



A GIRL
Know
THE MUSICAL

A GIRL I KNOW

book by Kate Queen

music by John Riley

lyrics by Kate Queen

and John Riley

CAST :

Jeni (Chloe Lowery)

Jonathan (Roe Hartrampf)

Matt (Sean Thompson)

Brenda (Stephanie Lynne Mason)

Martin (Michael Patrick Ryan)

Becca (Maria Lawson)

Brad (Michael Patrick Ryan)

Narrator (Michael Patrick Ryan)

Detective Brice (Michael Patrick Ryan)

Noel (Maria Lawson)

Newscaster (Maria Lawson)

Reggie (Michael Patrick Ryan)

TIME :

Present

PLACE :

Los Angeles

Musical Numbers

		<u>script</u>	<u>integrated score</u>
1.	Alone.....Jeni	7	8
2.	Just a Girl.....Jeni, Brad, Brenda, Jonathan	12	18
3.	A Girl I Know.....Jonathan	23	32
4.	I'll Listen.....Matt	30	41
5.	Flying Blind.....Matt	35	53
6.	Familiar Faces.....Jeni	39	61
7.	Jeni.....Matt	45	68
8.	Perfect Beauty.....Brenda, Martin	49	75
9.	Dead End.....Jonathan	57	91
10.	A Girl I Know Reprise.....Jonathan	65	104
11.	I'll Be Fine.....Jeni, Jonathan, Brenda	72	114

VOCAL RANGES

JENI (Soprano)

A musical staff in treble clef showing a vocal range. The starting note is G4 (middle G) with a flat sign below it. The ending note is Bb4 (B-flat) with a flat sign below it. A diagonal line connects the two notes, indicating the range.

JONATHAN (Tenor)

A musical staff in treble clef showing a vocal range. The starting note is G4 (middle G). The ending note is G5 (one octave above middle G) with a flat sign below it. A diagonal line connects the two notes, indicating the range.

MATT (Tenor)

A musical staff in treble clef showing a vocal range. The starting note is G4 (middle G) with a flat sign below it. The ending note is Bb4 (B-flat) with a flat sign below it. A diagonal line connects the two notes, indicating the range.

BRENDA (Soprano)

A musical staff in treble clef showing a vocal range. The starting note is G4 (middle G). The ending note is G5 (one octave above middle G) with a flat sign below it. A diagonal line connects the two notes, indicating the range.

MARTIN (Tenor)

A musical staff in treble clef showing a vocal range. The starting note is G4 (middle G). The ending note is G#5 (one octave above middle G with a sharp sign) with a sharp sign below it. A diagonal line connects the two notes, indicating the range.

BRAD (Baritone)

A musical staff in treble clef showing a vocal range. The starting note is G4 (middle G). The ending note is G5 (one octave above middle G) with a flat sign below it. A diagonal line connects the two notes, indicating the range.

ACT 1, SCENE 1

NARRATOR

Act 1, Scene 1. Hauntingly beautiful with a very girly personality, Jeni, goes through her nightly routine. We are in Jeni's apartment at night, incredibly feminine and orderly - imagine the inside of Barbie's Dream Home if Matel released a special edition OCD Barbie. *Jeni enters and performs.*

ALONE

JENI

WHEN YOU'RE ALONE, A HOUSE AIN'T A HOME.

A PAD, A DWELLING, A HUT.

A PLACE TO DO WHATEVER THE FUCK, I WANT.

Jeni goes through a delicate ballet box full of trophies that she keeps from her kills... male wedding rings.

WHEN I AM ALONE, I'M FREE TO BE ME. I'M ALONE, FREE TO BE ME AT LAST. MY PAST IS MY OWN, MY FUTURE UNKNOWN.

I'M ALONE, IT'S BETTER THIS WAY, THAN LETTING SOME ASSHOLE... STAND IN MY WAY. MY FAVORITE SHOWS, A HUNDRED PILLOWS, I CAN BUY MY OWN FOOD LIKE A BOSS, AND I CAN GET MYSELF OFF...

Jeni looks out the window and sees Jonathan, a neighbor, passing by with his dog. She's intrigued.

MMM... OR NOT. WHEN I AM ALONE, I'M FREE TO BE ME.

NARRATOR

We transition from NIGHT to DAY. *Jeni wakes up to her perfectly polished and overly critical mother, Brenda, pounding on the door before letting herself into Jeni's room.*

(transition music - Just a Girl w/
low note)

BRENDA

Thank God you're alive!!!

JENI

Why wouldn't I be?

BRENDA

I asked you to call me when you got home from work. You're giving massages out of a van for crying out loud. You could have been killed!

Jeni is annoyed.

JENI

How many times do I have to tell you? It's a MOBILE UNIT. And I got home late last night, un-murdered, as usual.

BRENDA

It's too dangerous, I demand you stop!

JENI

Why?

BRENDA

Because you're just a girl.

JENI

Just a girl?

(music emphasis)

Brenda touches Jeni's face lovingly to calm her.

BRENDA

The world is an ugly place and you're a beautiful girl... when your eyebrows are waxed. (music)

JENI

Look, I have to get ready for work.

Annoyed.

BRENDA

Ok, I have to scoot. I have a hair appointment, what do you think: chestnut or mocha?

JENI

Both sound delicious.

BRENDA

I love you.

JENI

I love you too, Mom.

Jeni opens the door, indicating Brenda can leave. Brenda exits and Jeni closes the door behind her. (music)

ACT 1 SCENE 2

NARRATOR

Act 1, Scene 2. Jeni opens the door to her to super cute and professional massage van unit called KNOT TODAY (that's K-N-O-T today). She keeps it parked between corporate buildings during the day. Jeni steps outside of the unit and stands next to it. She is dressed in a very conservative and professional uniform - but something about the tightness, or maybe the whiteness...or maybe it's just how she fills it out...Nearly every head turns her way. She smiles as a potential client, BRAD, approaches. *(Music during narration - C whole tone ending on D7)*

JENI

Hi.

BRAD

Hi. Do you have time for a massage?

JENI

I do. It's a hundred dollars for an hour massage and here is the list of different techniques I can use.

BRAD

Great, thank you.

JENI

I'll take your ID and get you registered while you look over the menu.

Brad reaches into his wallet and pulls out his ID.

BRAD

Here you go.

JENI

Thank you. You can get ready in the back while I get your info in the computer.

Jeni takes his license back to the computer and begins talking to herself.

JENI

Let's see who this guy is. Brad Stev-en-son. CEO, Synergy Media. Lives on Rockford Drive. Recently married with a pregnant wife...nice. (C whole tone music ending on D7).

Jeni walks back to the back of the unit.

JENI

So have you decided on a technique?

He looks her up and down and slides off his wedding ring. (Slow opening "Just a Girl" music)

BRAD

I'd love a deep tissue because I'm sore from a golfing trip with the boys, but--

JENI

-- I'm well trained in deep tissue.

BRAD

Right, but you're just a girl. No offense, not sure you can get your hands all the way in there.

JENI

Just a girl?

JUST A GIRL

JENI

I'M JUST A GIRL, NOT STRONG ENOUGH. IT'S A MAN'S WORLD, NOT TOUGH ENOUGH. FULL OF SUGAR AND SPICE, YUMMY HEAD-TO-TOE, I'M A NICE AND NAUGHTY HO, HO, HO.

She pokes at him with her fingers, feigning she's as weak as he implied. He grabs her ass, she swats his hand away.

BRAD

SHE'S JUST A GIRL, ONLY A THING, ROCKIN' MY WORLD, LONELY, NEEDING A FLING. MY SWEET, BORING WIFE KEEPS ON TELLING ME NO, CAN WE FUCK SO I CAN GO, GO, GO.

He grabs her again, more urgently now. Jeni hands him a special tea.

JENI

HERE DRINK THIS, IT'LL HELP YOU RELAX.

Brad drinks the tea. He passes out.

JENI

SOMETHING INSIDE, I CAN'T DENY I'M GOING CRAZY IN A DEEP, PINK RAGE. AN ANCIENT UNREST I CAN'T SUPPRESS, YOU LET THE LIONESS OUT OF HER CAGE.

I'M JUST A GIRL, STRAIGHTEN MY CROWN. IT'S A MAN'S WORLD, I'M GONNA TAKE THEM DOWN. FEMININE PRECISION, GENTLE, SOFT, AND SLOW... NO ONE WILL MISS THIS PRICK WHEN HE GOES.

NARRATOR

Brenda appears on stage in her home looking at a picture of Jeni, while Jeni is driving Brad up to the lake where she will kill him and dump his body.

BRENDA

SHE'S JUST A GIRL, MY FOREVER BABY. SHE'S MY WHOLE WORLD, IT'S DRIVING ME CRAZY, THINKIN' ABOUT ALL BAD LIES THAT SHE DOESN'T KNOW, IMAGINING THE BAD GUYS DAMAGING HER SOUL.

Brad comes to, he's terrified.

JENI

LET'S BE CLEAR HERE, WHO'S IN CHARGE, IT'S NOT YOU, IT'S ME, SOFT SPOKEN WITH EMOTION. I WEAR MY HEART ON MY SLEEVE SO YOU CAN SEE THAT I AM BROKEN, EMPTY, PARALYZED, TERRORIZED, MEN DID THIS TO ME.

Music break. Jenny pushes on different pressure points, Brad screams in agony.

Brad speaks the following lines on descending base note trills.

BRAD

Hey....just let me go. I got a wife at home...we've got a kid on the way. Please let me go!!

Jeni walks behind and pokes/grab Brad while singing. Jeni will do the killing action on "more than just a girl, more than just a girl, more than just a girl..."

JENI

IT'S TIME TO DIE NOW, YOU BROKE YOUR VOW, YOUR WIFE WON'T MISS YOU, DEVIL'S GONNA KISS YOU. YOU DESERVE TO DIE FOR YOUR SINS, TRUST ME YOU'VE EARNED THE PAIN I HAVE TO GIVE.

BEG ME YOU COWARD, LET OUT YOUR SCREAM, TORTURE WETS THE FLOWER, MURDER IS THE CREAM. I AM MORE THAN JUST A GIRL, YOUR LITTLE TOY, YOUR LIFELESS BODY ROTTS, YOU ROTTEN LITTLE BOY.

YOUR LIFELESS BODY, I THROW IT OUT. YOUR WIFE WON'T KISS IT, NEVER GONNA MISS IT. YOU DESERVE TO DIE FOR YOUR SINS, TRUST ME ME YOU'VE EARNED THE PAIN I HAVE TO GIVE.

YOU BEG FOR YOUR LIFE. YOU CRY AND SCREAM, REVENGE FOR YOUR WIFE, I LIVED MY DREAM.

I AM MORE THAN JUST A GIRL. MORE THAN JUST A GIRL... MORE THAN
JUST A GIRL... MORE THAN JUST A GIRL.

(music break)

NARRATOR

Jeni dumps Brads body in the lake and freshens up. There is a
quick scene change to Jeni's apartment at night. She has
returned home, aroused from the kill. She spots her neighbor,
Jonathan, in the hallway.

*(Production note: Glissando down
the piano will be the cue for
Jonathan to begin singing.)*

ACT 1 SCENE 3

JONATHAN

SHE'S JUST A GIRL, GO RUN TO HER.

Jonathan smiles at Jeni, looks away. He's shy.

MAKE HER YOUR WORLD, GIVE LOVE TO HER.

Jeni's not shy. She opens the door to her apartment and lets him in.

DON'T BEG AND START CRAWLING, TAKE IT NICE AND SLOW.

Jeni, still all fired up from her kill, wastes no time showing Jonathan over to the bed.

JONATHAN

I'M FALLING.

(kneeling)

CAN'T LET HER.

I CAN'T LET HER,

I CAN'T LET HER GO...

SHE'S JUST A GIRL

GIVE ALL YOUR LOVE TO HER.

JENI

HE'S FALLING.

CAN'T LET HER.

YOU CAN'T LET ME GO...

GIVE ALL YOUR LOVE TO HER.

NARRATOR

Jeni and Jonathan have hot, passionate sex. The lights dim. A short while later, Jonathan lies in bed while Jeni is getting dressed.

JONATHAN

I can stay if you want.

JENI

Thanks, Jonathan, was it?

JONATHAN

Yeah. It's Jonathan.

(laughing)

JENI

I'd love for you to stay but I have to work early in the morning.

JONATHAN

Doesn't everyone?

Jeni can't think of a better excuse. She laughs.

JENI

I had fun. We'll do it again sometime.

JONATHAN

You're right, I like my own space too. Let me just get dressed.

NARRATOR

Jeni notices Jonathan's badge and gun for the first time while he is putting his clothes on.

JENI

So, you're a cop?

JONATHAN

I'm a detective, well... I'm trying to make detective. It's quite the challenge.

JENI

Nice... I love a good challenge.

ACT 1, SCENE 4

NARRATOR

Act 1, Scene 4. Jeni is back at work in her massage unit. She is preparing for the day when a new client, Matt, enters.

JENI

Hi and welcome to Knot Today, I'm Jeni.

MATT

I'm Matt.

JENI

You're new here? Can I see ID and a credit card please?

Jeni snaps a pic of his ID while he looks around. She returns it.

JENI

Okay, Matt, what can I help you with today?

MATT

An hour Swedish?

JENI

Sure. Any areas you want me to focus on?

MATT

Quads, mostly.

NARRATOR

Jeni motions for him to lie down as she puts lotion on her hands. She massages his legs and he pushes her hand up higher towards his dick. She pushes his hand away, he tries again.

MATT

Please, I need a release!!

JENI

That is not a service I offer!

MATT

I know, I'm sorry. I'm married and I've never done anything like this before, I just wanted to feel good... if only for a moment.

NARRATOR

Jeni smiles sweetly, as if everything's going to be okay.

JENI

I understand. Let me make you some tea.

MATT

Right, tea. Sure.

NARRATOR

Jeni hands Matt the tea. He drinks it and passes out. (with music playing) Jeni drives Matt through the town to the lake. Jeni presses on a pressure point to wake Matt up.

JENI

You said you want to feel good, do you ever think about how your poor wife feels?

MATT

That's all I ever think about.

NARRATOR

This is not the answer Jeni was looking for. She hits another pressure point. Matt screams. He realizes he's tied up and is scared.

MATT

Are you going to kill me?

Jeni hits another pressure point. Matt screams and grabs her hands, she places them on his neck.

MATT

Please kill me.

(begging)

JENI

What?

NARRATOR

Jeni releases her grip and backs away. She's in complete shock. A panic attack is coming on. She takes time to compose herself and returns. She unties Matt.

JENI

Am I going to kill you? Haven't you ever had a Swedish massage?

MATT

No, I guess...

JENI

(re: the lake)

Well, Sweden is surrounded by water. I was trying to make it authentic and--

MATT

I'm so sorry.

JENI

I'm required by state law to report when a client expresses the desire to hurt himself or hurt others. Maybe your wife can help get you the care you--

MATT

-- No, please don't.

JENI

I have to.

MATT

Please, I'm fine. Look, this never happened.

JENI

Okay, if you say so.

NARRATOR

Jeni drives Matt back and drops him off.

ACT 1, SCENE 5

NARRATOR

Act 1, Scene 5. Jeni enters her apartment, pacing back and forth. Unsure what to do, she turns the news on. It's a Breaking Story on her latest murder. This calms her down at least temporarily.

J = 90

NEWSCASTER

This just in. The latest in a string of murders that have been haunting the city...

Jeni smiles.

NEWSCASTER

Brad Stevensen, CEO of Synergy Media Network, was found deceased earlier this morning.

Jeni sips her wine pleasantly.

NEWSCASTER

Authorities have confirmed this killing is indeed in line with the other murders which has prompted media to name what we have been fearing all along...

Jeni gets super excited, leans forward.

a local serial killer investigators are calling...

JENI

Barbie Butcher! Vigilante Vixen! Goddess of...

NEWSCASTER

Mush Man.

Jeni gasps, super offended.

JENI

Ugh! No!

NEWSCASTER

The moniker is in response to the sheer force he...

JENI

SHE ...

NEWSCASTER

Has been using to mush the faces and bodies of his victims...

JENI

HER victims.

NEWSCASTER

Until they become unrecognizable.

JENI

Mush Man?!?! Ugh!!!

NARRATOR

Jeni turns the TV off, disgusted. She looks outside to see Jonathan entering the building. She opens the door and cuts him off in the hallway.

JENI

Hey.

JONATHAN

Hey, gorgeous! How was your--

Cut to climax of "A Girl I Know"
instrumental, while narrator says
the following:



NARRATOR

Jeni grabs him and pulls him into her apartment. The production will use screens to play euphemistic visuals for a male orgasm (fountain, rocket, etc...) while the musical title song "A Girl I Know" is introduced briefly. The two finish and Jeni lies in bed, unsatisfied.

JONATHAN

Did you?

JENI

No.

Jonathan indicates he could satisfy her in another way.

JONATHAN

Do you want me to--

JENI

-- Go? Yes please.

NARRATOR

Jonathan exits. Jeni gets dressed in workout clothes. Jeni exits the apartment building. Jonathan follows her up to the lake where she dumps her victims' bodies. The musical will use a screen to show Jeni diving into the water while Jonathan watches her from the shore. Jeni attempts to work off the rage from her failed murder attempt by running and swimming vigorously, but Jonathan mistakes it as her being a free spirit.

A GIRL I KNOW (Part I)

JONATHAN

A GIRL I KNOW, SHE DOESN'T SEE, WHAT I WOULD GIVE, ALL OF M E.
SHE RUNS FROM ME, I HOLD HER TIGHT. STAY ALWAYS, NOT ONE NIGHT.

*Jonathan in his apartment alone.
He looks out the window. He
watches Jeni from his window...a
longing.*

BUT SHE WANTS TO BREAK FREE, SHE WANTS TO FLY, AND LONGS TO
SOAR. SHE RIDES THE TIDES AND WANTS FOR SOMETHING MORE.

*She starts running. Jonathan
follows her, staying out of sight.
Jeni stares at the full moon at
the lake. It's beautiful.*

SO I STAND, IN THE SAND, SCARED TO DIVE IN JUST LIKE BEFORE.
GAVE MY ALL, BUT SHE WANTS MORE.

*He watches her, mesmerized. Jeni
dives in. He tries to get closer
but watches her instead.*

A GIRL I KNOW, A HEART SO PURE, I THINK I COULD GIVE THE WHOLE
WORLD TO HER. SHE RUNS FROM ME, BUT I STAND STRONG. I'LL MAKE
HER SEE, BEFORE LONG...

*Jeni swims, trying to work off her
rage. He is too blinded to see
her rage. He walks away and sings
the rest of the song to himself.*

JENI

(oh phone)

I know it's late, but can you come over, please? I need you.

ACT 1, SCENE 6

NARRATOR

Act 1, Scene 6. We are back at Jeni's apartment at night. There is a knock on the door and we see who Jeni called. It is her mom, Brenda.

JENI

Thanks for coming.

They embrace each other in a hug that lingers.

BRENDA

Of course, what's wrong?

JENI

I had a bad day.

BRENDA

Oh please, do you know how I know you didn't have a bad day?

JENI

How?

BRENDA

Because you're a winner and winners only have off days.

JENI

I'm having an off day.

BRENDA

Work?

JENI

No.

BRENDA

It's not... Is it a guy?

Jeni's silence gives her away.

BRENDA

Oh Jeni, that's wonderful. You deserve to know how it feels to be adored. Truly adored.

JENI

I'm not you, Mom. I don't need to be some beauty queen.

BRENDA

As if you could, you have my eyes... not my cheekbones. Who is he?

JENI

I'm not in love with him or anything, he just... isn't being the man I want him to be.

BRENDA

Oh honey, they never start off as the man you want them to be.

JENI

What do you mean?

BRENDA

Easy, if he isn't the man you want him to be, make him into one.

JENI

I can... change him.

BRENDA

That's my girl.

ACT 1, SCENE 7

NARRATOR

Act 1, Scene 7. Jeni is driving her van around during the day. She finds Matt walking to work and pulls up next to him. ("Just a Girl" music).

JENI

Hey, can we talk?

MATT

I told you I was sorry, I don't want any trouble.

JENI

I'm not looking for trouble either.

MATT

What are you looking for then?

JENI

A friend?

NARRATOR

Matt stops walking away and smiles at her. He enters the van. Jeni shuts the door behind him.

JENI

Do you really want to die?

MATT

You are terrible at small talk.

JENI

I can't stop thinking about it.

MATT

Why? Why do you want to know?

JENI

Just checking to see if we're the same kind of broken I guess.

MATT

Every morning I wake up wishing I didn't have to suffer through the entire day.

JENI

Why?

MATT

My wife. We were high school sweethearts and I swore I would always take care of her but... I can't. She's drinking every day. Missing work. I just can't help her.

JENI

I'm sorry.

MATT

What about you? What broke you?

JENI

It started with my dad. He cheated on my mom then took off with one of our neighbors.

MATT

That's awful.

JENI

Eh, it's medium bad at best, but, I don't know... I'm really sensitive I guess.

MATT

That's so cute.

NARRATOR

Jeni smiles, leans in for a kiss when... Matt's cell phone has a TEXT ALERT. He takes his phone out and checks it. Jeni takes the phone and puts her number in.

JENI

Here's my number, in case you ever need to talk.

MATT

Thanks. Prepare to be bothered... a lot.

NARRATOR

Matt's phone beeps again.

MATT

I gotta go.

JENI

Everything okay?

MATT

Nope. But thanks for asking. I'll see you again soon?

JENI

Sure.

Matt exits.

Real soon.

(to herself)

NARRATOR

Jeni gives Matt a little distance then follows him.

ACT 1, SCENE 8

NARRATOR

Act 1, Scene 8. Jeni sneaks up to Matt's beautiful house to look into a window. She sees him fighting with his wife BECCA. Becca is drunk holding a bottle of wine.

MATT

You have to stop drinking. Everyone is worried about you!

BECCA

Don't act like you care.

MATT

What's that supposed to mean?

BECCA

I see the way you look at me, you hate me!

MATT

No, I don't, I just miss the woman I married. I know she's still in there.

BECCA

No, you hate me... just as much as I hate you!

NARRATOR

He leans in to console her and she hits him with the wine bottle. Jeni is shocked watching the scene.

BECCA

I'm sorry.

Becca bursts into tears.

MATT

I know, I know. Please just let me help you, let me fix this.

I'LL LISTEN

MATT

TELL ME WHO HURT YOU, PLEASE SAY IT'S NOT ME. LET ME HOLD YOU, COME TELL ME YOUR DREAMS. THIS PAIN IN YOUR EYES, FOOT OUT THE DOOR. I DIDN'T REALIZE, YOU NEEDED MORE.

Matt tries to console Becca but she resists and tries to pack a bag and leave.

TELL ME WHAT YOU HATE, ABOUT ME AND I'LL CHANGE IT. AS LONG AS YOU'RE SCREAMING, BABY YOU'RE ALL THAT I'M NEEDING.

Matt runs in front of Becca as she tries to leave. She takes a swing at him and he catches her hand at "screaming" and begins a playful dance after "Baby you're all that I'm needing."

IT TAKES TIME, ALL MY TIME I'LL GIVE. I'D DIE FOR THIS LOVE TO LIVE. NOTHING I WOULDN'T DO, CAUSE BABY, BABY, I LOVE YOU.

They dance as Jeni takes a closer look. She is very interested at this point.

I'LL LISTEN MORE DEEPLY, KISS YOU MORE SWEETLY. IT MIGHT TAKE A WHILE, BUT YOU'LL SMILE. WHEN YOU REMEMBER, OUR LOVE'S BURNING EMBER. FIERY PASSION, I KNOW IT WILL HAPPEN.

Things more tender and sweet between the two of them.

TELL ME WHAT YOU LOVE, ABOUT ME AND YOU'LL HAVE IT, AS LONG AS YOU'RE SCREAMING, BABY YOU'RE ALL THAT I'M NEEDING.

Becca holds up an empty wine bottle. Matt takes it away and begins dancing with her again.

IT TAKES TIME, ALL MY TIME, I'LL GIVE. I'D DIE, FOR THIS LOVE TO SURVIVE. NOTHING I WOULDN'T DO, CAUSE BABY, BABY...NOTHING I WOULDN'T DO, CAUSE BABY, BABY, BABY...I LOVE YOU. I LOVE YOU... I LOVE YOU.

BECCA

I need...

MATT

Yes?

(hopefully)

BECCA

More wine.

MATT

You got it.

BECCA

Actually, I have a list of things we need.

NARRATOR

Becca pulls out a comically long grocery list. Matt reads it.

MATT

Another long one, huh? Specific too.

(reading)

Extra fluffy organic dill pickle hummus?

BECCA

They have it, it's new. I'm sure you'll find it.

NARRATOR

Matt exits with the list in hand. Jeni ducks out of the way as Matt exits. Becca instantly gets on the phone.

BECCA

Come over, he's gone.

PRODUCTION NOTE: GO TO INTEGRATED SCORE "JENI KILLS BECCA" AND CONTINUE THROUGH THE END OF "FLYING BLIND"

NARRATOR

Jeni watches with great interest as Becca's MALE NEIGHBOR sneaks over.

Cue Gm music ("Familiar Faces").

As she realizes a cheating Becca fits her MO, a wicked smile spreads across her face and she makes her way into the house. Jenny waits outside for the Male Neighbor to exit, then sneaks her way into the house.

Becca is lying on her bed. The phone beeps. It's Matt, he can't find the hummus.

BECCA

Fucking idiot.

NARRATOR

She sets the phone down, annoyed at his stupidity. She drops her phone off the side of the bed ... Jeni is about to strike. Becca reaches for her phone as Jeni slashes her wrist.

BECCA

AHH!!!!

(note: this should look like a suicide so slash wrists only.)

BECCA

AHH!! What are you doing?

JENI

I bet Matt's not such an idiot now.

BECCA

Who are you? What do you want?

Jeni slashes Becca again.

BECCA

(screaming)

Help me, someone help me!

Jeni climbs on top of her.

JENI

Damnit, Becca, I was going to let you bleed out peacefully, while we chatted.

Jeni pushes on a pressure point in her neck.

JENI

I could just really use some girl time, ya know?

BECCA

Who are you?

Becca starts fading.

JENI

Me? I'm Matt's future wife.

Becca looks more horrified than ever now.

JENI

Night night.

Becca screams as Jeni kills her.

NARRATOR

The lights fade to dark as Jeni exits. We slowly begin to hear the sounds of police sirens.

Cue Dm police film noir music.

Jonathan has arrived on the scene. He is with another higher ranked officer, DETECTIVE BRICE. They examine Becca's dead body.

DETECTIVE BRICE

Pill bottles, alcohol, clear suicide, this seems like a no brainer to me.

JONATHAN

Yeah, to you.

Muttering to himself.

DETECTIVE BRICE

What?

JONATHAN

Neighbors heard her screaming, shouldn't we investigate?

*Matt enters and sees the police.
Then he sees Becca. Shocked.*

MATT

Becca, no!!!

JONATHAN

Sir, you can't be in here.

DETECTIVE BRICE

Back off, Officer, and let him say goodbye to his wife. This isn't a crime scene.

JONATHAN

Yes, Detective.

MATT

Becca, no... I'm so sorry.

Matt mourns over Becca.

FLYING BLIND

MATT

UNCERTAINTY, UNEXPECTEDLY, UNAVOIDABLY, YOUR STORM UPENDS MY LIFE. SO HASTILY, SO SUDDENLY, SO PAINFULLY, YOU RIP STRAIGHT THROUGH MY LIFE.

(to Becca)

IN DARK TIMES LIKE THESE, DO I RUN OR FREEZE, OR JUST FALL TO MY KNEES TO FIND SOME PEACE?

HELLO, I REALLY NEED SOME HELP. THIS PAIN'S TOO MUCH FOR ME. I CAN'T SEEM TO FIND MY WAY OUT. I'M OUT OF MY MIND. FEELS LIKE I'M FLYING BLIND. I NEED TO THROW THIS PAIN AWAY TODAY.

Becca' body is taken away.

BUT TOMORROW'S ALMOST HERE WITH DARK SKIES SO FAR FROM CLEAR. DON'T KNOW IF YOU FEEL MY FEAR, YET FAR OR NEAR, YOU'RE STILL INSIDE MY LIFE.

IN DARK TIMES LIKE THESE, DO I RUN OR FREEZE, OR JUST FALL TO MY KNEES TO FIND SOME PEACE?

Matt calls Jeni

HELLO, I REALLY NEED SOME HELP. THIS PAIN'S TOO MUCH FOR ME. I CAN'T SEEM TO FIND MY WAY OUT. I'M OUT OF MY MIND. FEELS LIKE I'M FLYING BLIND. I NEED TO THROW THIS PAIN AWAY TODAY.

Jeni comes over and comforts Matt while he sings the next verse.

YET TOMORROW IS CRASHING DOWN SLICING INTO ME LIKE A KNIFE. IT'S PAIN SWIRLING ALL AROUND AND ROUND, AND THEN DOWN, DOWN, DOWN.

IN DARK TIMES LIKE THESE, DO I RUN OR FREEZE, OR JUST FALL TO MY KNEES TO FIND SOME PEACE?

HELLO, I REALLY NEED SOME HELP. THIS PAIN'S TOO MUCH FOR ME. I CAN'T SEEM TO FIND MY WAY OUT. I'M OUT OF MY MIND. FEELS LIKE I'M FLYING BLIND. I NEED TO THROW THIS PAIN AWAY TODAY.

Jeni leaves. Matt is by himself.

BUT I FEEL YOU LIFTING ME, 'CUZ YOUR SOUL STILL CRADLES MY LIFE.

ACT 2, SCENE 1

NARRATOR

Act 2, Scene 1. We are at Jeni's apartment at night. Jeni and Jonathan unwind after a long day. Jonathan paces around angrily.

JONATHAN

Not only do I not think it was suicide, but I think she was murdered by Mush Man!

JENI

That serial killer guy everyone is talking about? I thought he only murdered men.

JONATHAN

I thought so too, but the woman was missing her wedding ring, that's his signature, his trophy.

NARRATOR

Jonathan continues to pace around. Jeni tries to discreetly push her ballet box more into hiding. Jeni's phone rings.

JENI

(on phone)

Hello? Oh no, I'm so sorry to hear that. Yes, of course. Okay, I'll text you the address and see you soon.

JONATHAN

Who was that?

JENI

A friend. He's going through something and needs someone to talk to.

Jonathan grabs his coat.

JONATHAN

I understand that and I'll get out of your hair, but before I go...

Jonathan pulls her close.

What are we?

JENI

We are really... good... neighbors.

JONATHAN

That's what I thought.

Jonathan exits.

NARRATOR

Jeni opens her ballet box and examines her trophies, the wedding rings of men she's killed... and Becca's.

She hears a KNOCK at the door and puts the ballet box away, out of sight. She opens the door to reveal Matt. She lets him in.

JENI

I'm so sorry to hear about your wife, that's awful.

She gives him a hug... it lingers a bit long.

MATT

That's what everyone keeps saying.

JENI

Dumb question, but how are you?

MATT

Horrible answer, but I'm kind of relieved.

JENI

I don't think that's horrible. I think that's honest.

MATT

I just feel like such a monster.

JENI

Shhh... you're here now. I'll take care of you, just let it all out.

She rubs his back, a bit awkwardly as Matt breaks down... deep emotion isn't really her thing.

MATT

You're amazing, thank you.

Jeni looks in his eyes. He wants her but feels guilty.

MATT

I shouldn't feel this way, I should be sad.

JENI

You've been sad, for a really long time. And, now, I think you finally deserve to feel good.

NARRATOR

Jeni kisses him. Matt pushes her on the couch and prepares to go down on her.

MATT

Tell me what you want... what gets you off?

JENI

Ummm, well...

NARRATOR

Jeni begins to fantasize about several of the men she has killed and being arrested. But the fantasy becomes a reality when Matt enters and discovers her killing a real client.

FAMILIAR FACES

JENI

JUST BELOW THE SURFACE, SINS OF THE FLESH... MMM. MINE MAY CREEP DEEPER THAN THE REST. (*victim #1*)

THAT ANATOMY, I HAVE TO FEEL IT, WHY? I HAVE TO KILL SHIT AND WATCH IT DIE...(*victim #2*)

SNAP, CRACK, POP GOES THE BONE, AT LONG LAST I'M AT HOME. I COULD BE GOOD BUT WHAT'S THE POINT? LET'S JUST GET YOU OUT OF THIS JOINT...(*victim #3*)

I TAKE TO BLOOD LIKE PIGS TO MUD, THERE'S NOWHERE I CAN GO...

Jonathan spins her around in his cop uniform.

TO BARE MY SOUL.

Jeni spins around with Brenda.

FAMILIAR FACES,

Matt spins her around.

IN THIS PLACE THAT IS MINE. I'M NOT BLIND TO

Jonathan takes her back as if he has discovered the truth. He handcuffs her.

AND IF I TOLD YOU THE TRUTH,

Brenda collapses on the floor and sobs.

THAT I WOULD LOSE YOU.... OHHH

Matt discovers her ballet box and loses it.

END OF FANTASY. Jeni is now killing a real client, Reggie, that Matt is about to talk in on.

FAMILIAR FACES, BUT I'M SCARED TO APPROACH. I DON'T KNOW HOW IT WOULD GO...

Matt begins to walk in as Jeni is

killing Reggie, with coffee and lunch in his hands.

BUT I DON'T WANT TO LOSE...

He drops the lunch and coffee as Jeni kills Reggie.

JENI

AND I DON'T WANT TO LOSE.

Matt's in shock as Jeni is straddling a dead Reggie. Jeni straddles the body in the outro to the song and they stare at each other. Music ends.

MATT

Jeni! What the hell are you doing??

JENI

It's not what it looks like, I can explain!!

MATT

Shit! I knew that wasn't a Swedish massage!

JENI

Matt, please! I can explain. It's not what it looks like.

MATT

It looks like you murdered that man!

JENI

Okay, so maybe it's exactly what it looks like, but... I really can explain.

MATT

I have to go to the police.

JENI

No, please!! I'll stop, I swear!!

Matt looks at the victim's mused up face.

MATT

You're a killer, holy shit... you're the Mush Man!!

JENI

I only murder cheaters.

MATT

One of the deadly sins for another? You think that's okay?

JENI

Of course not!! I've always wanted to quit but I don't know how... and...

MATT

And what?

JENI

I've never had a reason to before now.

MATT

This probably all started with your father's affair.

*Jeni turns on the waterworks...
Matt buys it.*

JENI

I've been so alone... and so scared.

MATT

Come here, we'll figure this out.

He hugs her.

MATT

You were going to kill me!!

JENI

But I didn't.

MATT

Why not?

JENI

Because I thought I finally found someone as screwed up as me. I thought I found someone who... might be able to love me one day, to fix all my broken parts.

MATT

Jeni...

JENI

I'm falling for you. And you're right, my dad hurt me so much, I never thought I could trust anyone.

MATT

You can trust me.

JENI

I can stop. If I have you, I can stop, but...

MATT

What?

JENI

I need us to be all in... a real couple. I just need someone who will care for me and never leave me.

MATT

You think I'm the one? The one who can fix all your broken parts.

JENI

I know you are.

NARRATOR

Fade to black.

ACT 2, SCENE 2

NARRATOR

Act 2, Scene 2. We are now at Jeni's apartment several months later. Matt and Jeni have been dating and are sitting down for a romantic dinner. The relationship has been very healing for Matt, who expresses his feelings in the following song called "Jeni". Screens on stage will show pictures of Jeni and Matt becoming a couple, the kind of pictures you'd see on a new social media account, a variety of cute dates and smiling pictures so cheesy it makes you want to puke.

JENI

MATT

A TABLE FOR TWO, HAND-IN-HAND, LOOK AT YOU. THAT SMILE, DENIAL,
I WON'T FALL.

YOUR TOUCH, HEART IS RACING, YOUR KISS, DRIVES ME CRAZY. WALLS
COME DOWN, HEADS SPINS AROUND, I'M FALLING FOR YOU.

I'VE NEVER MET A GIRL LIKE YOU, WHO CAN MAKE ME FEEL THIS
WAY INSIDE. YOUR TOUCH MAKES ME BELIEVE THERE'S NO NEED TO
HIDE, I CAN'T BELIEVE I FOUND YOU.

(more intimately)

JENI, MY DARLING, YOU LOVE ME COMPLETELY, YOU OPENED
MY FEELINGS THAT I LOCKED FOR SO LONG.

OH, JENI, MY DARLING, YOU LOVE ME SO SWEETLY, YOU
OPENED MY FEELINGS NOW THE WORLD IS A SONG.

*(Matt turns toward the audience
away from Jeni and has become very
confident.)*

YOU'VE WRITTEN JUST FOR ME, YOU'VE OPENED MY FEELINGS,
JUST WAIT AND YOU WILL SEE, THE MAN YOU NEED ME TO BE.

*(Jeni throws her ballet box in the
trash at the climax "Be").*

MATT JENI, MY DARLING, JENI, MY LOVE...

*(Matt, still looking away. Jeni
removes the box from the trash and
hides it in her closet. Then Matt
looks back at Jeni and finishes
the song.)*

A TABLE FOR TWO, HAND-IN-HAND, LOOK AT YOU, I MAY HAVE FALLEN IN
LOVE WITH YOU.

ACT 2, SCENE 3

NARRATOR

Act 2, Scene 3. We are at Jeni's apartment during the day. Jeni is preparing food when Matt enters.

JENI

Did you get the butter with the olive oil? And the--

-- She's a bit frantic. He stops her for a moment to give her a kiss.

MATT

Yes, I got everything. And... hi.

Jeni smiles sweetly.

JENI

Hi, sorry. My mom is just a--

MATT

-- A lot. You've told me, you've prepped me, you vetted me, you've trained me... I'm ready.

JENI

We'll see.

MATT

Has she ever liked any of your boyfriends?

JENI

Define "liked."

On second thought...

And "boyfriends."

MATT

I know. My wild little lone wolf.

He grabs her and kisses her again, silly.

MATT

Only one man would have the strength to tame the beast.

Jeni laughs.

JENI

Taste.

She gives him sauce on a spoon to try.

MATT

Delicious.

JENI

Delicious or perfect?

MATT

Perfect. Like you.

BRENDA (O.S.)

I still remember when your father used to look at me like that.

Jeni shoves Matt off her a bit, startled to see Brenda.

JENI

Mom! I didn't hear you come in.

BRENDA

You must be Matthew.

Matt gives her a warm hug, which she holds onto a little too tightly.

MATT

So, nice to finally meet you.

BRENDA

Nice you to meet you too, such a handsome young man.

MATT

Thank you, but I'm way out of my league with your daughter. She's incredible.

Brenda seems to be jealous of the way that Matt looks at Jeni.

BRENDA

Awww, thank you. I raised her all by myself, you know?

MATT

You did great.

BRENDA

Her father used to look at me the same way...

NARRATOR

Brenda looks deep in Matt's eye before he realizes she's somewhere else entirely.

We flashback to Jeni's early childhood. A young Brenda and Jeni's dad, MARTIN, are dancing together at the beginning, singing to each other. As the song goes on, Martin begins to sing to another woman named NOEL - the neighbor Jeni referred to earlier that he eventually leaves with. Meanwhile, Brenda, abandoned and alone, begins to sing to YOUNG JENI (5).

PERFECT BEAUTY

MARTIN

JUST ONE LITTLE KISS, FROM YOUR SOFT LIPS, LAUNCH A THOUSAND SHIPS. JUST ONE LOOK IN YOUR EYES, I SWEAR TO STAND BY YOUR SIDE.

We are at Jeni's childhood home. Martin is smitten as he strokes her face the same way Matt did to Jeni earlier.

Young Jeni watches her parents dance as Noel, the neighbor, looks at them enviously.

WITH YOUR TOUCH SO SMOOTH, ALL THE MOUNTAINS I COULD MOVE, IF I AM DOWN, YOUR KIND ARMS WRAP AROUND.

Martin brings her hand up to kiss it and moves Brenda's arm tightly around his neck.

BRENDA

YOUR ARMS SO STRONG, SQUEEZE ME TIGHTLY ALL NIGHT LONG, GIVE YOUR PERFECT BODY TO ME AND ONLY ME, ON MY KNEES.

Martin dips Brenda but when he brings her up, he is dancing sensually with Noel. Brenda looks on and sings sadly.

At "on my knees" Martin is abruptly on his knees apologizing to Brenda.

THIS KIND OF LOVE, IT'S A GIFT, KEEPS GIVING EVERYDAY. I OPEN IT, GRATEFUL FOR YOUR LOVE.

Martin gives Brenda diamond earrings. This seems to make up for the affair and the two begin dancing again and sing to each other throughout the following bridge.

Brenda

ALL OF YOUR PERFECT PARTS, PIECE
BY PIECE COMPLETE MY HEART.

LUCKY STAR IN THE SKY, I THANK
THAT YOU'RE MINE AT NIGHT.

WAKING UP EACH DAY, I'M GLAD YOU
STAYED.

Martin

ALL OF YOUR PERFECT PARTS, PIECE
BY PIECE COMPLETE MY HEART.

LUCKY STAR IN THE SKY, I THANK
THAT YOU'RE MINE AT NIGHT.

WAKING UP EACH DAY, I'M GLAD YOU
STAYED.

BRENDA

MY HEART, MY SOUL.

MARTIN

MY LOVE'S ALL FOR YOU.

*Martin looks at Noel. Brenda
quickly turns his attention back
to her. They sing the first
chorus to each other.*

Brenda

YOU'RE PERFECT FOR ME, YOU'RE
PERFECT, YOUR BEAUTY, I'LL WORSHIP
FAITHFULLY. WE CAN GO SO FAR
TOGETHER... FOREVER.

*(Martin sings to Noel from here.
Brenda sings to Young Jeni.)*

MY HEART, MY SOUL, MY LOVE'S ALL FOR
YOU. LET IT BE ENOUGH. I STAND SO
TALL, MY ALL, BECAUSE OF ALL OF YOU.
EVERY PART OF YOU MAKES ME FALL, WE
CAN GO SO FAR TOGETHER... FOREVER.

BUT MY FAVORITE PART IS YOUR GENTLE
HEART, THAT BEATS SO STRONG FOR OUR
LOVE TO LAST PAST ALWAYS. TAKE MY
HAND, WE CAN BUILD OUR DREAMS, DON'T
YOU UNDERSTAND?

WHAT I NEED IS YOUR HAND TO HELP. I
WON'T LET GO, AS WE GROW OLD.

Martin

YOU'RE PERFECT FOR ME, YOU'RE
PERFECT, YOUR BEAUTY, I'LL WORSHIP
FAITHFULLY. WE CAN GO SO FAR
TOGETHER... FOREVER.

MY HEART, MY SOUL, MY LOVE'S ALL FOR
YOU. LET IT BE ENOUGH. I STAND SO
TALL, MY ALL, BECAUSE OF ALL OF YOU.
EVERY PART OF YOU MAKES ME FALL, WE
CAN GO SO FAR TOGETHER... FOREVER.

BUT MY FAVORITE PART IS YOUR GENTLE
HEART, THAT BEATS SO STRONG FOR OUR
LOVE TO LAST PAST ALWAYS. TAKE MY
HAND, WE CAN BUILD OUR DREAMS, DON'T
YOU UNDERSTAND?

WHAT I NEED IS YOUR HAND TO HELP. I
WON'T LET GO, AS WE GROW OLD.

NARRATOR

Back to the dinner scene between Jeni, Brenda and Matt. Matt and Jeni say goodbye to Brenda.

BRENDA

Thank you so much for dinner, it was delicious.

MATT

Of course, it was great to meet you and we'll see you again soon.

BRENDA

How soon?

MATT

Very, very soon.

He practically shoves her out and slams the door in her face.

MATT

Okay, we are never doing that again.

JENI

I know she's difficult...

MATT

No.

JENI

What?

MATT

All these years, you thought this was normal, you had no idea.

JENI

No idea what?

MATT

She's abusive, Jeni.

JENI

No, she's not. She's a little critical, but--

MATT

-- That's not even what I'm talking about, but that's fucked up too by the way.

JENI

Then what?

MATT

She's treating you like a husband. Making you love and worship her and...

Matt hesitates. Doesn't want to say more.

JENI

And what?

MATT

Making sure you never leave her side.

Jeni takes a moment to let it sink in.

JENI

That's crazy.

MATT

I know. I bet your dad wanted to stay around. At least be in your life.

JENI

He's reached out, I didn't want to betray my mom.

-- Jeni is genuinely shocked.

MATT

I know it's a lot to take in, but I think something good could come from it.

JENI

What??

MATT

I've been reading a lot about, no offense, serial killers and they all have overbearing mothers.

JENI

Okay...

MATT

So if we can mend or, more likely, remove the relationship with your mom, maybe it's a big step in the right direction for... ya know, your urges.

JENI

I can't just end my relationship with my mother.

MATT

You have to. It's making you sick.

Jeni puts her head in her hands.

JENI

Fuck. I think you're right.

Jeni sits down, shocked. Matt comforts her.

MATT

But I'm going to be right here by your side, forever.

Jeni looks up at him... eyes big and hopeful.

JENI

Yeah?

MATT

Yeah, because... I love you, Jeni.

He kisses her sweetly.

JENI

It's been so long since someone said that to me who wasn't my mom.

NARRATOR

Jeni's phone rings. Her screen shows "mother calling". Matt denies the call.

MATT

That's a good thing, I hope.

JENI

It is. I love you too. You know I do.

Matt smiles.

MATT

I'm going to get some champagne. No, ice cream. No, both.

He kisses her and runs out, excited.

NARRATOR

Jeni looks down and sees his car keys. She laughs to herself as she picks them up. She runs out after him. Matt is down the hall. Jonathan enters and sees the exchange.

JENI

Forget something?

She dangles the keys.

MATT

An excuse for one more kiss.

He comes back to kiss her and get the keys.

MATT

And one more I love you.

JENI

I love you too.

MATT

I love my life!!!

Shouting.

JONATHAN

Hey... don't I know you from somewhere?

Matt honestly can't place him.

MATT

I don't think so.

JONATHAN

I never forget a face. Oh.

Jonathan gets it.

JONATHAN

I was on the scene a few months ago... with your wife-- Uh, yeah.

MATT

Look, my wife was very sick for a very long time.

JONATHAN

Well then, I'm happy you found your peace.

He offers a shake.

JONATHAN

Welcome to the neighborhood.

Act 2, Scene 4

NARRATOR

Matt isn't sure what to make of that exchange but keeps moving. We stay on Jonathan. Jonathan sadly realizes what is going on: his relationship with Jeni is over and his search for Mush Man and promotion is likewise at a dead end. He ends up going for a walk, eventually up to the lake where he watched Jeni swimming earlier. At the lake he discovers a dead body and begins to put two and two together about Jeni.

DEAD END

JONATHAN

FEELING ON FIRE, FROM MY BURNING PAIN. SINKING IN A BLACK VOID, IT'S ALL INSANE. DREAM ED OF SOM EONE LIKE YOU, BUT I NEVER KNEW, WHAT I WOULD FEEL, IF IT'D EVER BEEN REAL.

He is in his room. His heart physically hurts. He curls up in a depression. He remembers the first time he saw Jeni, making out at his place.

YOU EYES CRASHED INTO ME, BROKE INTO MY MIND, I WAS WHIPLASHED, YOU FILLED EVERYTHING, HOW COULD GOD, HAVE BEEN SO KIND?

Staring at her eyes. Kissing. Sex. Holding her close.

BUT THEN I KNEW, I CAN'T REALLY HAVE YOU, YOU WERE SAVING IT ALL FOR HIM. IT POISONED MY MIND, I'M TORTURED AT NIGHT, YOU CUT THROUGH MY HEART, I CAN'T WIN THIS FIGHT... TONIGHT!!

The empty bed. He looks out the window and sees Matt. He punches a wall and is raging. He goes for a walk and stops at a bar.

DEAD END, DEAD END, DEAD END, DEAD END. NOWHERE GOOD TO GO FROM HERE.

He sees a TV. It's a news report that states the police have been unable to catch the serial killer "Mush Man". He is upset, so he walks outside and up to the lake.

NARRATOR

(during interlude)

Jonathan stops at a bar and see a news report that says: "Mush Man quiet over the last several months, the city breathes a sigh of relief. The police have no leads." Jonathan walks up to the lake where he had previously spied on Jeni. He looks out at the lake and remembers her swimming in the water.

JONATHAN

YOU APPEARED SO QUICKLY, IN MY DARKEST STORM, LIKE A DREAM COME TRUE, SHINING SUNLIGHT THAT WARM ED. YOU TOUCHED ME SOFTLY, MY BLOOD RUSHING WILD, SWEET FLESH LIKE HONEY, EYES BURNING FOR MILES.

He stands on the shore. He remembers Jeni swimming. Jeni staring at the moon. Jeni undressing in the water.

YOU EYES CRASHED INTO ME, BROKE INTO MY M IND, I WAS WHIPLASHED, YOU FILLED EVERYTHING, HOW COULD GOD, HAVE BEEN SO BLIND?

Jeni diving in. He dips his toes in the water. He starts to go in and bumps into something.

NARRATOR

Jonathan sees a corpse in the water.

(two bars of music comp)

JONATHAN

BUT THEN I KNEW, I CAN'T REALLY HAVE YOU, YOU WERE SAVING IT ALL FOR HIM.

He slowly turns to see... a corpse in the water.

IT POISONED MY MIND, I'M TORTURED AT NIGHT, YOU CUT THROUGH MY HEART, I CAN'T WIN THIS FIGHT... TONIGHT!!

He takes out his phone to call in the police, but then quickly decides not to on the word "tonite", instead turning around and seeing Jeni across the stage taking out the trash. He turns to her.

BUT THEN I KNEW, I CAN'T REALLY HAVE YOU, YOU WERE SAVING IT ALL FOR HIM.

He grabs Jeni's hand from behind. She is startled but is into his passion.

IT POISONED MY MIND, I'M TORTURED AT NIGHT, YOU CUT THROUGH MY HEART, I CAN'T WIN THIS FIGHT... TONIGHT!!

He holds her at the climax, then she pulls away.

DEAD END, DEAD END

He grabs her hand.

DEAD END, DEAD END.

She pulls away again.

NOWHERE GOOD TO GO FROM HERE.

He watches her walk away.

ACT 2, SCENE 5

NARRATOR

Act 2, Scene 5. We are at Jeni's Apartment at night. Remnants of her celebration with Matt a visible, a half-empty champagne bottle and ice cream carton. Matt sits on the couch and couldn't be happier. Jeni climbs on top of him.

JENI

Say it again.

MATT

I love you.

JENI

Not that. Say, "I love my life."

MATT

I do. Because of you and your love. You've changed everything.

JENI

Say it.

MATT

I love my life.

NARRATOR

Jeni breathes in deeply, she's been longing to hear that. She looks at the champagne bottle.

JENI

One more glass?

MATT

Sure.

NARRATOR

Jeni turns her back to Matt and slips a fine powder into his drink. Uh oh.

JENI

Cheers to us.

MATT

Cheers.

He takes a big drink.

NARRATOR

Jeni's phone rings. "Mother calling" again! It shows 8 missed calls. Jeni declines the call. She grabs a large suitcase with wheels out of her closet. Matt starts laughing and slurring heavily, he's affected by the drink already.

MATT

You going on a trip?

JENI

We're going together.

He smiles before passing out.

Cue background music. Matt is drugged out and being driven up to the lake. It has a subdued vibe to start until Matt realizes she is about to kill him.

PRODUCTION NOTE: FOLLOW SCORE CALLED "JENI DRIVES MATT TO THE LAKE AND A GIRL I KNOW REPRISE"

ACT 2, SCENE 6

NARRATOR

Act 2, Scene 6. Jeni has driven Matt up to the lake and tied him to her massage table. Matt begins to wake up.

MATT

What's happening?? Let me go!!!

JENI

No thank you.

NARRATOR

She walks around him, teasing him with her fingers as she goes in and out of his sight.

MATT

Are you... are you going to kill me?

JENI

Yes, is that what you want?

MATT

What? Fuck. No!!! Please don't kill me.

Matt tries to get loose. Not a chance.

(shouting)

Help!!!! Help me!!!

Music to Jeni's ears.

JENI

Mmmmm, yummy. That's it, beg for your life.

MATT

What happened? What changed?

JENI

Nothing changed, Matt. I am who I am.

MATT

What?

JENI

I'm a serial killer. And the fact that you think I could just develop feelings and live a normal life is deeply offensive, not to mention disgustingly misogynistic.

MATT

This whole time, it was an act. You only made me feel something because you get off on torture!!

She nods and giggles as she pushes on a pressure point. He screams in pain.

MATT

Let me go you crazy bitch!!

She climbs on top of him and grinds on him.

JENI

Say it again.

MATT

Please!!! I love you!!! I don't wanna die.

Jeni moans in excitement as she starts to push his eyeballs in.

JONATHAN (O.S.)

Freeze!!!

Jonathan has entered the unit, his gun drawn on Jeni.

MATT

Oh, thank God.

JENI

Jonathan, I, I--

*-- Jeni looks around, there's no
way out of this...*

JONATHAN

(to Jeni) Put your hands up!!

NARRATOR

Jonathan and Jeni look at each other. Jonathan remembers watching Jeni swimming at the lake. Visual images of these memories will appear on the stage. Jonathan finally accepts the fact that Jeni is the serial killer he has been chasing.

A GIRL I KNOW (REPRISE)

JONATHAN

(Piano plays opening melody of lyric: "She runs from me, but I stand strong, I'll make her see before long.)

Jonathan walks over to Jeni. Jonathan points his gun at her.

LET ME SHOW YOU, IT'S ME WHO KNOWS YOU, WANTS TO HOLD YOU, NOT CONTROL YOU.

Jeni looks distraught. Matt looks relieved.

YOU THINK YOU HAVE TO RUN AWAY TO BE FREE,

Jonathan looks intensely at Jeni and grabs her hand.

DON'T YOU SEE THAT YOU CAN HAVE IT

He puts the gun in Jeni's hand. Matt is confused. Jeni looks deeply into Jonathan's eyes.

LYING NEXT TO ME.

He wraps his hand around her hand and puts the gun to Matt's head.

A GIRL I KNOW,

BANG! (on the word "know"). She shoots Matt in the temple and he drops to the ground.

I CALL HER MINE

Jeni looks up at Jonathan. She is shocked.

SHE CAME AROUND, IT JUST TOOK TIME.

She smiles at him, breathing heavily covered in blood. Jonathan flashes her a wicked smile. He's into it.

SHE RIDES THE TIDES AND LEARNED TO FLY, RIGHT BY MY SIDE, ALL SHE NEEDED WAS IN ME.

She falls into his arms and have a passionate moment. She finally gets her release as they fall to the ground.

NARRATOR

The sun slowly rises in the background indicating a passage of time.

JONATHAN

A GIRL I KNOW, SHE CAN HARDLY BELIEVE,

Jeni lays back satisfied. She starts to get up to leave, but...

SHE IS SO HAPPY LYING STILL WITH ME.

she lies back down.

A GIRL I KNOW, SHE'S NEVER BEEN MORE FREE,

She stares at Jonathan.

EXPLORING LOVE AND ALL OF ME.

Jonathan holds her gently as they watch the sunrise together.

End music.

JENI

Ummm, what is happening?

JONATHAN

I know you're probably mad at me because I took your kill but these...

He opens up a folder of open cases on his phone.

Are to make up for that.

JENI

Who are they?

She looks at his phone.

JONATHAN

These are all of the open criminal cases we have at the station, and here are their rap sheets - pedophiles, sex traffickers, murderers of the innocent, etc...

*Jeni scrolls through them.
She's not impressed.*

JONATHAN

Don't worry, they're all cheaters too.

JENI

How did you know that's what I'm into?

JONATHAN

Wasn't hard to piece it together from the victims. The hard part was convincing anyone at the station to listen to me. But no one can argue against dead criminals.

JENI

So what's the plan?

JONATHAN

You kill 'em and give me the proof I need. I climb the ranks, and we build a life together.

Jeni smiles. Thinking about it.

JONATHAN

We're going to need to change your MO though, which I know you're not going to be happy about but... Mush Man?

JENI

It's the worst, right?

JONATHAN

You deserve better. I'm about to solve the terrible Mush Man case and make detective then.

Jonathan plants a gun and other evidence next to Matt's body.

JENI

You're going to frame him?

JONATHAN

YUP, and you're going to take me out to celebrate. So, get out here...

Jeni is about to leave, but turns back...

JENI

Hey... how are you with overbearing mothers?

JONATHAN

I'm a beat cop, I can handle anything.

ACT 2, SCENE 7

NARRATOR

Act 2, Scene 7. Jeni is back at her apartment watching the news. A reporter is interviewing Jonathan at the lake about the discovery of Matt's body.

J = 90

8.....|

NEWSCASTER

You heard it here first. The sinister serial killer Mush Man has been found dead after a long and vicious killing spree that has haunted city residents.

NARRATOR

The program cuts to a screen showing Matt's picture.

NEWSCASTER

Matthew Hamilton, otherwise known as Mush Man, was discovered by Officer Jonathan Cooks this morning which led to a shootout, ending with a self-inflicted gunshot to Hamilton's head.

I'm here with Jonathan Cooks who has been working the case tirelessly. Jonathan, we all want to know... how did you do it?

JONATHAN

Thank you, Jessica. It really was a combination of following the clues, trusting my gut, and persistence. The killer has been using several dump sites and we all assumed he would return to one eventually.

NEWSCASTER

And when you returned to this one, you didn't find another victim but... you found the killer himself.

NARRATOR

Jeni watches with a smile on her face.

JONATHAN

That's right. He's been quiet lately but I knew his pride would eventually lead him back here. When I confronted him, he took his own life.

NEWSCASTER

Thank you for your service. The whole city thanks you.

NARRATOR

There is a loud KNOCK on Jeni's door.

BRENDA (O.S.)

My baby!!! No.... My baby.

Jeni opens the door to reveal Brenda who barges in immediately. Brenda is out of breath as if she just raced over.

JENI

Mom?

Brenda hugs Jeni tightly, way too tightly.

BRENDA

Jeni?? You're alive!!

JENI

Of course, I'm alive.

BRENDA

You didn't answer my calls and I saw Matt's picture on the news!!

I thought that monster got you before he killed himself.

Brenda lets Jeni hold and comfort her.

JENI

It's okay. You're okay. You'll be fine. I love you, Mom.

BRENDA

I love you too, sweetheart. We'll be fine.

I'LL BE FINE

JENI

SEEING YOU, BY MY SIDE, EVERY TIME.
NEEDING YOU, LATE AT NIGHT, I'LL BE FINE.

Jeni and Brenda comfort each other.

BRENDA

SEEING YOU, BY MY SIDE, EVERY TIME.
NEEDING YOU, LATE AT NIGHT, I'LL BE FINE.

JENI

LOOKING UP TO SOMEONE LIKE YOU, MAKES THE SKY SEEM NOT SO HIGH.

BRENDA

LOOKING INTO SOMEONE SO TRUE, MAKES THE STARS SEEM NOT SO FAR.

A playful, weird dance ensues.

JENI

I GLIDE THROUGH LIFE - LIKE THE WIND, DREAMS OF MINE NEVER END,
I STEP, I LEAP, I DON'T LOOK DOWN, FEET OFF THE GROUND.
I TAKE RISKS, I BET ON ME, IF I LOSE, LOVE COMES FREE.
I GO UP, AND I CRASH DOWN, ALL OVER NOW.

Jonathan enters. They look at each other and smile.

JENI

YOU PICK ME UP, YOU DUST ME OFF, WHEN LIFE IS HARD, YOU COME IN
SOFT. LAUGHING, DANCING, LIVING, AND LOVING, I'LL BE FINE.

JONATHAN

SEEING YOU, BY MY SIDE, EVERY TIME.

BRENDA

NEEDING YOU, LATE AT NIGHT, I'LL BE FINE.

JENI

I SEE YOU, BY MY SIDE, EVERY TIME, I'LL BE FINE.

JENI & JONATHAN & BRENDA

I NEED YOU, HOLD ME TIGHT, I'LL BE FINE.
I NEED YOU, LATE AT NIGHT, EVERY TIME.
I NEED YOU LATE AT NIGHT, EVERY TIME.
WILL YOU STAY? SAY YOU'LL STAY, LIFE IS OURS ALWAYS.

EVERYONE NEEDS SOMEONE, AND I RECEIVED YOU, WHAT A GIFT, WHAT A
LIFE. EVERYONE NEEDS SOMEONE, AND I RECEIVED YOU, WHAT A GIFT,
WHAT A LIFE.

I'LL BE FINE, BY YOUR SIDE, FOR THIS DAY, I'LL CALL YOU MINE.
I'VE GOT YOU, LIFE IS CRAZY, BUT YOU SAVED ME.

EVERYONE NEEDS SOMEONE, AND I RECEIVED YOU, WHAT A GIFT, WHAT A
LIFE. OUR LIFE, OUR LIFE, OUR LIFE, OUR LIFE.

THE END.