripping the dumbbell, the sheet and the rifle.

Keith runs into the lobby, holding the back of his head.

KEITH

That's all right, Jen!

Jennifer stops. She drops the dumbbell and the sheet to hold up the rifle. She aims and shoots. Keith dodges again.

KEITH

Wow, Jen. You might actually know how to handle that gun.

Keith shoots but misses Jennifer. Jennifer tips over a desk to use as a shield. Keith does the same with a table.

Jennifer's rifle jams.

JENNIFER

No, not now.

Keith takes advantage and shoots again. He grazes Jennifer in her right arm.

She tears off a piece of the sheet to dress her wound. Jennifer fixes the rifle and shoots Keith, in the same leg he was shot that fateful night.

Keith fires back and nearly hits Jennifer in her hip.

She checks the rifle and discovers she's completely out of bullets. She throws the gun to the side.

KEITH

You finally giving up, baby?

Keith gets closer. Jennifer shoves the toppled desk at Keith and knocks him over.

Jennifer grabs the sheet and wraps it around his neck. As Keith gags, Jennifer squeezes tighter. Keith collapses and Jennifer lets go.

Out of breath, she reaches for the rifle and uses the toppled table to get up. She limps to the door.

Keith gets up and lunges at her, yelling and screaming. Jennifer knocks him out with the butt of the rifle.

Jennifer, still out of breath, falls to the floor. She never takes her eyes off him.

EXT. NEW YOGA STUDIO - MOMENTS LATER

The police officers take Keith into custody. Jennifer sits at the back of the ambulance. Lieutenant Bryce walks up to her.

LIEUTENANT BRYCE

Miss Morgan, I'm so-

JENNIFER

You deleted my pictures. Why?

LIEUTENANT BRYCE

I didn't know. Some women tried to frame Keith years ago.

JENNIFER

And you thought I was doing it,
too. And you didn't arrest me?

LIEUTENANT BRYCE

I couldn't. I'm sorry.

JENNIFER

Do you believe me now, sir?

He nods. They watch the paramedics put unconscious Keith in
the ambulance.

JENNIFER

Where are they taking him?

LIEUTENANT BRYCE

He's in good hands.

JENNIFER

Where?

LIEUTENANT BRYCE

We'll know after we give him
evaluations.

Jennifer sighs, gets up and limps to her car.

LIEUTENANT BRYCE

Where are you going?

JENNIFER

After I call for more ambulances,
home.

LIEUTENANT BRYCE

Why? What happened?

JENNIFER

Keith. He...my friends.(choking up)

LIEUTENANT BRYCE

Don't worry. I'll call for more
EMTs. I'll go with you.

They leave in their cars. Lieutenant Bryce takes out his
phone and dials.

INT. JENNIFER'S HOUSE - DAY

Lieutenant Bryce sees things knocked over and broken.
Jennifer walks to the den and starts crying. He follows her.

She looks over at a corner she had not checked, at Alex's
body.

JENNIFER

Alex?!

She walks over to his lifeless body and touches his hand.
Jennifer cries even harder.

She backs up against a wall and buries her face in her
hands. The three begin to stir and moan. Jennifer looks up
and stops crying.

YVETTE

Damn!

Sandra coughs and Alex sits up. Sandra grabs her bleeding
arm and side. Alex slowly sits up, holding his bleeding
side.

JENNIFER

I thought y'all were dead. The
ambulance should be here in a
minute.

The three dress their wounds.

ALEX

I gave Tasers to Sandra and Yvette.
I came to give you yours, but you
were already gone.

JENNIFER

You didn't get any bulletproof
vests?

ALEX

Keith would know. Either way, he'd
shoot us.

They finish dressing their bullet wounds. Jennifer sighs and
cries again, but this time in relief.

ALEX

Ah, come on, Jen.

Jennifer grabs Alex and hugs him. He hugs her back. The two
friends watch them.

YVETTE
 (cynically)
 Oh, we're okay too, Jen.

Jennifer, too relieved to fire back, hugs them.

LIEUTENANT BRYCE
 Everyone still okay in here, Jen? I
 was looking out for the EMTs.

ALEX
 We're all good, sir.

LIEUTENANT BRYCE
 Delano? Are you crazy?!

ALEX
 Yes, sir. Just helping out a
 friend. We are friends. Right, Jen?

Jennifer groans.

ALEX
 Don't groan at me.

Alex tries to get up, but falls back down on the floor.

JENNIFER
 Don't move.

ALEX (CONT'D)
 You were supposed to be out of
 town.

JENNIFER
 I went to my dad's, but he wasn't
 home. So,-

ALEX
 So you stole a gun?

JENNIFER
 It's my dad's and I left a note.
 I'm bringing it back.

ALEX
 And you two were supposed to be
 with her.

YVETTE
 She was already gone, and she had
 boarded up the house.

SANDRA
So, we stayed like we wanted to in
the first place.

ALEX
You should have left to find her!

SANDRA
We would have led Keith right to
her!

JENNIFER
Are the paramedics here yet?

A pause. Everyone hears sirens.

LIEUTENANT BRYCE (O.S.)
Right this way.

Several EMTs enter with gurneys. The EMTs put the three on
the gurneys and wheel them out the room. Jennifer and the
lieutenant follow them.

EXT. HOSPITAL - SEVERAL HOURS LATER

Jennifer walks out with her arm bandaged. Alex walks with
her, with a few bandages on his face. The two friends have a
few more bandages.

SANDRA AND YVETTE
Bye, Jen.

JENNIFER
Hey, we're still opening the
studio?

YVETTE
When it stops being a crime scene.
That stuff came in handy. Huh, Jen?

Jennifer laughs. Yvette and Sandra leave.

ALEX
You know you never answered my
question, right?

JENNIFER
What question?

ALEX
If we're friends or not.

JENNIFER
You shouldn't have to ask.

ALEX
Well, I am.

JENNIFER
Yes. We're friends. Happy?

Alex nods and turns around. He starts walking.

JENNIFER
Where are you going?

He turns back around.

ALEX
Home. Where else?

JENNIFER
You won't walk me home?

ALEX
No!

JENNIFER
A friend would.

ALEX
Don't.

JENNIFER
Please?

Alex walks back to her.

ALEX
Don't think I'll just do whatever
you say because I....

Alex freezes and sighs.

JENNIFER
What?

ALEX
Nothing.

Jennifer stares at him. He stares back.

A pause. Jennifer's look on her face changes to one of realization.

JENNIFER
Nothing, huh?

Jennifer grabs Alex and kisses him. They embrace. After a few seconds, they let go.

ALEX
Okay. I'll walk you home.

Jennifer laughs and they leave, arms around each other.

INT. MENTAL HOSPITAL - DAY

Keith, a patient, sits in his room. He flips through his journal. Jennifer's name is scribbled all over the pages. He stares at the ceiling and grins.

FADE OUT