

ANT TRAPEZOID

An Original Screenplay
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COLD OPEN:

INT. RITA AND JENNY'S APARTMENT - NIGHT

A GUITAR CHORD rings out as deep red lipstick smacks between young female lips. A bitchin' riff kicks in as a fake eyelash is glued in place.

Taped to the mirror: a calendar turned to **MAY, 1973**.

A wig is fitted.

A leather boot ZIPPED.

A **switch blade** is tucked in the boot, another in a bra.

Groupies RITA, dark hair, and JENNY, blonde, both about 30 years old, are getting ready to hit the town in leather and lace.

Jenny flips an LP on the record player but Rita pulls the needle off and flicks her head. *It's time to go.*

Jenny grabs car keys while Rita folds plastic rain ponchos. Jenny stuffs them into her macrame satchel.

The door locks shut behind them.

TITLE SEQUENCE OVER:

EXT. JENNY'S CAR - NIGHT

The boat-sized sedan turns from a lonely rural road onto the highway as the girls' heads bob and lips sync to their favorite song.

The car speeds past a sign: **Atlantic City 32 miles**.

INT. THE NORMANDY - NIGHT

It's a dingy rock club that holds about 100 people.

Rita and Jenny glide in arm-in-arm, the coolest bitches in the room.

They pause at a flyer for tonight's show: *Barbell Dingo, all the way from New Zealand!*

BARBELL DINGO takes the stage just as the girls get drinks. They are a pasty four piece (guitar, drums, bass, keys) in sparkling, skin-tight matching outfits.

The girls watch carefully as they play. Though they look arty and modern, their sound is stuck in the 1960's.

Halfway through the first song -

RITA

They suck.

JENNY

The drummer's not bad.

RITA

For real, Jenny?

The drummer busts out a great fill.

RITA (CONT'D)

Okay fine. He can live. The rest have to go.

JENNY

We've got to pick just two, Rita.

Rita cocks her head, watches them play.

JENNY (CONT'D)

I'm taking the bass player.

RITA

I guess I'll take the singer.

They suck down the rest of their drinks.

EXT. THE NORMANDY, BACK ALLEY - NIGHT

Rita and Jenny are waiting in the alley when Barbell Dingo begins to load out. They flash big smiles and a little leg. The band takes notice.

THE SINGER starts talking to Rita. Jenny hones in on THE BASS PLAYER. The other two guys begrudgingly keep loading the van.

The girls lead their mates toward the side door of the van. THE DRUMMER catches Jenny's arm.

BARBELL DINGO DRUMMER

Aw, c'mon. No one shags the bass player.

JENNY

(freeing her arm)
You're too good for me.

BARBELL DINGO DRUMMER
 (stopping her again)
 Really, now. You're making me feel
 inferior.

JENNY
 Really now, you're not inferior
 enough. Go find a nicer girl.

She leaves him rejected and closes the van door behind her.
 The Drummer shuffles off.

INT. BARBELL DINGO VAN - NIGHT

The Singer and Bass Player are really excited. Rita and Jenny
 coo, giggle, shriek with delight. They straddle the guys.

Then they slip on rain ponchos.

BARBELL DINGO SINGER
 Oh, real kinky, right mate?

BARBELL DINGO BASSIST
 Ricky we've died and gone to heaven.

RITA
 Not quite yet.

EXT. BARBELL DINGO VAN - NIGHT

All the windows are fogged. The van rocks back and forth.
 Sounds of either PLEASURE OR TORMENT come from within.

A HAND SLAPS against a fogged window. It drags across, leaving
 a smear of BLOOD, and then goes limp.

Rita and Jenny exit the van. They ball up their rain ponchos
 and stuff them back in the satchel.

Rita stops Jenny to wipe a droplet of blood off her cheek.
 They smile with satisfaction.

INT. JENNY'S CAR - NIGHT

Jenny drives. Rita, shotgun, dreamily flipping through *Movie
 Star Magazine*.

RITA
 I wish we didn't have to drive so
 damn far for this. The Doctor Shock
 show starts in like five minutes.

JENNY

All the wigs and makeup in the world
wouldn't be enough at home. We'd
get caught so fast. And I have bigger
plans in life than jail.

She looks quickly to Rita.

JENNY (CONT'D)

Sorry, I didn't mean anything by it,
Rita.

RITA

You're right. I'm not going down
like my old man. I'm making the
world a better place, one lousy
musician at a time.

JENNY

Yeah, sure. That's why we do it.
To thin the herd. But I... I think
the drummer got a good look at me.

RITA

So?

JENNY

Well, he's a witness.

RITA

Can you imagine what he'll say to
the cops?

(in mock cop voice)

"What did the killer look like?"

(exaggerated Kiwi
accent)

"Well constable, she had really nice
tits, long American legs, unnaturally
amazing hair, and, well, I didn't
notice anything else about her
actually."

They laugh.

RITA (CONT'D)

Stop worrying, Jenny. They always
look for men when they find a hacked
up body. I do feel bad for the band
though.

JENNY

Why?

RITA

Came all the way from New Zealand
just to get broken up by a couple of
cheap American groupies.

EXT. JENNY'S CAR - NIGHT

The car exits the highway and turns onto a lonely rural road.

INT. RITA AND JENNY'S APARTMENT, KITCHEN - MORNING

Coffee drips into a glass carafe.

A contact lens lands on a baby blue eye.

Toast pops from the toaster.

Rita is flipping through the newspaper when Jenny enters dressed in scrubs. She pours herself some coffee. They are both plain, hair down, no make up.

RITA

(points at article)

Ah there. Dum dums got it wrong.
They're not from Australia. They're
from New Zealand. Why does everyone
think they're the same damn country?

JENNY

Any mention of suspects?

RITA

Cops think it was a drifter. Told
ya, Jen. Men get all the credit.

JENNY

This is one time I don't mind.

Rita clips the article. She adds it to a folder with other clippings.

RITA

Poor Barbell Dingo. Even their bloody
demise was sixth page news.

INT. COLLEGE BIO LAB - DAY

NURSING STUDENTS, mostly women, are paired at lab tables. In front of them are cat-sized translucent plastic bags with something pink and red inside.

PROFESSOR HOPKINS, a handsome and self-assured man in his early 60's, stands at the front of the class room.

PROFESSOR HOPKINS

This is the part of nursing school that separates the wheat from the chaff. It's when some of you will drop out because nursing is just too gross. It's ... piglet season. Open your bags.

Jenn's male LAB PARTNER looks to her in panic. He motions for her to open the bag.

She unties the knot and pulls the plastic aside to reveal a **PIG FETUS**, pale and bruised.

Her Lab Partner grabs his backpack and vomits into it.

PROFESSOR HOPKINS (CONT'D)

This little piggy will be with you for the remainder of the semester, so please take good care of it. Think of yourself as piggy parents who will be dissecting your children. We're going to start today by identifying your pig baby's gender. It shouldn't be that hard for you ladies to find a penis, right?

A couple giggles. Professor Hopkins meets eyes with Jenny, who is not humored.

PROFESSOR HOPKINS (CONT'D)

Jenny, spread the legs of your piggy and tell me, is it a girl or a boy?

She reluctantly does so.

JENNY

Boy.

PROFESSOR HOPKINS

Wonderful. You ready to explore his inner secrets?

She is more disgusted by him than the pig.

PROFESSOR HOPKINS (CONT'D)

Alright class, let's get started.

LATER

Jenny is washing her hands. She watches a GAGGLE OF NURSING STUDENTS, all women, gathered around Professor Hopkins as he tells a funny story.

Her Lab Partner steps next to her to wash his hands. He is wan, even a bit green.

JENNY
You gonna make it?

He shrugs his shoulders.

INT. STARVIEW DINER - DAY

Rita approaches a table where a WEIRD CUSTOMER is reading the menu.

RITA
What can I get ya?

He lifts a newspaper with the headline: *ROE FIVE MONTHS IN. Are Women Better Off?*

WEIRD CUSTOMER
What do you think? Are you better off?

RITA
Nope. Can I get you a coffee?

WEIRD CUSTOMER
Finally got what you wanted. Abortions. You should be smiling more.

COOK (O.S.)
Rita! Order up.

RITA
I'll come back when you're ready.

WEIRD CUSTOMER
I am ready.

He grabs her wrist to stop her.

WEIRD CUSTOMER (CONT'D)
What do you want now that you can be a hussy for free?

RITA
For creeps like you to order the special. You're gonna love it.

Rita wrests herself free and goes into the kitchen.

INT. STARVIEW DINER, KITCHEN - CONTINUOUS

Rita put an order in to the COOK.

COOK
 You workin' hard today or hardly
 workin', Rita?

RITA
 Hardly carin' dipshit.

She grabs a plate and turns to bring it out, but DELLA, an older waitress with a chip on her shoulder, bumps into her. The plate slips from Rita's hands and SMASHES.

BOSS (O.S.)
 Rita? Did you break another goddamn
 plate?

DELLA
 (calling to Boss)
 She sure did.
 (to Rita)
 Maybe you're just not cut out for
 this line of work.

Before Rita can snap back at her, the Cook dings the bell and someone calls from the dining room for her to bring out the order.

INT. STARVIEW DINER - MOMENTS LATER

Rita returns to the Weird Customer's table but he's gone. There are two pennies on top of a note on the table: *A little tip - it won't kill you to smile.*

RITA
 (sotto voce)
 Well if I'm smiling it means you're
 the one who's dead.

EXT. STARVIEW DINER, REAR - DAY

Rita lights a cigarette as she exits.

BOBBY is filling a rat trap with powder from a box. He's young, guileless, and always high.

Rita watches him fill the trap.

When he's done he approaches her. She lights him a cigarette.

BOBBY
 Hey there, Rita.

RITA
 Bobby.

BOBBY
How you doin' today?

She shrugs.

BOBBY (CONT'D)
Aw don't let Della get you down.
She's had it rough.

RITA
Not my fault.

BOBBY
Nah but it makes her real crabby.
That and her actual crabs.

He thought his joke was funny, but Rita remains unimpressed.

BOBBY (CONT'D)
Gosh you're a tough one. Always
been a tough one. Hey, what are you
doing this Saturday? Can I take ya
out? My dime.

RITA
I'm not going out with you Bobby.

BOBBY
I can't figure why not. We get along
alright. I'm not that bad looking.
I seen the guys you go with. Can't
be that I'm just a dishwasher.

RITA
No, it's that you're a nice guy.

BOBBY
I'll be an asshole if that's what it
takes. I can't hit ya, though.
Sorry.

RITA
I don't want you to hit me.

BOBBY
Okay good.

RITA
One day you'll find a nice girl.

BOBBY
I already did. Just waiting for her
to figure it out.

She grinds out her cigarette with her shoe and goes inside. Bobby lifts a trash bag and drags it over to the dumpster.

MUSIC VAMP INTO:

INT. RITA AND JENNY'S APARTMENT, KITCHEN - NIGHT

A list taped to the fridge:

CHORE NIGHT

- 1) Dishes - both
- 2) Toilet (ew!) - Jenny
- 3) Vacuum - Rita

Rita washes, Jenny dries to a riffy rock jam they know all the lyrics to (I GOT A LOVE SO BIG).

Rita places the last dish in the drying rack.

RITA

Bam! Done.

JENNY

Wanna trade?

RITA

Um. No. It's your period that fucked up the toilet. And I have acting class.

JENNY

What about vacuuming?

RITA

I'll do it when I get back. Later gator.

JENNY

I'm not letting you off the hook. You're vacuuming when you get home.

Rita grabs her keys and leaves the apartment. Jenny snaps on some rubber gloves.

INT. ACTING STUDIO - DAY

Rita and three other ACTING STUDENTS listen to their teacher, MADAME BOUCHARD.

MADAME BOUCHARD

You are not simply speaking the words in the script, you are telling the truth of your character.

(MORE)

MADAME BOUCHARD (CONT'D)

You are exuding them, their deepest fears and loftiest desires. Each word matters. Each syllable matters. Rita, Pablo.

Rita and PABLO take their starting positions. They glance at their sides, then set for their scene.

PABLO

(thick Mexican accent)

Barbara, how could you let it come to this? How could you sink so low? I... I don't think I can forgive you.

Rita steps into a bright patch of light. She looks not to her fellow actor, but out to an imaginary audience.

RITA

Please don't be cruel. I've tried so hard to make you happy. I've done everything you asked of me. Kept house. Did my hair nice and put on a pressed dress for when you come home. Raised a good boy. All for you.

(tears up)

All to make you happy. All to make you love me.

Pablo shifts into her line of sight, vying for her attention.

PABLO

But I'm not happy, Barbara.

With Pablo in front of her, Rita loses her focus.

RITA

What?

PABLO

But I'm not happy. Barbara.

Rita looks to Madame Bouchard who shakes her head.

MADAME BOUCHARD

I'm not here.

RITA

I'm sorry.

PABLO

No. I am sorry. I didn't hear you. I didn't see you.

Rita looks at Pablo. He's like a strange animal to her.

RITA
No. You didn't.

PABLO
(glancing at sides)
But I see you now. I hear you now.

RITA
No.
(a pause)
You don't. Because I'm not here.

And with that, scene.

MADAME BOUCHARD
Okay. That was... not the script exactly.

LATER the students are packing up to go. Rita stops in front of a flyer advertising a play called "*The Great Houdini Does it Again.*"

Casting for Houdini, His Assistant, and His Wife as well as company players.

Rita tears a tab off the bottom with audition information.

She catches Madame Bouchard before she leaves.

RITA
Madame Bouchard! I'm going to audition for The Great Houdini.

MADAME BOUCHARD
Oh. Of course. You should.

RITA
Do you think I'll get a part? One of the leads?

MADAME BOUCHARD
Well, someone's got to get cast.

RITA
Sure. But, do you think it will be me? Do you think I'm good enough?

Madame Bouchard takes a moment before responding.

MADAME BOUCHARD
The greats all got their start as not so great. Break a leg.

Madame Bouchard leaves Rita a bit confused.

INT. RITA AND JENNY'S APARTMENT, LIVING ROOM – NIGHT

Rita arrives home. Jenny is there, very agitated.

She drags Rita over in front of the TV.

The news is on, but muted.

A REPORTER stands in a grassy field. The lower third graphic reads: NEW EVIDENCE IN CINDY BELL COLD CASE.

JENNY

They're looking for "a person of interest." They have a photo.

RITA

This case is so old. Our first one. She was so easy.

JENNY

Not for me.

REPORTER

(on screen)

An amateur birder took this image that may have caught the murder suspect in the background.

The news cuts to a photo of a bird in flight. Behind it, grainy and out of focus, **a woman wearing a red afro.**

Rita's eyes widen.

INT. RITA AND JENNY'S APARTMENT, RITA'S ROOM – MOMENTS LATER

Rita rummages through her closet. Costumes and wigs of all kind are tossed out in search of – A RED AFRO WIG.

She holds it in her hands for a moment, remembering.

Jenny holds out a trash bag. Rita shoves the wig into it.

INT. JENNY'S CAR – NIGHT

They are both listless. Rita smokes.

RITA

That photo didn't show shit.

JENNY

It shows that we have to be more careful.

RITA
 Goddamn birders. Is there a worse
 hobby?

EXT. STARVIEW DINER, REAR - NIGHT

Jenny's car pulls up. Rita gets out. She looks around to make sure the coast is clear, then tosses the bag into the dumpster.

INT. RITA AND JENNY'S APARTMENT - NIGHT

Rita gets a slice of cold pizza from the fridge and paces as she stress eats.

Jenny cracks open a beer and takes a long gulp.

JENNY
 Maybe we should lay low for awhile.

Rita shakes her head.

RITA
 No. We need a nice, clean kill.

JENNY
 We almost get pegged and you want do do another one?

RITA
 It will make us feel better. We've gotten so much better since Cindy.

JENNY
 That one's never sat well with me.

RITA
 She was manageable. It's what we needed for our first one. C'mon. Who's playing tonight?

Jenny pulls the Normandy's show calendar out from a pile of papers on the table.

JENNY
 (scans)
 The Jealous Type Writer opens.
 Headliner is Ant Trapezoid. Ever heard of 'em?

RITA
 Nope.

JENNY

Well then. Let's go make the world
a better place.

INT. THE NORMANDY - NIGHT

Jenny and Rita enter. They look completely different than
the last time. They even order different drinks.

JEALOUS TYPE WRITER is mid-set. The band is flim-flammy.
But the female vocalist has real chops. Her voice floats
above uninspired chords.

JENNY

Damn.

RITA

Yeah I kind of want to be her friend.

JENNY

She gets to live another day.

The lead guitarist breaks into solo. He's really feeling it.
Over the top feeling it.

RITA

Look at him making sweet love to
that decrepit solo.

JENNY

He's gonna get it pregnant if he
doesn't pull out.

RITA

God, I can't wait to slash his throat.

JENNY

Team effort.

They high five.

Just then, Rita sees Bobby enter the club.

RITA

Oh fuck no.

JENNY

What?

Rita slyly gestures. Jenny sees him.

JENNY (CONT'D)

Oh, c'mon. He won't recognize us
with these get ups.

RITA

At this point, I think he knows my scent. C'mon. We have to go.

They turn just as Bobby looks their way.

INT. JENNY'S CAR, NORMANDY LOT - NIGHT

Jenny pulls the car out of the parking lot. Rita lets out a frustrated yell.

RITA

I have murder blue balls.

Jenny pulls the car over to a stop. She turns to Rita.

JENNY

Don't ever use the M word. It's not what we do. We clean the slate. We remove mediocrity from rock and roll. We thin the herd. Right?

RITA

Yes. I'm sorry.

Jenny begins to drive again.

RITA (CONT'D)

Are you worried that Bobby made us?

JENNY

No. Too dark in there.

RITA

Maybe he saw this car in the parking lot, recognized it.

JENNY

Now you're being paranoid. Light a joint and let's look for another show.

MONTAGE:

The girls can't get past a bouncer at a sold out show.

A venue is shuttered due to a failed health inspection.

They just miss the last band at another venue.

They give up and drive home.

INT. RITA AND JENNY'S APARTMENT - NIGHT

Rita flops on the couch. Jenny emerges from the kitchen with two beers. She hands one to Rita.

She flicks on the television then curls up against Rita who strokes her hair like a cat.

RITA
What a shitty night.

JENNY
Tomorrow will be better.

RITA
Why's that?

JENNY
It's your birthday.

RITA
Yeah. Another year of nothing.

JENNY
We are doing something.

Rita holds back from saying something.

A SCREAM bursts from the television.

ON THE SCREEN, a close up of a skull. The camera slowly pulls out as the words "SCREAM-IN: fade in over top.

Rita mouths the words as -

DOCTOR SHOCK ANNOUNCER
Welcome to Scream In, another creature feature. He is back again, to torment us once more. It gives me no great pleasure to present to you, Doctor Shock.

The camera pans to a coffin. A two-year old GIRL bounces in a high chair nearby as the coffin door creaks open.

Rita is all smiles, but Jenny is already asleep.

INT. STARVIEW DINER - DAY

Bacon sizzles on the grill.

An egg is cracked into a bowl.

Rita is taking an order from an ELDERLY COUPLE. Della calls to her from the kitchen door.

DELLA

Rita - there's phone call for you
from some murderer.

The Couple look to her, alarmed.

RITA

Isn't she a hoot?

INT. STARVIEW DINER, KITCHEN - DAY

Rita grabs the receiver from Della's hand.

RITA

(into receiver)

Hello?

FEMALE VOICE (V.O.)

A call from South Woods State Prison
for Rita Violetti.

RITA

That's me. I'll accept.

A CLICK as the call is transferred. She braces.

RITA'S DAD (V.O.)

Hey darlin'. Happy Birthday!

RITA

Hi daddy.

RITA'S DAD (V.O.)

Sorry to bother you at work. I tried
you at home but your roommate told
me you'd already left.

RITA

I work breakfast and lunch. Sometimes
dinner too.

RITA'S DAD (V.O.)

Ah. Well, how you doing? You
healthy? You happy?

RITA

I'm healthy, yeah.

Della bumps into her as she passes.

DELLA

Must be nice to have so much free
time.

(MORE)

DELLA (CONT'D)

(to Cook)

I want my shift meal. My usual.
Burger, rare.

RITA'S DAD (V.O.)

Who was that?

RITA

Nobody. Daddy, I'm real busy.

RITA'S DAD (V.O.)

I know, I know. You got a whole
life going on. I wish I could be
there. Ten more years, and maybe..

RITA

Please don't start with that.

RITA'S DAD (V.O.)

I just miss you so much, Rita.
Bringing you into this world was the
best thing I ever did. And I know
you're going to make something of
yourself. You're not like me. You're
good through and through.

Rita wipes tears from her eyes. She keeps it out of her voice.

RITA

Don't say that. You're there because
you were protecting me. That's like
the definition of good.

RITA'S DAD (V.O.)

Sure, sure. It doesn't matter now.
I just called to wish you a happy
birthday, princess.

RITA

Thanks.

RITA'S DAD

Did you watch Doctor Shock last night?

RITA

Of course.

RITA'S DAD

It was a good one. His little girl
reminds me so much of you. Of us.
I'd be working on the house and you'd
be bouncing in your little chair.

RITA
Daddy, I gotta go. Sorry.

RITA'S DAD
I know, baby. Go live life. I love
you.

RITA
I love you, too.

Rita hangs up the receiver. A cold determination has taken over her.

INT. STARVIEW DINER, CLOSET - DAY

Rita searches the shelves until she finds a box with a picture of **a rat covered by a red X**.

INT. STARVIEW DINER, KITCHEN - DAY

Della's burger is waiting under a heat lamp. The Cook is busy on the line, back turned.

Rita lifts the bun and sprinkles dust on it. She spits on her fingers and replaces the bun lid.

EXT. STARVIEW DINER, REAR - DAY

Rita lights up a joint. Bobby comes outside. She rolls her eyes.

BOBBY
May I?

She shrugs and hands him the joint and he sucks in a lungful.

BOBBY (CONT'D)
What's good for the gander...

RITA
Goose. You're the gander. I'm the
goose.

BOBBY
What?

RITA
(takes joint back)
You don't need any more of that.

BOBBY
So I saw this really weird band last
night. You're really into music.
You'd like them. I think.

RITA

Shucks. I was busy vacuuming a rug.

BOBBY

We should see them next time they play. Called Ant Trapezoid. Really far out costumes, tons of makeup. Their hair was a mile high. But I couldn't tell if they were good or not.

This peaks her interest.

RITA

Oh yeah?

Della sticks her head out of the back door.

DELLA

Bobby stop fucking off. Take out the trash and get back in here. Dishes are piling up everywhere.
(sees Rita)
Do I smell pot? Because if I do, you are so fired.

BOBBY

It's my joint. You want a hit, Della? You could use a chill.

She screws up her face and slams the door behind her.

Bobby drags a bag of trash over to the dumpster. He stops in front of it, leans over and picks something up.

He holds it for Rita to see: **a scruffy red tangle of hair.**

BOBBY (CONT'D)

Rita! Check this out. Looks like the Hamburgler fucked the wig right off Ronald McDonald last night. Right here in the parking lot.

She recognizes the **red wig**. Bobby chuckles endlessly, but Rita is not humored.

He tosses it back into the dumpster and throws the trash bag in on top of it.

BOBBY (CONT'D)

Alrighty then. Back to work!

He hops up the stairs and goes inside.

INT. COLLEGE BIO LAB - DAY

Professor Hopkins wanders between lab tables. Pairs of disgusted students hover over splayed pig fetuses.

PROFESSOR HOPKINS

You'll make an incision along the center of the belly, from sternum to anus.

He stops at Jenny and her gagging Lab Partner.

Jenny makes the incision cool as a cucumber. The guts squeeze out. Her partner turns and vomits. The class jeers at him.

PROFESSOR HOPKINS (CONT'D)

Very nice work, Jenny. I'm always impressed by your composure. Such steady hands. Have you ever considered medical school?

JENNY

You mean becoming a doctor?

PROFESSOR HOPKINS

A surgeon.

She shakes her head.

PROFESSOR HOPKINS (CONT'D)

Well, you should. You'd need a recommendation of course. I could write you one.

JENNY

Really?

PROFESSOR HOPKINS

Yes. If you stop by my office, we can talk about it. The world needs more women in the profession. Perhaps nursing school is too low a reach for someone with your talent.

He moves on. She beams.

INT. COLLEGE BUILDING - DAY

STUDENTS exit a classroom. One of them is Jenny.

She stops outside the classroom at a bulletin board covered with flyers for people seeking roommates, babysitters, tutors.

One flyer really captures her attention:

Medical College Admissions Test (MCAT) June 21st.

EXT. TOWN - DAY

Jenny steps out of the ARMY NAVY STORE with a paper bag under one arm and a box from a bakery under another.

A couple storefronts down, she hard stops at the BOOK SHOP. In the window display is an **MCAT study guide**. She enters the shop.

EXT. STARVIEW DINER - DAY

Rita exits, done for the day. As she crosses the parking lot, a disturbance catches her attention.

A DRUNK WOMAN and her HUSBAND are playing tug of war with a LITTLE GIRL.

HUSBAND

Just let her go.

DRUNK WOMAN

You're a bastard. Try to take my baby girl away from me. You've taken everything from me!

The little girl wails.

HUSBAND

Look at you. A drunken mess. I bet she hasn't eaten since yesterday. She's filthy. Get in the car, honey.

DRUNK WOMAN

No! She's mine.

HUSBAND

She's ours. And you are unfit to take care of her.

He manages to get the girl into the car.

DRUNK WOMAN

I'll kill you.

HUSBAND

You'll kill yourself first if you keep drinking like this.

He gets in the car and drives away. The Drunk Woman turns to Rita with hateful eyes.

DRUNK WOMAN

What the hell are you looking at?

Rita spins around and walks quickly away.

INT. RITA AND JENNY'S APARTMENT - DAY

Rita enters. Jenny jumps from around the corner. She's holding a cupcake with a lit candle in it.

JENNY

Happy birthday to you...

RITA

Oh Jesus. Really? I just got home.
I haven't even put my bag down.

JENNY

Happy birthday to you...

RITA

You know that song is copyrighted.
You owe somebody like four cents.

JENNY

*Happy birthday dear Rita Julianna
Maria, happy birthday to you!*

Rita blows out the candle.

JENNY (CONT'D)

Come.

She leads Rita to the couch and makes her sit.

JENNY (CONT'D)

I got you something.

RITA

Yeah, I'm about to eat it.

JENNY

Something else.

She presents a wrapped oblong present. Rita shakes it.

RITA

Well, it's not a kitten.

JENNY

Be careful opening it, though.

Rita rips off the wrapping carelessly.

It's a knife in a leather sheath that is meant to strap to a thigh.

Rita jumps up.

RITA
Oh my god. This is amazing!

JENNY
Sexy, right?

RITA
Super sexy.

She straps it on.

RITA (CONT'D)
I feel like a spy.

She models it.

JENNY
Oooh! Very hot.

RITA
Let's go try it out.

MONTAGE OF SEVERAL NIGHTS

(Over a song with the refrain "I'm Gonna Get Me a Man")

Alternating between show flyers and knife wounds, the girls in ecstasy with each kill.

MINT MINK JUMPSUIT - a throat slashed

FILTHY ANDROGYNOUS - a stab to the heart, then ten more stabs

AUNTEATER - guts spill with a slice from sternum to anus

Jenny stands over a body with the knife in her hand. She sees herself in the rear view mirror of a band's van and hardly recognizes herself.

INT. STARVIEW DINER - NIGHT

Rita and Jenny sit in a booth.

Jenny digs dried blood from under her nails, somewhat jittery.

Rita is scanning the newspaper. The front page news is Secretariat's run for the triple crown.

Della begrudgingly drops their order and struts away.

JENNY
There are other diners, you know.

RITA
I get a discount.

JENNY
How are you feeling?

RITA
Tired.

JENNY
I feel like I should feel better.

RITA
You're just tired.

JENNY
We haven't made a bit of difference.
Maybe we even did harm.

RITA
What? That's ridiculous.

JENNY
Do no harm. It's the pledge that
doctors make.

RITA
Good thing you'll just be a nurse.
Based on my experience, they must
have to pledge to do only harm.

JENNY
See. Right there. People treat
nurses like shit. They treat doctors
with respect. I want to be treated
with respect.

RITA
Well, then don't join a rock band.
None of the articles even mention
that these dopes were in bands.

JENNY
My point exactly. We haven't made a
bit of difference.

Rita perks up.

RITA
Oooh. That band Ant Trapezoid is
playing Friday. We missed them when
we -

Jenny shoots her a "shut it" look.

RITA (CONT'D)

(quieter)

Anyway Bobby said they might be terrible. Perfect for us.

JENNY

So, he didn't make us?

RITA

No. Not at all. Still a little lamb. So, what'd ya think?

JENNY

I dunno. What's the point?

RITA

You want to stop?

Jenny shrugs.

RITA (CONT'D)

Maybe we can't stop.

Della slaps the check on the table.

A nearby CUSTOMER knocks a glass off his table. It shatters on the ground. He apologizes profusely.

DELLA

No worries. It happens.

Della picks up a shard and nicks herself. Blood quickly runs down her hand.

She grabs a napkin and wraps it around the cut. It soaks through. She gets another napkin and that one also soaks.

A small smile forms at the edges of Rita's mouth. Jenny sees it.

Della is unnerved.

DELLA (CONT'D)

I don't know what's wrong with me.
It's just a nick. Jenny, you're a nurse. Can you help with this?
It's weird.

JENNY

I'm not a nurse yet, but let me see.

She tries to get it under control, but the bleeding won't stop. It just keeps coming.

Jenny pulls off her belt and wraps it around Della's arm. She pulls it tight.

JENNY (CONT'D)
Just slowing the flow. Are you a hemophiliac?

DELLA
A what?

JENNY
You should go to the E.R.

DELLA
But it's just a little nick.

JENNY
They'll run some blood tests to see if you've got a blood clotting problem. It really should have coagulated by now.

RITA
Della's tough. She can get through a little cut like that.

Jenny picks up that there is something amiss.

DELLA
I'll be fine. Really, I'll be fine.

She pulls off the belt and hands it back to Jenny, then goes into the ladies room.

Rita puts five dollars on the table. She flicks her head to Jenny, "time to go."

INT. JENNY'S CAR - NIGHT

Jenny drives. Rita is shotgun.

JENNY
What did you do?

RITA
What do you mean?

JENNY
Don't treat me like a fool.

RITA
I didn't do anything.

Jenny shakes her head.

JENNY

Don't do anything stupid, Rita.
Just stick to the rules. Guys in
bands. Nothing right here in our
own home town.

INT. RITA AND JENNY'S APARTMENT, LIVING ROOM - NIGHT

Rita watches television on the couch while painting her
toenails.

INT. RITA AND JENNY'S APARTMENT, JENNY'S ROOM - CONTINUOUS

Jenny tries to focus on the MCAT study guide. The television
in the other room is distracting.

INT. RITA AND JENNY'S APARTMENT, LIVING ROOM - CONTINUOUS

Jenny enters from her bedroom.

JENNY

Can you turn it down?

RITA

Can you put headphones on?

JENNY

I'm not listening to anything. I'm
trying to read.

RITA

Then listen to something with
headphones on while you read.

Jenny turns the television off.

JENNY

What's going on?

RITA

You turned my show off.

JENNY

I mean us. Suddenly we're not
simpatico anymore.

RITA

We're fine.

JENNY

We are definitely not fine.

RITA

You worry too much.

JENNY
Coworkers are off limits.

RITA
I didn't do what you think I did.

JENNY
Lying is off limits.

RITA
Ok fine. I dropped a little rat
poison in her shift meal.

JENNY
Do you even know what rat poison is?

RITA
Something you kill rats with?

JENNY
Warfarin. It works by making the
blood of the rat so thin, it seeps
out of blood vessels and the rat
bleeds internally to death.

RITA
A suiting end for someone like Della.

JENNY
She's a civilian. And if she goes
to get bloodwork done and they find
warfarin, we are both going to jail.

RITA
No one is going to jail, Jenny.
Stop being so hyperbolic.

JENNY
How long have you been doing this?

RITA
A week, maybe. I'm sorry. I'll
stop. C'mon. Don't be mad. Let's
watch Doctor Shock, like we always
do. It starts in like ten.

JENNY
You promise you will stop poisoning
Della?

RITA
I promise.

Jenny is unsure.

JENNY
Okay. Let me finish this chapter.

RITA
I'll make popcorn.

Rita turns on the television back on.

RITA (CONT'D)
See? We're all right.

INT. STARVIEW DINER - MORNING

Coffees pour.

Eggs flip.

Syrup oozes.

Waffles are shoveled into mouths.

EXT. STARVIEW DINER, REAR - DAY

Rita steps outside. Bobby is there already, sitting on the steps. She joins him and lights him a cigarette.

BOBBY
I've been wanting to ask you something.

RITA
I'm not going out with you.

BOBBY
Not that. It's about your dad. Is he really in prison?

RITA
Yup.

BOBBY
For murder?

RITA
My mother attacked me with a kitchen knife and he shot her dead.

BOBBY
Whoa. That's intense. I'm sorry. I shouldn't have brought it up.

RITA
It's okay. I'd rather you know the truth. He's not a murderer. He's a hero.

He nods.

Della opens the door.

DELLA

Look at you couple of fuck ups.
Break time is over. Back to work.

Bobby sees the anger on Rita's face. He puts out his cigarette.

BOBBY

Calm your horses, Della. It's just
a damn diner.

He goes back inside. Della watches Rita for a moment before closing the door.

Rita stifles a cry.

INT. PROFESSOR HOPKINS' OFFICE - DAY

Professor Hopkins is seated at his desk, scanning an essay when there is a KNOCK at the door. Jenny peeks in.

PROFESSOR HOPKINS

Oh, hello Jenny. Come on in.

JENNY

Is now a good time?

PROFESSOR HOPKINS

Yes of course! Take a seat.

Jenny sits across from him.

PROFESSOR HOPKINS (CONT'D)

What can I help you with today?

JENNY

Well, you got me thinking -

PROFESSOR HOPKINS

(joking)
Oops, did I? I do that sometimes.

JENNY

Ha. I've decided that I will apply
for medical school, like you
suggested. I never thought I had
the right stuff, but your anatomy
class has me believing that I can
hack it.

PROFESSOR HOPKINS

That is amazing. Uh-may-zing. I'm so proud of you.

JENNY

Well, don't get too proud. I haven't applied yet.

He stands and slowly makes his way to the door.

PROFESSOR HOPKINS

But you will.

JENNY

Yeah. I will. But my cousin is a doctor and he's kind of a moron. If he can do it, I surely can.

PROFESSOR HOPKINS

You'll need a strong letter of recommendation to get in.

JENNY

Well, that's why I'm here.

PROFESSOR HOPKINS

Fantastic. You're confident, Jenny. You really know what you want. It's what makes you different from all the rest.

JENNY

The rest?

PROFESSOR HOPKINS

So many young women come to see me for help, for advice, for better grades.

He closes the door and locks it. Jenny senses something is awry.

PROFESSOR HOPKINS (CONT'D)

Especially better grades.

JENNY

I already have an A.

PROFESSOR HOPKINS

Looks more like two cees to me.

She realizes that he is looking at her chest.

PROFESSOR HOPKINS (CONT'D)
 You're here because you need something
 from me.

JENNY
 You said you'd write a recommendation.

He sits on the edge of his desk, very close to her, and pushes his knee in between her knees, spreading them apart.

PROFESSOR HOPKINS
 I did. And I will. In about five
 minutes. When you're done.

She is stunned. He puts his hand on her head, smiling smugly.

She stands quickly. He slides off the desk to a stand. They are face to face and he is ready for a kiss.

She picks up a PEN from his desk and holds it up like a knife. He's suddenly not so excited and steps away.

PROFESSOR HOPKINS (CONT'D)
 What are you doing?

JENNY
 Giving you a recommendation.

She swipes a notepad from his desk and dictates as she writes.

JENNY (CONT'D)
 Keep. Your. Dick. In. Your.
 Pants. Perv.

She rips the page and tucks it in his coat breast pocket.

JENNY (CONT'D)
 There. That should keep your career
 going just a little bit longer.

She pushes him aside and exits, leaving the door open.

INT. STARVIEW DINER - DAY

Rita approaches a booth with FIVE ROCKERS: long black hair, sunglasses, leather jackets.

RITA
 You guys ready to order?

ROCKER LEADER
 We dig your look.

RITA
 It's a uniform.

ROCKER LEADER

Not that look. The look in your eyes.

ROCKER 2

It's badass.

RITA

You guys a band?

ROCKER LEADER

No. Just a bunch of punks from Queens. But that's a good idea. Dee Dee, we should start a band.

ROCKER 2

Why didn't I think of that?

RITA

You guys don't look like punks. You look like greasers from the fifties.

ROCKER LEADER

It's not what you look like, uniform lady. Punk is about being an individual and going against the grain and standing up and saying 'This is who I am.' You're punk and you don't even know it.

Della approaches.

DELLA

You guys, out. Now.

ROCKER LEADER

But, why ma'am?

DELLA

Because I said so.

RITA

They're cool, Della. They're gonna order.

ROCKER 2

We're cool, Della. We even have money.

He lays some cash on the table. Della glares at Rita.

RITA

You can mind your own business now.

DELLA
Whatever they pull, it's on you.

She storms away.

RITA
Sorry. She just started a new medication. Maybe the dosage isn't enough.

INT. STARVIEW DINER, KITCHEN - DAY

The cook slides a hamburger under the heat lamp, then turns back to the grill.

Rita looks at the ticket under the plate: "*Della, shift meal.*" She looks to the cook who is still busy at the grill.

INT. STARVIEW DINER, DINING ROOM - LATER

Della is eating her burger at the counter. Rita is silently rehearsing her audition script.

DELLA
What the hell are you doing?

RITA
I'm going to be auditioning for a play.

Della laughs out a little bit of chewed hamburger.

RITA (CONT'D)
What about you, Della? You ever want more than this?

DELLA
Yeah. I got into Rutgers. Creative writing. But a broken condom put an end to that dream.

RITA
If it was now, with Roe vee Wade, would you do it different?

Della glares at her.

DELLA
I'm no murderer.

RITA
No. You definitely don't have what it takes. Enjoy that dead cow.

DELLA

I will.

Della sinks her teeth into the juicy, bloody burger.

INT. RITA AND JENNY'S APARTMENT - NIGHT

To the beat of a classic rock tune, Rita and Jenny doll up for a night on the town.

Rita fixes Jenny's wig and notices her dour face.

RITA

What's bugging you?

JENNY

Nothing. Let's go have fun.

RITA

Not until you get it off your chest.
Go ahead. Tell me.

JENNY

My anatomy instructor is a real creep.
He tried to pull some bullshit today.
It's just got me down.

RITA

What'd he do?

JENNY

It's more what he won't do.

RITA

And that is?

JENNY

(reluctant)
Well. I need a letter of
recommendation to apply for medical
school and he wanted to
(mimes a blowjob)
Trade favors.

Rita laughs.

JENNY (CONT'D)

How is that funny?

RITA

Medical school? Really?

JENNY

Yes.

(MORE)

JENNY (CONT'D)

The more I think about it, the more I want it. The more it feels right. I just shouldn't have to blow someone to get in.

RITA

Well, that's true. But doctors are even worse than rock and rollers. In fact, maybe we should switch to offing gynecologists.

JENNY

Describe to me every doctor you have ever been to see.

RITA

Uh, old pervy dude with cold fingers.

Jenny touches Rita's cheeks with her fingers.

JENNY

Cold?

RITA

No.

JENNY

Exactly. I want to be the doctor you'd want to go to.

RITA

I don't want to have to make an appointment to see you.

She straps on her thigh knife holster.

RITA (CONT'D)

Stick with me, kid. You'll go far.

INT. LISPY'S - NIGHT

Jenny and Rita enter Lispy's, a dingy rock club. They stop before a **poster** for Ant Trapezoid. The lead singer is in leotards, his orange hair teased high.

RITA

Oh yeah. Dead man walking.

They order drinks at the bar and find space in the crowd near the stage.

The lights dim. The house music quiets. The crowd hushes.

Suddenly, a **guitar solo** rips from nowhere.

The LEAD GUITARIST, shreds his way onto the stage, fingers flying.

Then the DRUMMER sits upon his throne and vamps.

A pulsing bass is followed by the appearance of its player.

The band swells into a crescendo.

Then... a piercing high voice.

ANT MAXIMUS (O.S.)
(singing)
Yeaahhh!

A tall, thin alien being in a sparkling leotard (ANT MAXIMUS) jumps in front of the band. He looks like the poster: huge red hair, his face painted in trapezoidal color blocks. He is wild but in control.

The band wraps up the vamp with a crash of symbols.

ANT MAXIMUS (CONT'D)
Pheeeelodelpheeeyya!

The crowd cheers.

ANT MAXIMUS (CONT'D)
We are here... to destroy you.

The crowd howls. Rita and Jenny look to one another with skepticism.

The band kicks into a rocker and the crowd bobs to it.

Ant Maximus spasms across the stage while singing in falsetto.

ANT MAXIMUS (CONT'D)
(singing)
I'm gonna take you hiya. I'm gonna set you on fiya.

His long limbs and double joints combine into bizarre contortions. It is magnetic and repulsive.

ANT MAXIMUS (CONT'D)
(singing)
I'm gonna tear you limb from limb and love you till you beg me to stop my sin.

JENNY
I kind of like the lyrics. Very sadistic.

RITA

What a crock. He's a low rent Bowie.

Ant Maximus reaches his arm out before him in an invitation as he looks Jenny dead in the eyes. She is transfixed.

ANT MAXIMUS

(singing)

*I'm gonna take you hiya. I'm gonna
set you on fiya.*

LATER

The show is over. Rita and Jenny hover in a corner while GROUPIES get their body parts signed by Ant Maximus.

RITA

The band was solid, but the singer is a textbook removal.

JENNY

I disagree. I think he really has something. I don't know what it is exactly. But he has it.

RITA

Textbook. *Textbook!* He can't sing for shit. His act is a rip off. Looks like he sewed his own costume in home eck class. We would clearly be making the world a better place. I vote yes.

JENNY

I vote no.

RITA

What?

JENNY

No.

RITA

We have to agree and I'm not changing my mind.

JENNY

Neither am I.

RITA

Well. This has never happened before. So, what do we do?

JENNY

We can't eliminate him.

RITA
You can't eliminate him.

JENNY
There is no you or me. There is us.
We don't do this apart.

RITA
You're getting soft.

Rita storms off.

Jenny holds her gaze on Ant Maximus and as the Groupies clear, he returns the gaze. He smiles at her. She smiles back.

He walks up to her.

ANT MAXIMUS
Hi.

JENNY
Hi.

ANT MAXIMUS
Your friend okay?

JENNY
She's on the rag.

ANT MAXIMUS
Ah. Yeah I grew up with four sisters,
so I know it well.

JENNY
Jealous. I was an only child.

ANT MAXIMUS
Enjoy the show?

JENNY
Yeah. I've never seen anything quite
like it.

ANT MAXIMUS
That's the idea. I'm Adam, aka Ant
Maximus.

He puts his hand out and they shake.

JENNY
Jennifer, aka Jenny.

ANT MAXIMUS
I gotta take all this stuff off.
You sticking around, Jenny?

JENNY

I can.

He gives her a drink ticket.

ANT MAXIMUS

Hold tight. I'll be right back.

He jogs into the green room. Rita reappears.

RITA

Let's go.

JENNY

I want to stay.

RITA

Why?

JENNY

Just...

RITA

Are you going to sleep with that
hack?

JENNY

Maybe.

RITA

I don't even know you anymore.

JENNY

Like your choices have been so solid.

Jenny holds out the car keys.

JENNY (CONT'D)

I'll get a cab home or something.

RITA

It's thirty miles. No cab will take
you that far. I'm not leaving you
here. He could be a psycho.

They both realize the humor in this.

RITA (CONT'D)

Okay fine. I'll pick you up at the
diner across the street at ten a.m..

JENNY

Eleven.

RITA

Wear a fucking condom. It would be way too gross if his sperm got inside you. Better yet, just off him.

Rita takes the keys and leaves. Jenny relaxes.

Jenny takes a seat at the bar and uses the drink ticket. A nerdy guy sits next to her.

ADAM

Hey.

JENNY

Hey.

ADAM

It's me. Ant Maximus. From the band Ant Trapezoid.

Jenny is shocked. He looks absolutely nothing like Ant Maximus. He's smaller, frailer.

JENNY

Oh.

ADAM

You want to go listen to some records?

JENNY

Sure.

INT. ADAM'S APARTMENT - NIGHT

Adam leads Jenny into his home. It's orderly, very adult.

JENNY

Whoa this place is nice.

ADAM

Thanks. I like it.

JENNY

What do you do for a living?

ADAM

I'm a junior high school math teacher.

JENNY

What?

ADAM

Yeah. I know. I'm a little nerdy for a rock and roller.

He pulls out a record and sets it on a turntable.

ADAM (CONT'D)

And you?

JENNY

I'm in nursing school. My parents send me two hundred dollars a month so I can live in a rathole. But I'm thinking of switching to pre med.

ADAM

To be a doctor?

JENNY

A surgeon. I'm studying for the MCAT right now, actually.

ADAM

Awesome. That rocks.

He grabs two beers from the fridge.

JENNY

Yeah. I guess. So, I have to ask, Adam, how do you get from math teacher to Ant Trapezoid?

ADAM

It's liberating actually. Ant Maximus is a character. When I embody him, I'm not afraid. I'm free. Because everything he does isn't me.

JENNY

Huh. I dig it. It's like acting.

He hands her a beer.

ADAM

Exactly. I was picked on a lot as a kid. I was always running away from the fight. Then I found rock and roll. I saw how these guys could get up on stage and become something so much bigger than themselves. I wanted that so bad. To be bold. To be strong. To have the armor of music around me.

JENNY

I never quite thought of it that way.

She steps close to him and pulls him in for a kiss, but he dodges it.

ADAM

Can we slow it down a bit? I'm not really used to bringing women home after a show.

JENNY

Really? Isn't that part of the act?

ADAM

It's part of some people's act. But once I take off the wig and makeup, I'm Adam again. And Adam isn't a player.

JENNY

No. Adam is a math teacher.

ADAM

You don't have to make fun of me.

JENNY

Sorry. I'm not. Do you get high, Adam?

ADAM

Yeah. I'm not square. Just not in a big rush.

She produces a joint.

JENNY

Well, let's slow it down.

EXT. LIQUOR STORE - NIGHT

Rita walks up to the store entrance. A HOMELESS MAN is on the curb with a dirty cup.

HOMELESS MAN

Got change?

RITA

Me? I never change.

SEEN THROUGH THE WINDOW Rita purchases a fifth at the counter.

She exits and pauses over the Homeless Man.

RITA (CONT'D)

Hey. You wanna go fuck in the bushes?

He enthusiastically agrees.

RITA (CONT'D)

Gosh. I'm just kidding.

She saunters off.

INT. RITA AND JENNY'S APARTMENT, LIVING ROOM - NIGHT

Rita is lying on the couch mouthing along to the intro to Doctor Shock with the fifth of liquor in one hand.

She looks to the empty space next to her where Jenny should be.

INT. ADAM'S APARTMENT - MORNING

Jenny awakes on the couch to the sound of something FRYING.

Adam walks in with a cup of coffee. He hands it to her.

JENNY

Thank you. What a comfy couch.

ADAM

I fall asleep in it all the time.
You need a ride home?

JENNY

No. My friend is picking me up at eleven.

ADAM

Wow. You were gonna morning dash no matter what.

JENNY

Sorry.

ADAM

Got time for bacon?

JENNY

I'm rethinking my relationship to pigs. What else do you have?

ADAM

I just happen to have eggs.

He juggles three eggs to Jenny's delight.

EXT. URSALA DINER - DAY

Jenny is waiting. She checks her watch. Finally, her car pulls up with Rita driving. She hops in.

INT. JENNY'S CAR - DAY

Rita drives in silence. Jenny senses her tension.

JENNY
Aren't you going to ask how it was?

RITA
If it was good, you'd have told me already.

JENNY
We didn't fuck at all.

RITA
That's a relief.

JENNY
He's super sweet.

RITA
He's gay is what he is.

JENNY
Gosh you are such a... He's not gay. He's just not in a rush. Speaking of which can you slow it down, speed demon?

Rita eases up on the gas.

JENNY (CONT'D)
Man, you're in a mood today.

RITA
I'm hung over. Let's get some breakfast.

JENNY
We were just at a diner.

RITA
But I get a discount.

INT. STARVIEW DINER - DAY

Rita and Jenny slide into a booth. A waitress, BETTY, hands them menus.

BETTY
Can I get you gals coffees?

Jenny nods.

RITA
I'd love a tomato juice. And bacon.
Where's Della?

BETTY
Out sick. I'm filling in.

Betty departs.

JENNY
Are you fucking kidding me?

RITA
What?

JENNY
Out sick?

RITA
It wasn't me. I've been a good girl.

Betty returns with the coffees and juice. Rita gulps down the bright red juice. Betty lingers for an order.

JENNY
I'm fine with coffee.

Rita waves Betty away.

RITA
Did you know I'm auditioning for a play tonight?

JENNY
No. I didn't. That's great.

RITA
The Great Houdini Does it Again.
I'm going for the part of 'Wife.'

JENNY
Very progressive. I hope you get the part of 'Wife.'

RITA
It's what we've always dreamed of.
To be some famous guy's nameless spouse.

Jenny laughs.

RITA (CONT'D)
So, you gonna see him again? The Ant Trapezoid?

JENNY

Ant Maximus. That's his character's name. And no. Probably not.

Rita takes Jenny's hand.

RITA

Good. Because we're a team, Jenny. We have to stick together. We're better without boyfriends.

Jenny nods.

INT. THEATER, BACK STAGE - NIGHT

Rita paces while a MALE ACTOR delivers a monologue on stage.

MALE ACTOR (O.S.)

People think I'm invincible. But I'm just a man, like anybody else. Sure I can get out of some serious situations. But there's one I can't. The only trap I could never escape was love.

The Actor steps off stage and passes Rita.

MALE ACTOR (CONT'D)

God that was dog shit.

She takes a deep breath, glances at her sides, then steps onto stage.

INT. THEATER, STAGE - NIGHT

Rita walks onto the stage. She is a small, pale figure in a bright, narrow light.

A CASTING DIRECTOR, the PLAY DIRECTOR, and an ASSISTANT are seated mid-theater.

CASTING DIRECTOR

Name?

RITA

Rita Violetti.

CASTING DIRECTOR

Okay. You can start Miss Violetti.

Rita gets serious. She eyelines to an imaginary actor and cycles through a series of emotions: fear, shock, suspense, and finally relief.

RITA
 Harry! You're alive! I... I thought
 for sure you were drowned.

Then she breaks character and turns to the judges.

CASTING DIRECTOR
 Okay thank you. We'll be in touch.

Rita remains for a moment.

RITA
 Do you want me to do anything else?
 I prepared a monologue actually.

CASTING DIRECTOR
 No. That's all we need. Thank you.

She stays, confused.

RITA
 But I —

CASTING DIRECTOR
 Thank you Miss Violetti. You can
 go.

Rita slowly walks off stage.

INT. THEATER, BACK STAGE - CONTINUOUS

Rita slowly steps into the darkness of backstage. Another
 ACTRESS passes her and steps into the limelight.

Rita remains, lost in thought, a sinister meanness taking
 hold of her.

ACTRESS (O.S.)
 Harry! You're alive! I... I thought
 for sure you were drowned.

EXT. LIQUOR STORE - NIGHT

The Homeless Man is there. Rita walks up. He holds his cup
 out to him. She nods to the bushes behind the store.

RITA
 Tonight's your lucky night, hobo.

INT. RITA AND JENNY'S APARTMENT, JENNY'S ROOM - DAY

Jenny pulls her hair into a neat pony tail. She lays on thin,
 elegant eye liner. She applies a pale pink lipstick. She
 pulls on a checkered sweater.

She looks older, more refined.

INT. RITA AND JENNY'S APARTMENT, LIVING ROOM - CONTINUOUS

Jenny digs around the coffee table for her keys.

JENNY

Rita? Hey Ree - it's like nine
thirty. Aren't you late for work?

A MOAN from Rita's room.

JENNY (CONT'D)

Okay. Well, I gotta go. See you
later.

She grabs her MCAT study guide and leaves.

On the floor under the coffee table lies **the birthday knife**,
a **streak of blood** along its edge.

INT. COLLEGE BIO LAB - DAY

Jenny swabs blood from her piglet and smears it onto a slide
which she puts under a microscope.

Professor Hopkins walks the aisles, but avoids getting near
her.

She smiles, victorious, then puts her eyes to the microscope.

INT. RITA AND JENNY'S APARTMENT, BATHROOM - DAY

Rita stands in the shower, almost in a trance. The water
running down her legs is red as blood washes away.

EXT. LIQUOR STORE - DAY

Rita approaches. Everything seems business as usual.

She walks across the parking lot to the tree line. The
Homeless Man's cup lies at the edge of the pavement.

She steps into -

THE BUSHES

There is a gross, stained mattress in a clearing. But there
is no Homeless Guy.

RITA

Fuck.

EXT. TOWN - DAY

Rita reads a newspaper as she walks. She keeps flipping pages, but doesn't find what she is looking for.

EXT. COLLEGE BUILDING - NIGHT

Class has just let out. Jenny arrives at the sidewalk and waits, checking her watch.

About 200 feet away, Rita sees her and starts toward her.

RITA
(waving newspaper)
Jenny!

But Adam appears. He wraps his arm around Jenny. She kisses him and they walk off together.

Rita is horrified. She follows them at a distance.

INT. ADAM'S APARTMENT - DAY

Jenny is on the couch engrossed in the MCAT study guide.

Adam sets the needle on a record. A HAPPY GUITAR CHORD is followed by a PERKY DRUM FILL.

ADAM
Time for a study break.

JENNY
Oh no. No. Not this hippy shit.

ADAM
What, you don't like this song?

A CHEERFUL POP SONG (*Love Takes Us Round and Round*) continues.

JENNY
It's annoying.

ADAM
I bet you've never really listened to it.

JENNY
I've heard it plenty of times on the radio. You can turn it off.

ADAM
(singing along)
Wheels turning round and round just like the beat of your heart.

JENNY
That doesn't even make sense.

ADAM
(singing)
*You and me go round and round right
on back to the start.*

He takes her hands and pulls her up to dance.

ADAM (CONT'D)
*Which is love. Yeah its love. Oooh
baby love. Yeah I'm talking bout
love.*
(speaking)
Now you sing.

JENNY
Oh no.

ADAM
C'mon. Don't be a snob. Just get
into the music.

JENNY
(reluctant, singing)
*Rumors going round and round never
tear us apart.*

ADAM
Yeah!

JENNY
(more into it)
*Heads turning round and round while
we walk in the park. Because it's -*

ADAM/JENNY
(singing)
*Love. Yeah it's love. Oooh baby
love. Yeah I'm talking bout love.*

They pull together for a kiss while the refrain carries on.

EXT. ADAM'S APARTMENT - DAY

Rita is across the street, looking into the window, watching Adam and Jenny dance together, the song faintly audible.

She removes her knife from the sheath and walks toward the house.

She stops at Adam's car in the driveway. She glares with acidic eyes at the happy couple.

She **drives the knife** into Adam's car's tire.

INT. RITA AND JENNY'S APARTMENT, RITA'S ROOM - NIGHT

Rita lacquers her lips with blood red lipstick.

She leaves the apartment. Her birthday knife is still on the coffee table.

INT. THE NORMANDY - NIGHT

Rita enters alone. She's not in costume, but is dolled up.

The band is dirty and loud. The crowd is rough. She gets bounced around.

EXT. THE NORMANDY - NIGHT

In the alley, Rita is getting fucked by the BAND'S SINGER. She barely cares.

EXT. ADAM'S APARTMENT - MORNING

Adam and Jenny exit and head to his car.

ADAM

Don't be nervous. You're going to do great.

JENNY

I've only had like two months to prepare for this.

ADAM

You're the smartest person I've ever met. You're going to ace it.

He gets in the driver's seat. She stops, notices the flat tire.

She gets down to look at it. Adam gets out of the car and joins her.

ADAM (CONT'D)

Oh no way!

Jenny sees the slash.

JENNY

I have to get to the test.

ADAM

Yeah. Yeah of course. I've got a spare. It'll take me five minutes. I'll get you there on time!

He pops the trunk. Jenny mulls over the incident.

INT. STARVIEW DINER - MORNING

Rita arrives for work, worse for wear.

She passes Della, who is wiping the counter. Della's arms are badly bruised.

RITA

Welcome back. Your old man getting the best of you?

DELLA

Fuck you, Rita. Something's really wrong with me. Show just a little bit of compassion, would ya?

RITA

Be the change you want to see, Della.

Rita begins bussing a table. Someone left a newspaper. She picks it up. THERE! What she wanted to see.

MAN STABBED NEAR LIQUOR STORE. Police seek female victim in possible attempted rape.

She chuckles.

DELLA

What's so funny?

RITA

The whole world's a gas, don't you think?

INT. MCAT TEST AREA - MORNING

YOUNG MEN and a few YOUNG WOMEN, Jenny among them, file in to the room.

Jenny stops at a pencil sharpener to hone her yellow pencils.

She takes her seat. A DOCENT slaps a booklet in front of her. She takes a deep breath.

EXT. STARVIEW DINER, REAR - DAY

Rita steps out for a smoke. Bobby is off to the side opening the rat trap. He has the box of rat poison from the supply closet.

BOBBY

That's weird.

RITA

What?

BOBBY

We're almost out of rat poison
already.

He shakes the box. Rita takes a long drag.

RITA

Well I guess the problem is worse
than you thought.

INT. RITA AND JENNY'S APARTMENT - DAY

Rita is doing her nails on the couch.

Jenny enters. She pauses at what a wreck the place is.

JENNY

Wow. I leave you alone for one night.

RITA

Where were you? I was worried sick.

Jenny starts cleaning up.

JENNY

I took the MCAT today, dum dum.
Studied at Adam's last night.

RITA

You took the what?

JENNY

Medical school exam.

RITA

You really went through with that?

JENNY

I did. It went well, thanks for
asking.

RITA

(re: cleaning)
What are you doing?

JENNY

Adam's coming over. I don't want
him to see the place like this.

RITA

Coming over?

JENNY

Yes.

RITA

You didn't tell me this.

JENNY

I'm telling you now.

RITA

What am I supposed to do?

JENNY

Whatever you want. We're not staying. We're going out to dinner at Botticelli's to celebrate, you know, that I took the MCAT. But he insisted on coming over first for some reason.

Rita starts to pack up her polish.

JENNY (CONT'D)

Seriously Rita. You don't need to leave the room.

RITA

I'm leaving the apartment.

JENNY

Why?

RITA

I can't sit here and watch you throw your life away.

The doorbell RINGS. Jenny buzzes Adam in. Rita glares at her from the middle of the living room.

JENNY

Be polite. Say hello.

She opens the door and Adam enters. He carries something large wrapped in craft paper.

ADAM

Hello!

He kisses her on the cheek. Rita is disgusted.

JENNY

Hey! So, this is my roommate Rita.

ADAM

Hi, I'm Adam.

Rita looks to Jenny, who gives her a look.

RITA
(offers hand to shake)
Hello. How do you do. What's that?

ADAM
This? This is a little gift for
Jenny.

RITA
It's not little and her birthday
isn't for three months.

ADAM
It's for all the hard work you put
into studying. I know you did great.

He hands it to Jenny.

JENNY
Oh! Wow. Thank you.

Jenny pulls the craft paper away to reveal an **acoustic guitar**.

Both Jenny and Rita are shocked.

JENNY (CONT'D)
Wow!

RITA
She doesn't play guitar.

ADAM
(to Jenny)
I was planning to teach you.

RITA
I'm gonna go puke.

She leaves for her bedroom and shuts the door behind her.

ADAM
Did I do something wrong?

JENNY
Not at all. It has nothing to do
with you. Thank you so much for
this. It's amazing.

ADAM
Yeah, well. Hope it isn't too
presumptuous of me.

JENNY

I love it.

She kisses him.

JENNY (CONT'D)

Thank you.

ADAM

You're welcome. Now, I'm starving.

JENNY

Me too.

ADAM

Let's get going.

She grabs her keys. When she opens her macrame satchel to drop them in, she sees there's a rain poncho in it.

ADAM (CONT'D)

Everything okay?

JENNY

Yep.

They leave.

INT. RITA AND JENNY'S APARTMENT, RITA'S ROOM - CONTINUOUS

Rita opens her closet and beholds the breadth of costumes. She sifts through them.

INT. BOTTICELLI'S RESTAURANT - NIGHT

Adam and Jenny dine. They are quite smitten with one another.

On the other side of the dining room, Rita, in disguise, slides onto a seat at the bar. A BARTENDER steps up.

BARTENDER

What can I get the lady?

RITA

A nice chianti.

A man sits two seats down from her. It's Professor Hopkins. He winks at her.

RITA (CONT'D)

Are you a doctor?

PROFESSOR HOPKINS

Me? Uh. Yes, actually.

RITA

Fantastic.

EXT. BOTTICELLI'S RESTAURANT - NIGHT

Adam and Jenny exit the restaurant. He guides her to his car. They get in and drive away.

A beat later, Rita and Professor Hopkins exit the restaurant.

INT. ADAM'S APARTMENT - NIGHT

Jenny puts the finishing touches of make up on Adam's face.

JENNY

There.

He looks in a mirror.

ADAM

Amazing.

JENNY

You put the shimmer under everything and it all pops when the light hits it.

ADAM

I see that. Wow.

JENNY

You just needed a woman's touch to make it better.

He pulls her in.

ADAM

We're going on a week tour to the midwest. Come with me. You could do my make up for the whole tour.

JENNY

I can't.

ADAM

Of course you can.

JENNY

I have school.

ADAM

So do I. It's gonna be over spring break.

JENNY

Oh. Right. Well I guess maybe...
but no. I can't leave Rita that
long.

ADAM

You can't leave your roommate for a
week? Why the hell not?

JENNY

It's complicated.

ADAM

Wait.

(pulls back)

Am I a fool? Are you two...?

JENNY

No. We're not a couple. We're more
like sisters. And yes, she needs
me. A lot.

ADAM

Sounds like an anchor weighing you
down.

JENNY

No. She's not weighing me down.
She just...

ADAM

Is weighing you down.

Jenny shrugs.

JENNY

We're starting to want different
things and it scares her.

EXT. ADAM'S APARTMENT - NIGHT

Professor Hopkin's car, a nice expensive sedan, pulls up.

INT. PROFESSOR HOPKINS CAR - CONTINUOUS

Hopkins holds tight to the steering wheel. Rita's forehead
is pressed against the passenger window, her eyes on Adam's
house.

PROFESSOR HOPKINS

I mean, since my wife died, I haven't
been right. I haven't been okay.

(MORE)

PROFESSOR HOPKINS (CONT'D)

It's like I don't even have control over myself sometimes and I do and say terrible things because there just doesn't seem to be consequence and then I feel terrible. Absolutely terrible. Do you know what I mean?

RITA

Yes. Exactly what you mean.

PROFESSOR HOPKINS

I just feel unmoored. Like my moral center was obliterated.

RITA

Your moral center is definitely obliterated.

PROFESSOR HOPKINS

Can I come in?

RITA

No.

PROFESSOR HOPKINS

I'm just, you know, very lonely.

RITA

(getting out)

Buddy, we're all very lonely. No matter how hard we try. But rejoice and be merry. You're not my type.

She closes the door. Confused, he drives away.

Rita turns to Adam's place.

THROUGH THE WINDOW Adam readies an acoustic guitar. He starts playing and singing.

Rita sits in the bushes below the window and listens. His voice is sweet and emotional. The chords are nostalgic and pretty. It's a good song.

Rita wipes tears from her eyes.

INT. RITA AND JENNY'S APARTMENT - NIGHT

Rita is waiting when Jenny returns home. She jumps up from the couch to greet her.

RITA

Thank god you're home. We're going to Lispy's.

JENNY

Rita, I am so tired.

RITA

Too much pasta primavera?

JENNY

How'd you know that's what I got?

RITA

You love cream sauces. Get dressed. Pig Penny Opera is playing Rock City. It's the two surviving members of The Salted Rims, who we of course dismantled. We've got another shot at the keyboardist.

JENNY

Seriously, I just want to go to bed.

Rita gets close. Tears have suddenly formed on her lower lids.

JENNY (CONT'D)

What's wrong?

RITA

I just feel so little, so unimportant. You've got all this great stuff happening. You're gonna be a doctor one day. You've got a boyfriend. What do I got? A crappy job at a diner. My only family is in jail.

Jenny hugs her.

JENNY

Oh Rita. You are important. And I'm your family.

RITA

Well, then let's go to Rock City. Just one more time. I need it.

JENNY

Rita, I don't think I can.

They separate.

RITA

Please. I promise. Just one more time. And then we'll stop.

JENNY

Okay. Just one more time.

Rita perks up. She gathers her thigh holster.

JENNY (CONT'D)
I kind of wish I hadn't gotten that
for you.

RITA
Why? I love it. It's so me.

JENNY
Yeah. I know.

INT. ROCK CITY - NIGHT

A glam rock act, PIG PENNY OPERA, perform on stage. Rita dramatically feigns lust for them. Jenny watches them with a stitch of sympathy.

RITA
I get dibs on the singer.

JENNY
I'll watch.

RITA
Oh come on. The keyboardist must
die.

JENNY
He's fine.

RITA
Not destined for greatness. Must
die.

JENNY
Fine.

RITA
What's your problem?

JENNY
I don't have a problem. I'll take
the keyboardist.

INT. MOTEL ROOM - NIGHT

Rita is on one bed, straddled over the Pig Penny Opera SINGER. Jenny is on the other bed, allowing the KEYBOARDIST to lick her ear.

The Singer runs his hands up Rita's legs until he hits the knife holster.

PPO SINGER
What do we have here?

RITA
A little something special just for
you. Because you're special.

PPO KEYBOARDIST
(to Jenny)
You got something special for me?

JENNY
(deadpan)
Yeah baby.

Rita slides the knife from the holster.

PPO SINGER
Whoa.

She holds it high in the air.

PPO SINGER (CONT'D)
What the fuck?

The Keyboardist starts up, but Jenny pulls him in, wrapping herself around him.

Rita strikes the knife down. **Blood spurts** against the wall.

The Singer tries to struggle. She stabs again. And again.

The Keyboardist struggles against Jenny.

RITA
For christ sake, Jenny. Kill the
fucker.

Jenny readies her switchblade, but hesitates.

RITA (CONT'D)
Do it!

He **yells for help**. Rita jumps over and **slashes his throat**.

Blood spills down onto the rug as he goes limp.

RITA (CONT'D)
What the hell, Jenny?

She peeks through the curtain to see if anyone is outside the room.

RITA (CONT'D)

What were you waiting for? The cops
to come watch?

Jenny begins gathering their stuff.

JENNY

Let's just get out of here.

EXT. MOTEL ROOM - NIGHT

Rita and Jenny check that the coast is clear then quietly
exit. Different clothes. No wigs, just hats.

INT. JENNY'S CAR - NIGHT

Jenny drives. Rita smokes.

JENNY

We didn't wear our raincoats.

RITA

Fuck the raincoats.

JENNY

I've got blood on my clothes. This
is a disaster.

Rita puts on the radio. The song *Love Takes Us Round and
Round* is on. Jenny turns it off.

RITA

I thought you loved that song.

Jenny looks to her with deep suspicion.

INT. RITA AND JENNY'S APARTMENT - NIGHT

Rita holds out a trash bag. Jenny, wrapped in a bath towel,
her hair damp, drops her clothes into the bag.

EXT. STARVIEW DINER, REAR - NIGHT

Rita carries the trash bag to the dumpster and tosses it in.

She turns to leave. Bobby is there. She jumps back.

RITA

Jesus Bobby. What are you doing
here?

BOBBY

Walking home from the bar.

(MORE)

BOBBY (CONT'D)

Figured I'd swing by to see how bad the rat problem is. You know. At night when no one is around. What are you doing here?

RITA

Oh, they didn't pick up our trash today. So...

BOBBY

It's three in the morning.

RITA

Yeah. I couldn't sleep. Figured I'd just take care of the trash thing.

BOBBY

Uh huh.

RITA

Well, I should get back home.

BOBBY

I'm walking you. It's not a question. It's way too dangerous for you to be out by yourself at this hour.

EXT. RITA AND JENNY'S APARTMENT - NIGHT

Bobby and Rita arrive.

RITA

I'm not inviting you in.

BOBBY

I'm not asking to go in. But I want you to know, I'm here for you Rita. Whatever you need. Whenever you need it. You might not see it yet, but I know you're the one for me.

RITA

Oh, Bobby. I'm not the one for anyone.

She kisses him on the cheek and walks to her front door.

He watches her unlock the door and go inside.

INT. COLLEGE BIO LAB - DAY

The class is removing the liver from their pig cadavers. Jenny is exhausted, unfocused.

Her Lab Partner stares at her with panic, waiting for her to do the dirty work.

Professor Hopkins stops at their table.

PROFESSOR HOPKINS
Having trouble, Jennifer?

JENNY
Hm?

PROFESSOR HOPKINS
Some people can't hack this part.
The gross part, when we really get
into it.

Jenny takes the scalpel from her Lab Partner.

JENNY
I'm just tired.

PROFESSOR HOPKINS
Surgeons often work twenty four hour
shifts. There's a life on the line
Jenny. You get sleepy, they die!

She sticks her hands into the pig and cuts out the liver.
She drops it into a metal pan with a SPLAT. Then she looks
him in the eyes.

JENNY
There. Liver removed. Patient saved.

PROFESSOR HOPKINS
You know, Jenny, nursing school is
tough. Not everyone is gonna make
it. Maybe you should give up and
just marry a doctor.

Jenny steams with fury. She holds the scalpel tightly.

JENNY
I took the MCAT.

PROFESSOR HOPKINS
You still don't have a recommendation.
It's all about the recommendation.

Professor Hopkins moves to another table.

LAB PARTNER
I'm English lit. It's not so bad.
If you want to change majors.

She glares at him.

LAB PARTNER (CONT'D)

Or not.

INT. STARVIEW DINER - DAY

Rita absent mindedly wipes the counter.

Bobby finds her and pulls her aside.

BOBBY

So hey, remember that wig I found?

RITA

No.

BOBBY

The Ronald McDonald one? Out back?
In the dumpster. Where you've been
throwing your late night trash?

The PHONE RINGS O.S. in the kitchen.

RITA

That was one time.

BOBBY

I saw in the paper. I think that
wig might be related to a murder
case. The singer songwriter who was
strangled.

RITA

What are you talking about?

The phone stops ringing.

BOBBY

Like, maybe you saw something one of
those nights, taking out your trash.

RITA

I swear, it was just the one time.

Betty rushes from the kitchen into the dining room. She's
pale, shocked.

BETTY

Oh my god!

All heads turn.

BETTY (CONT'D)

Della's dead.

EXT. STARVIEW DINER, FRONT - DAY

Bobby tapes a sign to the door: "*Closed indefinitely due to tragedy*"

The staff (the Cook, Betty, Rita, a FEW OTHERS) are standing outside, some teary eyed, most in shock. They disburse.

Bobby catches up with Rita.

RITA

You don't need to walk me home again.
It's broad daylight.

BOBBY

I honestly don't want to be alone.

EXT. LIQUOR STORE - DAY

Two COP CARS with flashing lights are in the parking lot. A COP is talking to the STORE MANAGER in the parking lot.

Bobby and Rita pass on the sidewalk. One of the Cops watches Rita.

BOBBY

What happened here, you think?

RITA

A stick up probably. C'mon.

INT. RITA AND JENNY'S APARTMENT - DAY

Rita leads Bobby in.

RITA

Jenny?

Jenny is not home.

BOBBY

Cool pad.

RITA

You want a beer?

BOBBY

Definitely. What a shit day.

She goes to the kitchen. Bobby pokes around.

BOBBY (CONT'D)

Della, man. I know she wasn't the greatest. She could be kinda mean.

(MORE)

BOBBY (CONT'D)

But, wow. They say it wasn't natural causes. What do you think that means?

He finds a blonde wig on the floor.

Rita returns. He is examining the wig.

BOBBY (CONT'D)

Weird. It's like I'm a wig magnet.

She hands him a beer and takes the wig.

RITA

Halloween stuff.

BOBBY

It's June.

RITA

Yeah, well. Some girls like to be spooky all year round.

He puts his hands on her shoulders and squares her to him.

BOBBY

Whatever is going on, remember that I'm your friend.

He moves his hands to her face and aligns it with his. She is forced to look him in the eye.

RITA

Nothing's going on.

He holds her there for a long moment. Eye to eye. Searching. She drops the wig.

She braces for a kiss. Then he hugs her. A full, powerful hug.

At first she is confused. But the longer he holds her, the more it dissolves her.

She starts sobbing.

BOBBY

It's okay. It's okay. It's all going to be okay.

RITA

You don't understand.

BOBBY

I don't have to understand. I'm
telling you, it's going to be okay.

RITA

I fucked it all up.

BOBBY

No one has fucked life up more than
me. But, it's going to be okay. I
promise.

They separate and look deep into one another's eyes.

INT. ADAM'S APARTMENT - NIGHT

Adam lights a candle. Jenny sits at the dinner table, amused
by the production.

JENNY

I have to admit, I'm not much of a
romantic.

ADAM

Too bad. I am.

He ducks into the kitchen.

JENNY

I am really hungry though.

He returns with two beautifully plated steaks.

ADAM

I hope you like it rare.

He sets a plate in front of her and takes his seat.

ADAM (CONT'D)

Please, begin.

He takes a seat. They begin sawing at the meat with their
knives.

Jenny starts to slice through the flesh. Blood juts from the
cut. She pauses.

ADAM (CONT'D)

You all right?

JENNY

Huh? Oh, yes.

He takes a big bloody bite. She moves to the vegetables.

JENNY (CONT'D)

Do you think people can fundamentally change? Deep down?

ADAM

Sure. People can transform miraculously, become anything they want to become with enough work. I mean, that's kind of what music did to me. What got you thinking that?

JENNY

Well. I never thought I'd ever tell a guy that I'm gonna miss him.

ADAM

The invitation to join is still wide open. You could, I dunno, maybe help manage the tour.

JENNY

Thanks but I don't think I can. You guys leave in like twelve hours.

ADAM

The only thing keeping you here is Rita. And how's that going?

She shrugs.

ADAM (CONT'D)

Not great, I bet.

JENNY

She's just going through some things.

ADAM

We're all going through some things.

JENNY

Her's is different.

ADAM

How so?

JENNY

About five years ago, her mother tried to kill Rita with a kitchen knife. She was a religious nut and had become convinced that her daughter was possessed. But her dad intervened and ended up killing her mom with the knife.

*

She makes a stabbing motion with her steak knife.

JENNY (CONT'D)
He stabbed her like a dozen times.

ADAM
Jesus.

JENNY
He got sentenced for fifteen years.
Till then, I'm all the family she's
got.

ADAM
That's a lot of pressure.

She once again attempts to cut the meat but can't.

ADAM (CONT'D)
I really, really, really think you
need a road trip.

She smiles coyly.

ADAM (CONT'D)
Yes?

She shrugs.

ADAM (CONT'D)
Yes??

She nods.

ADAM (CONT'D)
Huzzah!

He jumps up and does a little dance.

JENNY
Wow. Really?

He comes to her side of the table and kisses her.

ADAM
Really. I'm so excited. After
dinner, we'll go to your place so
you can pack. I want you to stay
here tonight.

Her enthusiasm wanes a little.

INT. RITA AND JENNY'S APARTMENT, RITA'S ROOM - NIGHT

Bobby lies shirtless in bed, asleep.

Rita puts a record on the player. It's a slow, sad tune and she sings along to it.

RITA
(singing)
*Since you left me-ee-ee. I can't
keep from cryin'.*

She opens a shoe box. Inside are **photos** of her and Jenny in all their costumes.

RITA (CONT'D)
(singing)
*Since you left me-ee-ee. I don't
feel like tryin'.*

She holds one up. **Jenny is the one wearing the red afro wig.** Rita gives the devil sign to the camera.

RITA (CONT'D)
(singing)
*Oh I know things will never be the
sa-a-ame. Oh I know...*

She strikes a lighter and sets the photo on fire.

RITA (CONT'D)
(singing)
One day you'll forget my na-ame.

One by one, she burns them all.

DISSOLVE TO:

INT. RITA AND JENNY'S APARTMENT, JENNY'S ROOM - NIGHT

Rita pulls the dust cover off of a TYPEWRITER. She sits at Jenny's desk and slides a fresh piece of paper into the machine.

She starts typing.

INSERT ONE PAGE as she types

Dear Admissions Officers,

*It is with great delight that I write to you recommending
Jennifer Reynolds....*

INT. RITA AND JENNY'S APARTMENT, BATHROOM - NIGHT

Rita applies make up. She pulls on a wig. She straightens her corset.

She winks at herself in the mirror.

INT. RITA AND JENNY'S APARTMENT, RITA'S ROOM - NIGHT

Rita sits on the edge of the bed next to Bobby. She strokes his head. She has a stamped letter in her hand.

RITA
Hey sleepy head. I have to go take care of a little something, but I'll join you real soon.

EXT. TOWN - NIGHT

Rita drops the letter in a mail box.

INT. BEAUTY SUPPLY SHOP - NIGHT

Rita scans a wall of wigs until she finds the one she is looking for.

INT. RITA AND JENNY'S APARTMENT - NIGHT

The room is dimly lit. The drapes are pulled closed.

Jenny and Adam enter, giggling about a joke just shared.

JENNY
You can hang here while I pack.

Jenny goes into her room, leaving Adam alone.

He starts flipping through the record collection. He selects an album.

As he tries to put it on the record player, but realizes there is already an album spinning on it. The needle skips on the run-out.

BEHIND HIM, Rita emerges from the dark.

JENNY (O.S.) (CONT'D)
Rita?

Adam turns around. Jenny is again in the room. Rita is between them.

JENNY (CONT'D)
I didn't realize you were home.

Rita sees a duffel bag in Jenny's hand.

RITA
Going somewhere?

JENNY

Yes, actually. I'm going on a short tour with the band. Just for the week of spring break.

RITA

Oh wow! Going on tour with the band! You gonna be the merch girl?

ADAM

Tour manager, actually.

RITA

That's a fancy title for a pair of tits.

Adam skirts around her and joins Jenny.

RITA (CONT'D)

We never disagreed on anything, Jenny. Always two of a kind. A pair of queens. Until this guy.

JENNY

We still are a pair, you and me.

RITA

Not while he's still alive.

She produces the birthday knife. Adam jumps back.

ADAM

What's going on here?

JENNY

Rita, enough. Cut it out.

RITA

It's never enough because its the only thing that's ever made me feel good. Runs in the family, I guess. Some of us are just born bad.

ADAM

Jenny, what the hell is happening?

RITA

I'm going to murder you, dipshit.

She steps toward them. They back into Rita's room.

INT. RITA AND JENNY'S APARTMENT, RITA'S ROOM - CONTINUOUS

Adam backs in, then Jenny, shielding him.

JENNY

Rita, I won't let you do this.

Adam turns his head and sees Bobby, bluish and bug eyed, in bed.

ADAM

Aaaagh!

JENNY

What?

She turns and sees Bobby too.

JENNY (CONT'D)

Jesus christ, Rita. What did you do?

Rita stops at the threshold.

RITA

It wasn't fair to let him keep loving me. It was pathetic actually.

JENNY

You killed Bobby?

RITA

And Della and the homeless guy at the liquor store and the drummer from Barbell Dingo and the singer from Mint Mink Jumpsuit and on and on right on back to little ole Cindy Bell.

ADAM

The cold case?

RITA

She was terrible, you have to agree. And now it's your turn, Ant Maximus. Because you are also terrible.

ADAM

You're the one in the red wig? Like I saw on the news!

RITA

Bingo!

JENNY

No, Rita -

Rita raises the knife, readying for the kill.

RITA

I killed them all. All by myself.

She lunges at Adam and swipes, but he dodges.

RITA (CONT'D)

Dumb little Jenny never suspected a thing.

JENNY

What are you doing?

She swipes at Adam again. He ducks but she catches his arm. He grabs the wound.

JENNY (CONT'D)

Rita, stop!

RITA

Run away, Jenny. Run while you still can.

Jenny sees the guitar Adam gave her in the living room. She runs out of the bedroom.

ADAM

Where are you going?

RITA

I guess she just broke up with you.

She goes in for body blow. But... SMASH!

Wood splinters explode against her head. She reels.

Jenny stands above her with what is left of the guitar: a shard of the broken neck and a bunch of crazy strings.

Rita stands, a bit dazed.

Adam is trapped in the corner behind Jenny.

Rita tries to fight her way past but Jenny steps in front of him with the broken guitar neck readied like a knife.

The two women are an even match with their sharp objects. Each swipe is met with a dodge, a counter swipe.

Rita gets a slice in. Blood quickly oozes from a wound on Jenny's arm.

Rita holds for a moment, surprised that she has harmed her friend.

Rita lunges again but Jenny lands a kick that sends her out into the living room.

INT. RITA AND JENNY'S APARTMENT, LIVING ROOM - CONTINUOUS

Rita steadies herself. Jenny marches in.

JENNY
Why are you doing this?

Adam sheepishly slides out of the bedroom. He looks to the front door. When he makes a dash for it, Rita runs toward him.

But Jenny catches her and **plows the wooden shard** of the guitar neck into her gut. Rita arrests.

Jenny realizes that the blow was critical.

JENNY (CONT'D)
No. No, Rita! I'm sorry. I didn't mean to.

Rita collapses in Jenny's arms. Blood surrounds the shard of wood in her stomach.

JENNY (CONT'D)
Rita. Rita hold on.
(to Adam)
Call the police!

Adam faints.

JENNY (CONT'D)
Are you kidding?
(to Rita)
Stay with me. I'm gonna get help.

Rita grabs her hand.

RITA
I'm the one, you know.

JENNY
The one what?

RITA
Not destined for greatness. The one that needs to die. But don't worry. I fixed everything.

JENNY
What did this fix? Tell me. What did this fix?

EXT. RITA AND JENNY'S APARTMENT - NIGHT

A POLICE OFFICER stretches crime scene tap across the front.

INT. RITA AND JENNY'S APARTMENT - NIGHT

POLICE are inspecting the apartment. Adam is being attended to by EMTS. Jenny talks to a DETECTIVE as Rita is rolled past them on a gurney, conscious.

JENNY

Will she be all right?

DETECTIVE

Lady, she's a serial killer. Thank god you're all right.

As Rita is wheeled out the door, she lifts a hand for a weak wave good bye. Jenny returns the gesture.

INT. RITA AND JENNY'S APARTMENT, RITA'S ROOM - CONTINUOUS

CRIME SCENE INVESTIGATORS bag **the birthday knife** as evidence.

They comb through all the wigs and costumes in Rita's closet until they find **the red afro**.

INT. STARVIEW DINER - DAY, WEEKS LATER

Eggs crack.

Toast pops.

Bacon sizzles.

The Weird Customer sits at the counter reading the newspaper. The headline reads: **LOCAL WAITRESS MURDERED MANY *Insists She Acted Alone***

He turns to a CUSTOMER down the counter. He points at Rita's picture in the paper.

WEIRD CUSTOMER

I knew her. I told her to smile more. Maybe if she'd smiled more, these people would still be alive.

Jenny and Adam are seated in a booth.

ADAM

You know, we don't have to stay here long. It's kind of creeping me out.

JENNY

I'm fine. And I get a discount.

A WAITRESS drops two coffees at their table.

ADAM

You know, you've been through so much. So much deceit. So much trauma. I just want you to know, I'm not going to let anything bad happen to you. You can trust me.

JENNY

Huh?

ADAM

I'm here to protect you.

JENNY

From what?

ADAM

All the bad things in the world.

JENNY

Maybe I'm here to protect you.

ADAM

(chuckles)

Don't you watch movies? Chivalry, baby. I'm your knight.

EXT. RITA AND JENNY'S APARTMENT - DAY

Movers are packing the last boxes from the apartment into a box truck.

Jenny locks the door at the key with a pang of regret before putting it under the welcome mat.

She turns to leave, but remembers to check the mailbox. She grabs a couple of letters from it.

She turns to the MOVERS.

JENNY

Meet you there.

She gets into Adam's car.

INT. ADAM'S APARTMENT - DAY

She and Adam enter. Adam lets the Movers in.

Jenny sits on the sofa and sifts through the mail. One letter in particular grabs her attention.

She gasps. She tears it open and reads:

Dear Ms. Jennifer Reynolds,

Congratulations. We'd like to welcome you to Thomas Jefferson College of Medicine...

She wags it in front of Adam excitedly.

INT. PRISON - DAY

Rita is in an orange jump suit. She has a towel and toiletries in her arms. A GUARD guides her into her cell.

Another inmate (DEB) is in the lower bunk. Rita places her things on the top bunk.

RITA

Rita.

DEB

Deb.

RITA

I'm a serial killer. You?

DEB

I stabbed my dick ass husband forty seven times. Motherfucker deserved forty eight.

INT. PRISON MUSIC ROOM - DAY

Rita arrives. Other INMATES are settling in. A MUSIC TEACHER enters.

MUSIC TEACHER

Okay everyone. It's Your Choice Day. Everyone gets to pick an instrument and free form with a partner.

Rita is highly skeptical.

MUSIC TEACHER (CONT'D)

Rita, right?

RITA

That's me.

MUSIC TEACHER

Go ahead, express yourself a little. Show us what you are holding inside. Sadness, happiness. Whatever it is.

RITA

I hate musicians.

MUSIC TEACHER

Hate. Okay. Work with that.

Rita meanders over to a drum kit and sits on the throne. Deb plugs in a guitar.

Rita takes a stick and examines it. She holds it like a knife.

MUSIC TEACHER (CONT'D)

A drum stick is a real privilege here, Rita. Be nice and you'll get to keep playing music. Abuse the privilege and -

Rita stomps on the kick drum to drown her out. Then, she starts bashing the shit out of the drums.

MUSIC TEACHER (CONT'D)

Okay, okay. Stop!

The other inmates cover their ears. Except for Deb, who smiles. She turns up the amp and starts frenetically making noise.

Deb screams. Rita screams. They scream at each other. They scream up at the heavens. Together.

INT. SURGERY OPERATING THEATER, 1980'S - DAY

Jenny, in a surgical mask, slides her hands into awaiting surgical gloves while another NURSE ties her gown.

JENNY

Tell me what we got.

ATTENDANTS quickly roll the patient in.

NURSE 1

Late stage appendicitis.

NURSE 2

Blood pressure is dropping, eighty over forty two.

JENNY

Easy peasy.

Jenny glances at the patient's chart and her brows arch. She leans over to see HIS FACE.

IT'S PROFESSOR HOPKINS. He is unconscious.

NURSE 1

We're ready when you are doctor.

Jenny holds out a hand and the Nurse places a scalpel in it. She pauses. The attendants look to her expectantly.

NURSE 2

He's turning sceptic, doctor.

JENNY

Yes. It is a serious case indeed. You all went to nursing school. I'm sure they told you - not everyone's gonna make it.

She goes in for the cut.

CUT TO BLACK.

THE END