

THIS IS JANE

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Based on
"The Story of Jane"
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This is Jane

OVER BLACK.

Based on true events.

STILL BLACK. We hear a female voice.

JENNY (V.O.)
No little girl in the history of
little girls has ever dreamt about
becoming an abortionist.

INT. INTERROGATION ROOM - DAY

Meet JENNY. She sits at a table, looking rough. She's 29, natural, in a t-shirt and jeans.

JENNY (V.O.)
I don't care about my fifth
amendment rights. I'm not worried
about going to prison.

Her wrist is cuffed to a metal loop drilled into the table --

We hear an OFF-SCREEN door shut, and heavy footsteps walk to a chair across the table from her. She reacts to this mysterious person coolly -- not nervous in the least.

JENNY (V.O.)
You can't arrest us all, and you
can't arrest us forever.

This is SOBCHEK. Homicide. Late 40s. Sobchek pulls a chair and sits across from her --

JENNY (V.O.)
You can bring Jane down here and
another Jane will take her place.
(then)
Jane has no regrets and she won't
go away...

Jenny -- staring straight down the barrel...

JENNY (V.O.)
Not until you are strong enough to
look her in the eyes.

SLAM TO BLACK

**1968
Four years earlier**

INT. HOSPITAL - RADIATION - DAY

Jenny -- a little younger, but not much healthier.

She's laying on the cold metal slab, surrounded by 60s era machinery. She wears a paper gown. An X-RAY TARGET is projected onto her neck -- like a sniper scope.

The harsh light reveals a *marble sized bump* on her neck.

TECH
Hold here.

The tech walks out -- a beat later the machine cranks up -- whirring, clunking, revving.

Jenny hates this part. She shuts her eyes tight --

Suddenly the machinery spooooools down --

JENNY
What's wrong? Why are we stopping?

The intercom squawks --

TECH (O.C.)
The doctor wants to see you, ma'am.

INT DR. MURRAY'S OFFICE - DAY

DR. MURRAY -- a chilly, fifty year-old autocrat in a white coat -- moves to the sink to wash his hands.

DR. MURRAY
The pill isn't a hundred percent, I told you that --

Heavy pause. Jenny on an exam table -- paper gown. Dazed.

JENNY
Dr. Murray, I can't have a baby --

DR. MURRAY
Well, you really should have thought about that eight weeks ago.

Another pause -- Murray wielding guilt like a club.

JENNY
I asked you to tie my tubes -- after Audrey. You said no because I was too young...

DR. MURRAY
I may have advised against it, but
the choice is always yours --

JENNY
So what happens now?

DR. MURRAY
You carry on with the pregnancy,
just like you did with Audrey.

Audrey. That memory hits Jenny like a truck.

JENNY
Do you -- do you think it's safe
for me to give birth?

A cryptic shrug from Murray --

JENNY (CONT'D)
I mean, is there another way?

DR. MURRAY
That way will require approval.

JENNY
Okay, who's approval do I need?

DR. MURRAY
For one, your husband's -- to make
sure it's right for both of you.

JENNY
Just Glen? Is that it?

DR. MURRAY
Then there's the hospital board --

JENNY
Do you think it'll be a problem?

Murray stands. Silent. Noncommittal.

EXT. PHONE BOOTH - DAY

Jenny is dialing a number -- it rings and rings.

JENNY
Come on, Glen... pick up.

GLEN
Hello, this is Glen --

Jenny. Suddenly self-conscious. She doesn't speak.

GLEN (CONT'D)
Hello? Is someone there?

She hangs up. Jenny exits, hurries off.

We hear CROWD NOISE fade up in the background -- accompanied by a MALE PROTESTER, screaming into a bullhorn.

PROTESTER (O.S.)
If a law is unjust, it's our obligation to break it!

INT. PUBLIC RESTROOM - DAY

Jenny vomits into a commode. She's ghost white.

PROTESTER (O.S.)
Are we just gonna sit by and let them dictate the terms of our freedom?!

Boos erupt from the off-screen crowd.

Now we see Jenny in front of a mirror -- plucking at her hair, fixing her make-up -- readying for public consumption.

EXT. GRANT PARK - DAY

The PROTESTER screams into a bullhorn!

PROTESTER
Last I heard this was the land of the free and home of the brave!

We find Jenny, lost in the sea of protesters -- she yells with the Angry crowd around her -- YEAH!

EXT. GRANT PARK - DAY

The march. It's swift and strong. We see crowds of protesters outside of the Chicago convention hall -- they carry signs: END THE WAR BEFORE IT ENDS YOU. JOHNSON IS A WAR CRIMINAL. MAKE LOVE NOT WAR. HEIL NIXON.

In the fray is Jenny -- chanting, but her mind is elsewhere.

-- Marijuana smoke wafts her way -- she waves it off.

-- She pushes against others, careful to protect her belly.

-- She feels her stomach, wishing she was elsewhere.

-- She gazes into the distance, a row of MOUNTED POLICEMAN preside over the scene, menacing...

CRACK-CRACK-CRACK! Gunshots echo through the city.

All eyes move to the sky -- arching contrails of TEAR GAS GRENADES descend on them... The shells explode in the air.

Chaos erupts and a *strange ringing* sound fades in...

WHAM! Jenny is knocked around -- disoriented, blinded, coughing -- she falls hard -- people close in on her --

Then -- hands pull her up. It's a young woman, CLAIRE.

CLAIRe

Are you okay!? Come on --

We can't hear her, only this *strange ringing*.

The two women run as the eerie ghost-like ambiance overtakes the scene -- they cough and retch, swallowed by tear gas --

Jenny focuses on -- a line of riot police -- helmets and nightsticks -- emerging from the cloud. Then -- she doubles over and collapses -- WHAP! Onto the pavement.

A police horse screeches and stands on its hind legs.

SLAM TO BLACK.

THIS IS JANE

A rush of sound brings us to --

INT. EMERGENCY ROOM - DAY

More chaos. Yelling, beeping, coughing. The ER has become a makeshift trauma ward. Cots everywhere, jammed between beds.

Jenny comes-to. Her image is shocking to us -- she's completely bald -- a bloody bandage on her forehead.

She looks around, sees students bleeding, hacking, holding broken arms. She sits up and --

ER NURSE

Ma'am, stay right where you are.

An ER NURSE approaches her.

JENNY

I'm fine, I really am.

ER NURSE

Oh, yeah? Take a deep breath.

Jenny sucks back air and coughs violently.

ER NURSE (CONT'D)
That's tear gas -- name, please?

The nurse pulls out paper and pen. Jenny can barely speak --

JENNY
Jenny Patterson.

ER NURSE
And a number, Miss Patterson?

JENNY
770-0439. My husband is Glen.

The nurse hands the card to a clerk standing by -- then shines a pen-light into Jenny's eye.

ER NURSE
Tell me about your head?

Jenny feels her scalp and is instantly mortified -- she looks for her wig -- it's on a side table...

ER NURSE (CONT'D)
It's cancer?

Jenny nods -- so embarrassed -- she puts it on...

ER NURSE (CONT'D)
And those scrapes on your stomach --
what are they from?

There's a strangely accusatory tone in her voice --

JENNY
I don't know. A baton? A hoof? I
was at a rally today -- and I
honestly don't even know how I got
here -- what are you getting at?

The nurse takes it down a notch --

ER NURSE
See those two gentlemen behind me?

Jenny's eyes shift to the CHICAGO POLICEMAN and DOCTOR (both 40s) standing at the other side of the room.

ER NURSE (CONT'D)
They're here to make sure you
weren't trying to abort that baby.

Whoa. That hits Jenny hard --

JENNY
Why would they think that?

ER NURSE
It's just how they are. We have to tell the police or we could be charged for helping you do it --

JENNY
Is that really at the top of their minds?

The nurse nods -- more than a little annoyed by it.

JENNY (CONT'D)
Do you see a lot of that here?

ER NURSE
More than I'd like -- had a Jane Doe last week who went into septic shock --
(then)
Still haven't ID'd her body.

Then -- from off-camera...

CASEY (O.C.)
Mommy!

A small child runs in -- CASEY, 3 -- Jenny's daughter.

JENNY
Oooo... I'm so happy to see you.

Jenny scoops her up as GLEN, her husband, walks in holding a baby, AUDREY (6 mos). He's barely keeping it together --

GLEN
Hey -- are you okay?

Glen. Loving. Worried. He frames her face with his hands --

JENNY
I think so, I just woke up --

Jenny is distracted by the Nurse -- who slips over to the cop and Doctor -- Jenny watches them speak.

GLEN
Who're those guys?

Jenny shrugs it off -- no idea.

JENNY
Can we get outta here?

INT. JENNY'S HOME - NIGHT

It's a modest, two-bedroom apartment in Hyde Park. The kitchen connects to the living room. Small, clean, efficient.

Jenny watches a small B&W television set -- David Brinkley is on-screen, speaking from the Chicago Convention center.

BRINKLEY
...the tape you're about to see was made thirty to forty minutes ago...

We see Chicago Riot Police brutally beat down protesters --

Jenny watches in disgust. She wears a comfy robe, slippers. She switches it off and walks into the --

KITCHEN

JENNY
Daley can't issue a permit to let us demonstrate and then lob tear gas at us...

Glen is washing dishes, cleaning up after dinner. He's that kinda guy -- better than me.

GLEN
On the upside, you made the news --

JENNY
My Mother would be so proud.

Jenny sits down, slow.

GLEN
How're you feeling?

JENNY
Okay -- I think.
(then)
I just never thought I'd be explaining the concept of civil disobedience to a toddler.

He grabs a beer from the fridge, pops it open, offers her a swig. She considers -- *Nah, better not.*

GLEN
So, you wanna talk about it?

Jenny locks eyes with him -- does he know?

JENNY
Talk about what?

GLEN
About our agreement that you not go
to Grant Park today --

JENNY
Come on, it was supposed to be a
peace protest, it was the cops'
fault --

GLEN
We all knew that wasn't going to be
peaceful

Jenny sighs -- rolls her eyes...

JENNY
You can't expect me to miss out on
life just because I have cancer --

GLEN
I'm just saying this isn't college
anymore. We're in real life, now --
and me and Casey and Audrey would
like to have you around for the
next seventy or so years.

Jenny smiles -- his sweetness isn't lost on her.

JENNY
Casey told me you guys ate donuts
for breakfast and lunch --

GLEN
Precisely what I'm talking about --
(then)
So, maybe take it easy on the
nightstick activities?

She picks up a dirty glass and clinks it on his bottle --

GLEN (CONT'D)
Speaking of police, who were those
guys at the hospital?

Jenny hesitates a beat -- not sure she wants to go there yet.

JENNY
You mean the St. Vincent's Gestapo?
(then)
(MORE)

JENNY (CONT'D)
I think they were taking statements
so they can sue us later --

GLEN
Sue us for what?

CASEY (O.C.)
Mommy?

Casey is at the kitchen door -- rubbing her eyes.

JENNY
For breaking their nightsticks.

Jenny scoops Casey up -- walks out.

JENNY (CONT'D)
Did you have a bad dream, munchkin?

BEDROOM

Jenny walks in with Casey, puts her back in bed --

JENNY
Can you tell me about it?

Casey shakes her head, no -- too scared.

JENNY (CONT'D)
Does it have something to do with
today? Seeing me in a hospital?

Casey nods --

JENNY (CONT'D)
Well, can I tell you how brave you
were today and how much you helped
Audrey and Daddy to find mommy.

CASEY
No leave.

Jenny takes her daughter's words in --

JENNY
Casey, I want you to know that I'm
not going to leave you. Ever.
Mommy's going to take very good
care of herself from now on.
(then)
Wanna snuggle?

Jenny crawls under the covers with Casey --

JENNY (CONT'D)
Do you need anything from me to
help you sleep better tonight?

Casey looks up at her mama --

CASEY
Donuts.

INT. CONFERENCE ROOM - DAY

Jenny sits at a long table. A panel of men sit across from her -- Dr. Murray, DR. EMBRY and an ADMINISTRATOR.

ADMINISTRATOR
We've reviewed your case and with the evidence on hand we cannot approve the termination of your pregnancy.
(then)
This hearing is closed --

The three men in the room all stand to leave --

JENNY
Umm, wait a second, wait, wait -- I was under the impression that this would be a discussion.

ADMINISTRATOR
There's no discussion necessary, the law requires that a mother's life be in *imminent* danger and we don't have that evidence --

JENNY
I have cancer. Non-Hodgkins lymphoma -- are you sure you're looking at the right chart?

ADMINISTRATOR
We're well aware of your condition, ma'am -- and also that you have a long way to go before you're in imminent danger --

JENNY
Will you be stopping my radiation?

The Administrator looks to Embry, 50s, white coat --

DR. EMBRY
We'll be putting your treatments on hold while you carry the child --

JENNY

Doesn't that put my life in
imminent danger? Or can we put the
cancer on hold, too?

DR. EMBRY

We don't know what the cancer will
do -- it might advance, yes, or it
might not.

JENNY

So, I'm not gonna die tomorrow --
but in seven months when I have to
give birth, things could get a
little rough, right?

She's looking at Murray -- who's eyes won't meet hers.

ADMINISTRATOR

Your chart says that you've already
had a child while you were fighting
this cancer --

JENNY

Yes, and Dr. Murray remembers that
I nearly died in the process...

Again -- Murray isn't there for her. Stone cold.

ADMINISTRATOR

And is that child healthy, are you
alive to tell us about him?

JENNY

Her name is Audrey and I'm happy to
have her in my life -- which is why
I don't want to risk it again.

ADMINISTRATOR

Exactly right -- the last thing we
want is to take you from your
family by approving a potentially
dangerous elective surgery.

JENNY

Can you tell me what's more
dangerous than cancer bringing me
to the edge of death?

DR. MURRAY

The abortion procedure is no cake
walk, Jenny.

(MORE)

DR. MURRAY (CONT'D)

Your body is meant to hold that baby in and protect it -- everything is going to that child right now and to remove it just confuses your body.

(then)

It can lead to depression and suicide in many cases.

DR. EMBRY

Not to mention the link we've found between that procedure and breast cancer later in life --

JENNY

I already have cancer -- I'm already depressed -- can we just err on the side of caution?

ADMINISTRATOR

It's not this hospital's policy to err on the side of taking anyone's life...

(then)

One reckless act doesn't justify another. This hearing is closed.

A gavel comes down like a gunshot --

HALLWAY

Jenny walks out of the boardroom -- silent, numb -- when a woman in the hallway intercepts her --

KAY

Hi, Mrs. Patterson?

This is KAY. A chipper nurse from the natal wing.

JENNY

Umm, hi -- have we met?

KAY

No, my name is Kay. I'm a nurse here at St. Vincent's. Can we talk?

NURSE'S STATION

Kay hands a brochure to Jenny. She speaks low --

KAY

I lead a weekly group discussion where it's safe to talk about this very important decision you face.

JENNY

Okay, who's gonna be there?

KAY

Just some people who can help you.

INT. TRAIN - NIGHT

Jenny riding. Escaping. She looks at the brochure --

Abortion. Is it right or wrong?

Curious, she opens it and we see a flash-frame of --

A desiccated fetus.

TRAIN STATION

Jenny walks the platform, tosses it into a trash can --

INT. JENNY'S HOME - CASEY'S BEDROOM - NIGHT

Jenny is reading a book to her child -- *Goodnight Moon*.

JENNY

Goodnight comb, goodnight brush --

We hear the faint ring of a telephone from the other room. Jenny stops -- Glen picks it up. She resumes reading...

LIVING ROOM

Jenny walks out from Casey's room...

GLEN

Did you know they're cancelling
your next radiation appointment?

Uh-oh. Jenny sits down and wraps her arms around herself.

GLEN (CONT'D)

That's great news, right? Are you
getting better?

Jenny. Caught. Silent. Ashamed.

TIME CUT TO:

Glen. Livid.

GLEN (CONT'D)

What about me?

JENNY

What about you?

GLEN

Don't you think I should be in on
this decision?

JENNY

I made this decision for you -- for
the family. So I can be your wife
and raise your kids.

(then)

I might not have any hair, but I'll
be here when you're old to bring
you soup with crackers and peanut
butter on top of them.

Glen processes that --

GLEN

So, what happens now?

JENNY

Well, nothing -- the doctors won't
do it until my life is in *imminent*
danger --

GLEN

What does that even mean?

JENNY

It means they let the cancer eat me
away until I'm seconds from death,
then they do the abortion, then I
go back to radiation and
everything's fine again...

GLEN

That's ridiculous -- that can't be
right -- I'm gonna talk to Murray.

JENNY

Right. The men will talk and make
it all better -- no, I went in
front of the hospital board.

(then)

That's their decision.

GLEN

You've already talked to the board?

JENNY

Yes, they put the gavel down on me.

A paralyzed silence overtakes them -- Glen sits -- Jenny intertwines her limbs into him.

GLEN

It's good to know my little guys
can still swim --

JENNY

Yes, your guys are swimming fine.

GLEN

So, what do we do?

Jenny. Lost. Alone.

INT. DR. MURRAY'S OFFICE - DAY

Jenny is on the table. Fully clothed. The folded robe in her lap. We hear the door -- Jenny straightens up --

DR. MURRAY

And how are we feeling today?

He talks like there's no tension between them --

JENNY

Dr. Murray, I need your help.

A pause. Murray drops the innocent act --

DR. MURRAY

We've been over this, Jenny --

JENNY

I know what the board said and I'm
not trying to disrespect them --
I'm asking you as a friend. As
someone who's delivered my two
children and has been on this
journey with me from the start.

For the first time, we see Murray's humanity seep through
that harsh facade -- it's tearing him apart, too...

JENNY (CONT'D)

If it's a matter of money, I can
pay -- cash, under the table so
nobody has to know.

DR. MURRAY

It's not money -- I just can't.

JENNY

I don't understand why I have to be
on the brink of death before you'll
help me with this?

DR. MURRAY

You have to leave now.

JENNY

Why?

DR. MURRAY

You say you don't want to lose your
family, I don't want to lose my
family -- and that's what I'm
risking when you ask me to do this.

Silence. Jenny moves to the window. Standing there. Pulling
the curtain. Watching life happen on the street.

JENNY

Don't make me go to some stranger,
you know that's not right.

DR. MURRAY

I can lose my license and be
prosecuted for even talking to you
about this.

(then)

I can't do it.

Jenny stands. Ashen. Silent.

RECEPTION

Jenny walks through, humiliated -- we hear a "psst."

She turns to see Murray's Receptionist -- CATHERINE. She
glances down at a SLIP OF PAPER on the corner of her desk.

Catherine nods -- *take it.*

EXT. PHONE BOOTH - DAY

Jenny unfolds the slip of paper to reveal a phone number.

She drops a dime --

RECEPTIONIST (O.S.)
Doctor Baldwin's office.

JENNY

Hi, I was given this number by the
receptionist at Dr. Murray's?

RECEPTIONIST (O.S.)
Is this Mrs. Patterson?

She's speaking very low... secretive.

JENNY
Yes...

RECEPTIONIST (O.S.)
Are you available tomorrow night?

JENNY
Yes. What time?

RECEPTIONIST (O.S.)
9pm. Six-hundred, bring cash.

Click. And she's gone.

EXT. BALDWIN'S OFFICE - NIGHT

Jenny pulls up in a cab and takes in the scene. It's dark. Lit only by street lights. The sidewalk is empty. Not a soul in sight. She pays the cabbie and gets out.

Late. Cold. Quiet. Jenny wraps her coat tightly.

INT. BALDWIN'S OFFICE - HALLWAY - NIGHT

Jenny steps off the elevator. The hallways are dimly lit -- she comes upon Baldwin's door. No sign, just a number.

She knocks. The door opens and we meet DR. BALDWIN -- one of those guys who looks like he's been in his late forties forever. Trim, tan and pressed -- solid.

DR. BALDWIN
Hi, how are you? Jenny?

Jenny nods -- at ease by his friendliness...

DR. BALDWIN (CONT'D)
Paul Baldwin. Come on in, make
yourself at home.

And it is homey in there. Artfully lit, welcoming --

DR. BALDWIN (CONT'D)
Catherine over at Murray's office
sent you over -- how is she?

JENNY
She seems fine, I don't know her
that well, actually --

DR. BALDWIN

She's a great girl -- used to work
in my office once upon a time. You
can set your coat down there -- and
change in there...

He points to the procedure room. Jenny glances inside -- we
see an exam table, a stool. She removes her coat -- and takes
her envelope out, hands it over to him --

JENNY

Cash, like you wanted.

DR. BALDWIN

Thank you for not making that
awkward -- I always hate to ask.

JENNY

Actually, I was wondering if you
wouldn't mind taking five-fifty? I
had to pawn my mother's ring.

DR. BALDWIN

I'm sorry, I can't. It's all here?

She nods -- it's all there.

PROCEDURE ROOM

Jenny's wearing a skirt-like apron, tied in the back.

DR. BALDWIN

Let me take a look, feet up --

Baldwin flips down the hard metal stirrups on his table --

Jenny climbs up and lays down, feet into the stirrups --

Baldwin moves into position for a pelvic exam -- Jenny closes
her eyes, blocking out this strange man between her legs.

JENNY

Is this gonna be painful?

DR. BALDWIN

You might feel a little pressure,
but no, nothing too bad. It will
all be over soon...

Then -- we hear the unmistakable sound of trousers being
dropped. A belt is unfastened. A zipper is unzipped.

We see it register in Jenny -- she opens her eyes, looks to
her side to where Baldwin now stands --

Her eyes dart up to the ceiling...

JENNY
What are you doing?

DR. BALDWIN
Knocking fifty bucks off.

Baldwin looms over her. Intimidating.

JENNY
Um, no thanks, I don't need the
money that badly.

DR. BALDWIN
How badly do you need this procedure?

A threat. Jenny gathers her wits. She calmly, slowly rises from the table and walks to her pile of clothes.

DR. BALDWIN (CONT'D)
What are you doing?

JENNY
Would you mind stepping out? I need
to change...

Baldwin stands indignant. Shrugs. Leaves.

JENNY (CONT'D)
My money? On the table, please?

Baldwin pulls out the cash, counts out five bills and pockets the sixth -- Jenny notices.

JENNY (CONT'D)
And what's that for?

DR. BALDWIN
Wasting my time.

INT. JENNY'S HOME - KITCHEN - NIGHT

Jenny cries -- face-in-hands-sobbing. She forces herself to stop, wipes her eyes. She moves to the counter to find her tissue box, blows her nose and notices --

Laundry. Glen's shirts hanging on a door knob --

She grabs one, tosses the shirt aside, untwists the hanger and stares at the hooked end -- bent, crooked, evil.

JENNY (*PRE-LAP*)

*Last night I picked up a kitchen
knife and wondered how it would
feel sliding down my wrist --*

INT. PSYCHIATRIST'S OFFICE - DAY

Jenny on a couch. A psychiatrist listens -- pen and notepad.

JENNY

And the other day I woke up in the
morning and thought about putting
poison in my kid's cereal --

Jenny watches him -- *Is he buying this?*

JENNY (CONT'D)

And last week I was holding the
bleach and I thought 'oh it would
be so easy to just --'

The psychiatrist holds up a hand -- *please stop.*

PSYCHIATRIST

That's enough -- I got it.

INT. JENNY'S HOME - KITCHEN - NIGHT

Half-melted candles on the table. Jenny and Glen with an open
bottle of wine -- post-dinner aftermath.

BRRRRNNGG. The phone. Glen moves to pick it up...

GLEN

'Lo.

He says nothing, just listens and nods. Then --

GLEN (CONT'D)

Thank you very much, Doctor. We
appreciate the call -- bye now.

He hangs up, walks over to the table -- sits, stares...

JENNY

And?

GLEN

The psychiatrist thinks you're nuts
-- Dr. Murray's gonna do it.

INT. DR. MURRAY'S OFFICE - DAY

Jenny walks into Dr. Murray's reception room. She walks to Catherine, the woman who gave her Baldwin's number --

JENNY

Hey, I'm Dr. Murray's 10am.

CATHERINE

I'm afraid Dr. Murray is out today.

There's a haunted, hollow look in Catherine's eyes --

JENNY

Oh. Okay -- should I reschedule?

CATHERINE

That won't be necessary there's a doctor covering for him today --

JENNY

But, I want Dr. Murray --

CATHERINE

I can only say that the covering doctor is available for you today --

PROCEDURE ROOM

Jenny at the threshold. Hesitating. Listening. Nervous. The door falls open, revealing -- Dr. Baldwin.

Waiting. Watching her. Not a happy reunion.

The door closes behind her.

INT. JENNY'S HOME - DAY

Glen is on the couch -- feeding Audrey. Casey plays nearby.

Jenny walks in, hangs her coat. Glen and the kids watch her.

GLEN

Hey --

Jenny stops him with a look -- *let's not talk about it.*

JENNY

I'm gonna go lie down.

She walks silently to their bedroom.

BEDROOM

Glen and Casey see her on the bed -- they move to her and wordlessly lay next to her, and snuggle.

INT. HOSPITAL - X-RAY - DAY

Back in radiation. Jenny lays on the slab -- paper gown. It's dark. The x-ray target is projected on her neck bump...

TECH

Hold there.

The tech walks out of the room. The 60s era technology spools up -- whirring, clunking... very sci-fi, very scary.

Jenny closes her eyes -- and BANG!

INT. JENNY'S HOME - BATHROOM - NIGHT

WRRREETCH -- Jenny heaves and heaves, puking her guts out.

LIVING ROOM

Jenny walks in, wrapped in an overcoat -- Glen watching tube.

GLEN

You're going out?

JENNY

Yeah, I saw a flyer. This women's lib thing. I need to get involved in something new.

She kisses him and -- he takes her arm.

GLEN

No nightsticks, please?

A gentle reminder. She nods --

INT. CLASSROOM - DAY

A woman speaker stands at the podium before the packed room -- who are almost exclusively women.

SPEAKER

What have we gotten out of the anti-war movement? Did we stop the war? Did we stop the draft? Has anything changed for anyone?

Jenny walks in -- half-listening, half-trying to find her place. She wanders toward a table lined with LITERATURE.

SPEAKER (CONT'D)

No -- and none of these questions
really matter, because "did we help
women" is the real question.

Then -- *she hears it...*

SPEAKER (CONT'D)

Who here has had an abortion?

Jenny stops -- focuses on the speaker. It's Claire -- the woman from the riot earlier -- a young polished, go-getter.

CHAIRWOMAN

That's inappropriate, Claire --

The CHAIRWOMAN of the group stands to the side -- she's a student, too -- about Claire's age.

CLAIRe

Why? Don't you realize that almost
one in three women has had one?

(then)

That's about ten of us in here --
will anyone speak up?

CHAIRWOMAN

Thank you for pointing that out,
but we've talked about abortion
before --

CLAIRe

I know and it always gets shut down
-- why are we stigmatizing this
thing when so many women have to
deal with it?

CHAIRWOMAN

No one's arguing that women aren't
people -- we're just saying it's a
medical issue -- doctors make those
decisions.

CLAIRe

Oh, the men decide -- why aren't we
taking that back? Women having the
right to control our reproduction
is our ticket to true liberation.

We see two women from the crowd quietly get up and walk out --
Claire senses the orchestra playing her off-stage...

CHAIRWOMAN

Okay, thank you, Claire -- is there anything else?

CLAIRe

This is the 20th century ladies.
Women can vote now -- why are we tolerating this?

JENNY

I've had one.

The whole room turns toward Jenny -- standing in back.

CLAIRe

Finally someone speaks. Please go on.

JENNY

With all due respect -- we're not ready for that fight.

Claire's face falls...

JENNY (CONT'D)

I get it, it's fun to be a radical, but it's not right to challenge a bunch of women to out themselves.

CLAIRe

The more people talk about it, the easier it will be to fight.

JENNY

It's easy to talk about until it's in your own backyard.

The room stirs -- agreeing with Jenny.

CHAIRWOMAN

Okay, let's move on --

CLAIRe

Do you realize that women are dying everyday because their doctors can't help them and they have to go to strangers in alleyways?

JENNY

I do realize that, very well -- but until we get a few more men to fight this on a legislative level all you'll do is alienate us.

(then)

(MORE)

JENNY (CONT'D)

Women need a win right now and we
should pick a cause that we can all
fight for.

Claire and Jenny stare down --

EXT. UNIVERSITY - NIGHT

Jenny and Claire walk n' talk...

CLAIRe

Way to stick up for me in there.

(then)

Oh, and by the way, you're welcome
for that free ride to the hospital.

She's light-hearted here -- warrior to warrior banter.

JENNY

Here we go, the honeymoon phase is
over -- look if you thought Grant
Park was bad, just wait 'til you
start talking about abortion.

CLAIRe

Okay, okay -- I get it -- you don't
have to rub it my face.

Jenny stops Claire --

JENNY

Thank you for helping me get to the
hospital that day. I was in a bad
place, I shouldn't have been there
and you saved my ass...

CLAIRe

Honestly, it wasn't me -- two burly
longhairs carried you. I just
yelled for people to clear the way.

JENNY

Listen -- I'm done protesting. I
can't go back there anymore -- but
I'm here to help if you need...

(then)

Do you have a friend that's
pregnant or something?

CLAIRe

How did you know that?

JENNY

'Cause if it was you, you would tell me. Does she need someone to talk to?

INT. CLAIRE'S DORM - NIGHT

It's a cramped room. MARIA, Claire's friend, sits on the bed.

MARIA

I don't know what to say --

JENNY

That's okay, I don't either. What do you want to know?

MARIA

Is there anything I can do?

JENNY

I'm gonna be honest -- you don't have a lot of options. And if you really want this you're gonna risk your life and break the law. And maybe that's worth it to you.

MARIA

Will anyone find out?

JENNY

Probably not -- you're doing an illegal thing and no one wants to talk about it -- but because of that you're dealing with people who can take advantage of you.

MARIA

How?

JENNY

They can extort you for sex, or more money -- and more often than not they get it.

MARIA

Can I get pregnant again?

JENNY

I think so -- but there's always a risk.

MARIA

How did you do it?

JENNY

Mine was sanctioned by the hospital
and I went to a doctor.

MARIA

Can I get a sanctioned one?

JENNY

I was a special situation.

Maria deflates -- the women sit there, depressed.

CLAIRE

I found a guy who will do it...

She pulls a small note from her cork board.

Nick 822-9281

JENNY

Nick? That's it? Who gave you this?

CLAIRE

A friend of a friend. Of a friend.

JENNY

Have you called the number?

CLAIRE

(headshake, no)

My friend says he's good, though.

JENNY

Well, that's something --

The three women sit silent -- afraid.

MARIA

Could you call him for me?

HALLWAY

Jenny is on Claire's community phone -- Maria and Claire stand nearby, listening in...

NICK (O.S.)

Hello?

We never see Nick here -- only hear his creepy voice.

JENNY

Yes. Hi. I'm looking for Nick?

NICK
Who gave you this number?

Claire whispers to Jenny -- "Celia"

JENNY
Um, Celia? Celia gave it to me...
(then)
Am I speaking with Nick?

NICK
Yeah?

JENNY
Um, sorry it's so late. I just --
I'm not really -- I don't know how
this works so --

NICK
The price is six hundred -- if you
don't have it, we can hang up now.

JENNY
She has it...

NICK
She? This isn't for you?

JENNY
No, I'm calling for a friend --

NICK
Okay, why does she need it?

JENNY
Why do you need to know?

NICK
It's to let me know that you're
someone I can trust and not a cop.

JENNY
What if I just want to work with
someone who doesn't need to know
why she needs an abortion.

NICK
Are you a cop?

JENNY
No. Can we meet, I have questions?

NICK
Just ask me right now.

JENNY
Are you the doctor?

NICK
No, I just work with one.

JENNY
For six hundred he better be a real
doctor. What's his name?

NICK
All you need to know is that he's
very real --

JENNY
Is he a decent human being -- does he
expect something on the side?

NICK
This doctor isn't like that.

JENNY
He better not be 'cause we're not
paying until I hear it was a clean
procedure --

NICK (O.S.)
Fine. Saturday, 8am. 52nd and
Dorchester. Beige Cutlass.

Click. And he's gone. Jenny hangs up --

JENNY
There you go, still wanna do this?

A beat between Claire and Maria -- yes.

EXT. L-TRAIN STATION - DAY

Maria steps off the train and walks down to street level
where Jenny await...

JENNY
How are you feeling?

MARIA
I'm good.

Maria pulls out a wad of cash -- random bills.

MARIA (CONT'D)
I'm short.

JENNY

How much?

MARIA

One-fifty.

Jenny takes it from her --

JENNY

Maybe he won't count it -- okay,
there he is...

The Beige Cutlass is parked on the street. A hairy arm rests on the window, a cigarette burns between his fingers.

Maria is visibly nervous...

MARIA

So, what's the deal, he takes me to
the doctor -- and brings me back?

Jenny nods -- *I guess so.*

JENNY

Remember, you can and *will* pull the
plug if things aren't right.
Especially if that doctor tries
anything, you walk out, hear me?

Maria nods. Deep breath. And she walks off.

Jenny watches, then quickly enters the --

CORNER STORE

Where she has a view of Maria through a window...

Jenny notices a SUNGLASSES RACK nearby. She pulls the first pair, plops them on her face -- oversized, ornate, opaque.

She watches through dark lenses as --

NICK'S CAR

Maria opens the creaky door, sits -- and we meet NICK. He's mid-30s -- kind eyes surrounded by mercenary attitude --

He tosses a SLEEPING MASK in Maria's lap.

MARIA

I put this on?

NICK

Please -- I have to protect my doctor.

Going with it, Maria slips the mask on --

JENNY (O.C.)

What are you doing?

BAM! Jenny is at Nick's window -- he startles.

JENNY (CONT'D)

You never said anything about a mask -- what's that for?

NICK

How much do you trust this woman?

JENNY

I trust her with my life.

NICK

That's good -- it could cost you that. Ten years, conspiracy to commit abortion. For my doctor it's a murder charge.

JENNY

What about her? Like she's not scared enough --

Maria puts the mask on --

MARIA

It's okay. I'm fine. Can we just get this over with?

Nick and Jenny eye-fuck for a beat -- and she backs off.

Nick pulls the car away -- Jenny watches them. Then --

She hails a waiting TAXI CAB. It pulls up to her --

TAXI

She hops inside --

JENNY

Follow that Cutlass --

NICK'S CAR (INTERCUT)

Maria in Nick's car -- just kinda going along with it.

Nick's eyes are constantly moving, always on the lookout. He adjusts his rear-view mirror and notices the taxi...

TAXI

Back in her taxi -- Jenny is hunkered down low...

Nick's eyes narrow -- stares at the taxi in the mirror. He spots an opening in traffic, and cuts a hard left turn --

Tires squeal. Maria grips her door --

MARIA

What's happening?

Nick looks back to the taxi -- it's gone.

NICK

Nothing, just can't be too careful.

EXT. MOTEL - DAY

Nick's car parks in front of a room, first level. He exits, walks to Maria's door and helps her out -- guides her to the room -- keys it open...

NICK

Just wait inside, the doctor will be with you shortly.

Maria nods, still blindfolded and enters --

Click -- the door shuts behind her...

INT. MOTEL ROOM - DAY

Maria waits alone -- senses alive.

The room is dim. Sunlight creeps in around the blinds. We hear traffic from outside. The window unit rattles --

It's a long wait -- yet Maria stands there, solid. Then --

We reveal a MAN standing behind her.

He wears a white coat and a bright pink balaclava over his head -- like a deranged bank robber.

Maria doesn't notice him -- he just stands there, staring at her back for a good long serial killer beat and --

PINK MASK

Hello.

Maria startles --

MARIA
Oh. You scared me.

TAXI

The Taxi moves along, lost -- Jenny sees the Cutlass in the hotel parking lot...

JENNY
There it is -- Pull over here...

She gets out, hands cash to the driver -- he pulls away -- leaving her standing at the curb, staring at the motel...

It's one of those pay-by-the-hour joints -- unclean.

She checks her watch and -- Fuck!

There's a POLICE CAR, moving toward her on the street.

JENNY (CONT'D)
(quiet, to herself)
No reason to panic.

Then -- the COP makes eye contact with her. Panic! No. Jenny doesn't panic -- she just nods and smiles.

JENNY (CONT'D)
Just nod and smile -- If they knew what you were up to, they would be the scared ones...

The cop breaks character -- smiles back and waves.

JENNY (CONT'D)
Okay, let's do this...

Deep breath -- she crosses the street to investigate.

MOTEL ROOM

Inside it's the opposite of what you might be imagining. There's a radio playing soothing music. The doctor hums along -- making nice conversation with Maria...

Maria lays on the bed, legs up --

PINK MASK
How are we doing, miss? Feeling anything? Any pain or anxiety?

MARIA

Nope, I'm fine, thank you.

PINK MASK

That's good, we're almost done...

OUTSIDE

Click. The door opens and we see Maria -- blindfolded.

JENNY (O.C.)

Hey guys --

Pink Mask sees Jenny standing outside, staring at him --

PINK MASK

What the fuck?

He shoves Maria out the door -- and slams it behind her.

JENNY

I know it's you, Nick! Come on out!

She's banging on the door -- it opens again --

PINK MASK

Get in here.

MOTEL ROOM

Now we're inside -- Maria still blindfolded.

PINK MASK

What are you -- did you follow me?

JENNY

Yes I followed you --

PINK MASK

Why?

JENNY

Because I don't trust you -- and it looks like I was right.

(then)

There's no doctor is there --

PINK MASK

You don't know that.

JENNY

Then why do you have a lab coat and a pink mask on?

MARIA
Can I take this off now?

PINK MASK
No!

JENNY
Maria -- has there been another man
in here with you? Or just this guy?

MARIA
I think just this guy -- what's
happening?

Nick's cover is blown -- he pulls his mask off.

JENNY
I knew you were full of shit --
what doctor would work with a low-
life like you?

NICK
Don't get all high n' mighty on me.
Just because someone has an MD
doesn't make them Jesus.

Jenny can't disagree with that --

NICK (CONT'D)
And how am I a low-life? Did I not
take good care of her?

Jenny looks to Maria -- calming down...

JENNY
Take the mask off, Maria --
(she does)
How was he? And I want you to tell
me honestly -- forget that he's
even here...

Maria shrugs, almost hating to say it --

MARIA
I thought he was good.

JENNY
Good? Just good?

MARIA
He was nice and gentle and a lot
more talky than I thought he'd be.

JENNY
Talky how? Like rude stuff? What
did he say?

MARIA
No, he was funny. The whole thing
was so easy --

Jenny is taken aback -- easy?

MARIA (CONT'D)
You're freaking me out way more
than he did.

EXT. NICK'S CAR - DAY

The three ride in Nick's car -- Maria in the back, Jenny riding shotgun -- all three in sunglasses. Gangster.

EXT. TRAIN STATION - DAY

Back at the station. Jenny and Maria hop out --

JENNY
I'll follow up with you later...

Maria nods -- the two hug -- then Maria walks off.

Jenny turns to the car. Nick's arm dangles limply from the window -- cigarette between his fingers. He wants his money.

Jenny moves to him -- hands him the cash.

JENNY (CONT'D)
We're one-fifty short --

Nick registers that with a sideways glance --

JENNY (CONT'D)
Don't worry, I'm good for it. I'll
get it to you next week.
(then)
And I was wrong to call you a
lowlife -- I'm sorry about that...

NICK
It's fine, I'm used to it -- just
get me that one-fifty.

JENNY
I'll call you --

NICK
And keep your mouth shut about what
happened today.

They lock eyes for a serious beat -- and he rolls away.

INT. CLAIRE'S DORM - HALLWAY - NIGHT

After hours. Desolate. The community phone on the wall
rings... and rings... and rings. Then --

Claire pokes her head out the door -- *what the hell?*

CLAIRe
Hello?
(then)
Yes, this is Claire --

It hits Claire -- this person wants an abortion.

CLAIRe (CONT'D)
Who gave you this number?

INT. JENNY'S HOME - KITCHEN - NIGHT

Jenny folding clothes. RING! The phone -- she answers.

JENNY
'Lo?

CLAIRe
Hey, it's me --

JENNY
Hey -- just a second...

Jenny checks over her shoulder -- sees Glen in the living room, watching tube. She pulls the phone wire as far as it goes into the kitchen --

JENNY (CONT'D)
I can't talk right now -- and
shouldn't, not from here.

CLAIRe
Can you get away?

JENNY
I think so. Later. Where do you want to meet?

CLAIRe
I don't know, where do people go to talk about this kind of thing?

Jenny looks at the laundry on her table --

INT. JENNY'S BUILDING - LAUNDRY ROOM - NIGHT

Loud machines. Claire watches Jenny -- who is looking at a few INDEX CARDS.

JENNY

(reading the cards)

Gayla, 30 weeks, has ten dollars
and gonorrhea --

(flips to the next)

Sherrie. 28 years old. 10 weeks.

Has a kid --

(then)

Where'd you get these?

CLAIRe

They called my dorm phone --

WHAM! A man carrying a laundry basket walks in. The girls nod at him, awkward --

JENNY

Let's go to the stairwell.

INT. STAIRWELL - NIGHT

Jenny and Claire -- huddled by the door.

JENNY

This is illegal, Claire. Nick told us yesterday -- ten years...

CLAIRe

We broke the law for men with their draft card bullshit. How is this any different?

JENNY

I don't know -- it's different.

CLAIRe

What's Nick like? Think he'll go for it?

JENNY

He'll go for it all right --

CLAIRe

How about the doc, did you see him?

A hesitation here...

JENNY

No, but he seems on the level...

(then)

Maria was one thing, but this is a lot -- what if someone talks?

CLAIRe

We won't hear a peep -- you can hear it in their voices -- there's this frightened little hesitation.

(then, scared)

Hi - pause - I'm looking for Claire?

JENNY

See? That's not good -- they know your name...

CLAIRe

So, pick another one --

JENNY

How about something sweet -- like fluffy... or Jane?

A criminal grin creeps up on Claire's mouth --

CLAIRe

We're outlaws now, Jane -- fugitives of the law.

Unmoved. Jenny holds up the cards --

JENNY

These four. That's it.

INT. JENNY'S HOME - BEDROOM - NIGHT

Jenny walks into her room -- opens a drawer -- pulls out her envelope from the Baldwin procedure. There's five hundred in there -- she counts out a few bills and --

NICK (PRE-LAP)

First things first.

INT. CITY PARK - DAY

Jenny's kids are on the playground. Jenny sits on a bench with Nick. Jenny slides an envelope to him -- cash.

NICK

Don't ever stiff me again.

JENNY

She was short -- she's a college kid -- what do you want?

NICK

You know, abortions are like mink coats. Lots of women want one, not everyone can afford one.

JENNY

That's disgusting what you just said. I want you to know that.

NICK

Why am I here? To be insulted over a fair price that you agreed to?

JENNY

Okay, let's talk fair money -- I've got four more. I want you to do them for five hundred each.

NICK

Your friend over there -- did you tell her about the doctor?

He's looking at Claire on a nearby bench --

JENNY

That's between you and me.

NICK

What is she? Nineteen? I bet she knows a few women who need my services -- bring me ten and I'll go down to five hundred.

JENNY

You can do that many in a day?

NICK

A good abortionist needs fifteen minutes, tops.

JENNY

So, how long does it take you?

Nick glares at her -- *funny*.

JENNY (CONT'D)

Okay, we'll bring you ten at five hundred -- plus another one with no money who you need to help out.

NICK

You're smart girls -- you see the same opportunity I do. Why are you in the charity business?

(then)

We could be charging them *more*...

JENNY

There's a lot of women out there who can't pay north-side prices.

(then)

It's ten for five with a freebie or we find someone else...

Nick stews on that --

NICK

Saturday. Same time, same place.

He rises and stalks away. Claire walks up to her --

JENNY

He won't do five hundred unless we can bring him ten women.

CLAIRe

Where are we gonna find that?

JENNY

Let's put up a flyer on campus, see who calls --

INT. CAFETERIA - NIGHT

Claire walks a desolate hallway -- stops at a cork-board, littered with flyers. She pulls out her own and staples it --

Pregnant? Need Help?

Call Jane 643-3844

Our VOICE OVER MONTAGE ramps up...

JENNY (V.O.)

It all starts with a phone call --

INT. CLAIRE'S DORM - HALLWAY - NIGHT

Claire is camped out, studying under her community phone -- blankets, pillows -- The phone RINGS! She reaches up --

JENNY (V.O.)

Usually from a single woman...

CLAIRe

Hello?

MIRIAM (O.S.)

Hi (*pause*) I'm looking for Jane?

CLAIRe

This is Jane. How can I help you?

Claire on a new call --

JENNY (V.O.)

But sometimes it was a Mother, or even a husband...

ED (O.S.)

This is Ed Lassiter, I'm looking for help with my wife -- is this the right number?

CLAIRe

Yes, it is -- do you know the date of your wife's last period, sir?

Claire starts writing on a 3x5 card...

FRANKLIN PARK

Again, Jenny watches her kids at the park --

JENNY (V.O.)

Claire gave me a schedule with the ten women to talk to --

(then)

I counseled them on what to expect from the doctor-- their questions were usually the same.

Now we see a run of women -- meet KATE, a teenager.

KATE

Will it hurt?

Jump cut -- and another woman...

WOMAN

Will I live through it?

Jump cut -- and another woman...

WOMAN #3

Will I be able to have children?

JENNY
You will absolutely be able to have
children, ma'am...

Jenny crosses off the first three names on her LIST...

JENNY (V.O.)
*The ones who could pay full price
got priority for Saturday.*

CUT TO:

Now she's talking to GLADYS, 40s, a woman in a mink coat --

JENNY
Can you handle a thousand?

GLADYS
Will you take a check?

A headshake from Jenny -- no way.

JENNY (V.O.)
*I tried to get extra from women who
could afford it, so I could pass it
down to ones who couldn't.*

CUT TO:

Now we see ABIGAIL -- a scared 15-year-old, all alone.

ABIGAIL
I think I can get nine dollars.
You're not gonna tell my parents
are you?

JENNY
They can put a gun to my head -- I
won't tell them a thing.

Jenny is dead serious here --

JENNY (V.O.)
*I was amazed by who came out when
they heard about us.*

CUT TO:

Next up, meet DEB and her husband, ED...

DEB
This is my husband, Ed.

Ed issues a tacit nod to Jenny. She nods back...

JENNY (V.O.)
A man supporting his wife's
abortion -- that was impressive...

CUT TO:

Now alone -- Jenny looks at her stack of cards.

Sarah, 28, 8 weeks, \$600

Jenny looks up, notices a FEMALE POLICE OFFICER approaching!

She seizes up -- "oh no I'm caught."

SARAH
Jane?

Jenny remains stoic, hard...

SARAH (CONT'D)
Um, don't worry, I'm not here to
bust you. I'm Sarah...

Jenny peers over her sunglass -- you've got to be kidding me.

CUT TO:

Meet RICKY. 30. A proud black woman, close-cropped afro --

RICKY
Listen, I should tell you, I got
ties to the Black Panthers and the
Weather Underground --
(then)
You know what you're doing here is
crazy, right? I love it -- but this
is some illegal activity...

Jenny listens, wide-eyed, a little scared --

JENNY (V.O.)
When we got ten together we lined
'em up for Nick on Saturday.

INT. JENNY'S HOME - NIGHT

Jenny getting ready for her day --

CASEY
No leave!

Casey attacks her leg --

JENNY

Saturday is daddy day, honey! Time
to get jacked up on donuts!

(then, to Glen)

Feed Audrey what I left you in the
fridge -- Casey can eat the
sandwich I made -- drop her off at
Carol's house at noon -- she lives
on 56th, right past where the
Hugheses used to live --

Glen is confused, overwhelmed --

JENNY (CONT'D)

Casey knows where to go --

GLEN

When are you coming home?

JENNY

Don't do this to me Glen -- it's
one day a weekend -- you get to
chase your dreams all week --

Kiss and she's out the door...

EXT. TRAIN STATION - DAY

Same routine as before -- Ricky walks up to Jenny --

JENNY

Good to go?

Yup. Jenny points to Nick's car -- cigarette dangling.

INT. MOTEL - DAY

Now we're with Nick -- white coat, pink mask. He's like a
different person in the mask -- humming a nice little tune.

Ricky has her legs up while he works -- humming along.

JENNY (V.O.)

*Soon we we're working Sundays --
and every weekend was a new hotel.*

TIME PASSES and we flash by a number of different hotel rooms
-- Nick and each woman are in the same position, but their
surroundings change from week to week.

JENNY (V.O.)

After a while, I got curious about
how Nick did his thing -- I had to
work him over a little bit, but
eventually he let me in the room.

Now we see Jenny sitting bedside, holding a woman's hand --

NICK

Hand me the curette, will ya?

Jenny reaches in and holds a curette for the first time. She gazes at it for a beat -- and hands it over to him...

HOTEL BALCONY

A cigarette dangles from Nick's lip. FLICK! Jenny lights it --

NICK

I need to find a source for drugs --

Jenny pulls a 3x5 card and starts writing...

JENNY

What do you need?

NICK

Ergotrate, both pill and liquid,
and Xylocaine -- see if you can
find a friendly pharmacist...

He sets his cigarette on the rail -- blood stains.

INT. PHARMACY - STOCK ROOM - DAY

Jenny and Ed, Deb's husband. He's a pharmacist.

ED

Soak the labels off so they can't
be traced back to me...

He holds a bag -- Jenny peeks inside -- it's loaded with
boxes of syringes and a bunch of small bottles...

JENNY (PRE-LAP)

How come you don't have a
girlfriend, doc?

HOTEL ROOM

A masked WOMAN is on the bed, legs up. Jenny holds her hand.

NICK

Who says I don't have a girlfriend?
I have plenty of girlfriends --

JENNY

Who? What are their names?

NICK

Tiffany, Candice, Cinnamon...

WOMAN

Those are stripper names --

JENNY

Do you really date strippers?
(then)
Come on, doc, you can do better --

Nick fires an angry glare at Jenny -- he mouths, quiet.

NICK

Come over here --

Jenny cocks her head, huh? -- Nick insists.

NICK (CONT'D)

If you're gonna be in here, you
have to make yourself useful.
(then)
Now what's this?

Nick holds up a curette -- a long, spoon-looking instrument.

JENNY

It's a medical thingy --

NICK

It's a curette -- can I borrow your
hand for a second?

Jenny reluctantly offers her hand up -- he takes it and runs
the metal blade against her palm. Jenny cringes, thinking
it's going to hurt -- but it doesn't...

NICK (CONT'D)

See? Not sharp at all. Now, feel
around her uterus, make sure it's
clean --

All below frame -- Jenny takes the curette and moves it
around inside the woman. It's easy until it hits something...

NICK (CONT'D)

Harder, pull toward you.

Jenny shakes her head --

JENNY
I don't want to hurt her.

Nick rises and pushes her outta the way -- ticked off.

NICK
Harder than it looks isn't it?

Jenny nods -- shamed, but also inspired.

JENNY (V.O.)
*And when it was all done, Nick
drove them back in his Cutlass.*

INT. NICK'S CAR - DAY

Nick drives -- sunglasses, cigarette hanging out the window.
A WOMAN rides with a nice smile on her face.

JENNY (V.O.)
*The girls always appreciated how
smooth that car was...*

CLOSE ON the car's wheel absorbing bumps, potholes.

INT. STAIRWELL - NIGHT

Claire and Jenny pow-wow...

JENNY
Glen is starting to freak out -- I
can't stick him with the kids every
weekend, we need help...

Claire nods, okay...

JENNY (V.O.)
*Claire got Miriam to watch the
train station while I helped Nick --*

EXT. TRAIN STATION - DAY

Nick drops a woman off. She walks to Miriam --

JENNY (V.O.)
*I did some research on infections
and started giving out antibiotics.*

Miriam gives the woman a pill bottle, no label --

MIRIAM
Take one a day until they're gone.

They hug -- the woman walks up the stairs to the train...

JENNY (V.O.)
*And at the end of the day, Nick got
his money...*

NICK'S CAR

Jenny drops a brown package in Nick's lap -- he motors off...

INT. POLICE STATION - BULLPEN - NIGHT

It's poker night at the station. A dollar bill is thrown onto a pile of money -- pull out to reveal a gaggle of cops sitting around a desk...

SOBCHEK
Come on, this isn't the sandbox,
O'Mally, minimum is five...

COP
Did ya hear they're straight-up advertising for abortions at the colleges now?

A crumpled JANE FLYER is thrown on the pile --

COP (CONT'D)
What does that fall under, Sobchek?
Vice or Homicide?

Sobchek picks it up -- studies the flyer --

SOBCHEK
Where'd you get this?

SOBCHEK'S DESK

Later. Sobcheck picks up his phone -- dials the number.

INT. CLAIRE'S DORM - HALLWAY - DAY (INTERCUT)

RING! Claire's dorm phone. A HALLMATE picks it up.

HALLMATE
Hello?

SOBCHEK
This is Detective Sobchek, Chicago
PD -- is Jane there?

The hallmate seizes up -- Slam! Hangs up on him.

CLAIRE'S DORM - HALLWAY

Claire walks out of the stairwell to find Sobchek standing by the phone with her RA -- she stops, startled.

SOBCHEK

Jane?

He's talking to Claire, but she doesn't react -- she just walks on by, maybe a friendly nod, keys her door.

SOBCHEK (CONT'D)

Jane? Is that your name?

CLAIRe

Are you talking to me?

Claire is keeping herself very together here --

SOBCHEK

Yes, are you Jane?

RA

I told you, there's no Jane here.

SOBCHEK

Do you know anyone named Jane?

CLAIRe

No. Don't think so.

Claire keys her door and walks inside --

INT. STAIRWELL - NIGHT

Jenny and Claire with Sarah -- the cop from earlier...

SARAH

Your phone is tapped.

CLAIRe

I told you!

JENNY

Stop it, you're the one who wanted
to be an outlaw -- act like one.

(then)

How do we shake him?

SARAH

First thing, that phone is burned.
After that, you need help from
someone in the underground.

Jenny lifts an eyebrow -- *underground, huh?*

INT. THE FRONT - DAY

Jenny, Claire and Ricky walk an empty apartment -- you can almost smell the latex and bleach...

GLADYS (O.C.)

All new paint, new carpet, new appliances. Ready to move in --

We reveal the landlord -- it's Gladys, the mink coat lady.

RICKY

This is where you set your office, take calls, counsel, make a waiting room for runs to the doc.

We see Ricky peer out the window -- a nice secluded street.

RICKY (CONT'D)

This is perfect -- off the beaten path, so the driver can get in and out without people noticing --

The three women nod -- this is good.

JENNY

This is amazing, Gladys, but we can't afford a place like this --

GLADYS

Just pay what you can --

CLOSE ON -- Jenny signs the lease...

Susan B. Anthony

INT. THE FRONT - DAY

We see WOMEN carrying mismatched furniture into the room --

JENNY (V.O.)

Miriam rounded up every radical woman she knew and stocked the joint with second-hand furniture, telephones, curtains.

KITCHEN

Miriam walks the kitchen -- surveys the landscape.

JENNY (V.O.)
*She even got the kitchen up and
running to cook for us on Saturday.*

She stocks the place with utensils and cookware --

OFFICE

A pink princess phone RINGS. Kate picks it up --

KATE
Hello? This is Jane --

Miriam slides 3x5 CARDS to her. She begins writing --

JENNY (V.O.)
*Kate joined up when her boyfriend
told the kids at school her secret.*

INT. HIGH SCHOOL BATHROOM - DAY - FLASHBACK

A laughing Kate is lead by her boyfriend and a group of guys to a bathroom stall -- it opens to reveal --

A rancid piece of meat dangling from a coat hanger.

Her face falls...

JENNY (V.O.)
She didn't go back for weeks --

Kate rushes out the bathroom door -- crying...

JENNY (V.O.)
*Kate's Mom kicked her out of the
house when she found out.*

OFFICE - NIGHT

We see Kate in her floor space living area -- a sleeping bag, flashlight, backpack with clothes, books...

OFFICE - NIGHT

CLOSE ON: The lonely phone rings at night -- then it stops.

JENNY (V.O.)
*When I told Nick we were missing
calls at night, he lost his mind --*

OFFICE - DAY

Nick waddles in carrying a massive 1960s answering machine.

JENNY (V.O.)
We needed to fill Nick's weekly quota -- and not with every poor lamb off the street. Nick wanted paying customers --

Kate pushes the button -- tape reels spin...

WOMAN
(answering machine)
Hi Jane -- I need help -- I'm six weeks along -- age 26 --

Kate writes the info down -- makes a bigger stack of cards...

JENNY (V.O.)
With that many women coming in I had to recruit more counsellors...

LIVING ROOM

A meeting, 10-15 women, sitting on the floor arguing.

JENNY (V.O.)
There was Miriam and Ruth --
(then)
And Sarah the cop --
(then)
And Deb whose pharmacist husband had a car --
(then)
Maria had such a good experience with Nick she joined up, too --
(then)
And then there was Karen -- we called her 'Fertile Myrtle' because of all the times she got pregnant --

KAREN
I told her 'Infection? That's not an infection. That's nothing, I've had that before, it's nothing.'

We see a massive stack of reject cards --

JENNY (V.O.)
The freebie was always a fight. It was always 'this girl has no money,' 'this girl is abused,' there were a million sob stories --
(then)
It always hurt to turn them away.

MIRIAM
Okay, that's it!

Miriam sets the eleventh card down -- and the montage ends...

CLAIRe (PRE-LAP)
I can't do this anymore.

EXT. THE FRONT - DAY

Jenny and Claire -- this is awkward...

JENNY
What? What do you mean?

CLAIRE
I'm pregnant, Jenny --

Oh. Jenny stops herself --

CLAIRe (CONT'D)
Me and Phil are getting hitched
next week-- and then we're moving
to New York.

JENNY
Congratulations, Claire.

CLAIRE
You're gonna have to step away, too
-- you can't do this forever...

Jenny nods, noncommittal. The co-conspirators embrace --

CLAIRe (CONT'D)
Let's go to a movie sometime --

JENNY
Butch and Sundance is playing at
the Music Box --

Claire smiles, perfect -- and leaves Jenny alone.

INT. CLAIRE'S DORM - NIGHT

Claire is at home, studying. The phone rings!

CLAIRE
Hello?

We hear Jenny on the other end --

JENNY (O.S.)
There's an emergency at the Front.

EXT. THE FRONT - NIGHT

Claire runs up to the door -- it opens before she can knock.

JANES
SURPRISE!

Claire's face twists with horror and confusion, shocked by what she sees -- a dozen women, some familiar, some strange --

Claire lists backward -- women grab her arms!

CUT TO:

Wine glasses, highballs and club soda for Claire -- the Janes throw a tasteful little cocktail party.

JENNY (V.O.)
Eventually, Maria went off to medical school and Kate went back home to her Mother --

Then -- from the exterior we look through the window at the silhouette of dancing, drinking and hugging... good times.

JENNY (V.O.)
But there was never a shortage of volunteers. Women who went through Jane were inspired to help...

INT. ACCOUNTANT'S OFFICE - DAY

Glen is at work, hacking away at his calculator -- old school accountant decor. His phone rings.

GLEN
Patterson.

Now we cut to the other side of this conversation.

INT. JENNY'S HOME - DAY (INTERCUT)

It's the babysitter -- KELLY.

KELLY
Hi, Mr. Patterson? This is Kelly.

Glen takes a second -- *why is Kelly calling me?*

GLEN
Hi, Kelly. What's up?

KELLY

Can you come home? I gotta go and I
can't reach Mrs. Patterson --

GLEN

Wait a second, are you at my place?

INT. JENNY'S HOME - DAY

Glen has Casey in his arms, closing the door on Kelly --

GLEN

Thank you for calling -- I'm sorry
about this...

Now he's with Casey -- one on one.

GLEN (CONT'D)

Where's mommy, honey? Do you know
where she went?

CASEY

Mommy's at the Front!

INT. THE FRONT - DAY

It's fucking bananas. The waiting room is packed. Children,
women and men are there. Lots of loud conversation.

KITCHEN

Where Miriam is pulling a big pot roast from the oven. She's
got her daughter Ruth in there helping --

MIRIAM

Tell everyone lunch is ready.

RUTH

A please would be nice...

DINING ROOM

Full-on family meal here. There's 15 people chowing down on
Miriam's roast and fixins. People talking, passing food --

Deb walks in with the WOMAN she just picked up...

DEB

That neighbor next door is getting
awfully nosey. She saw us again --

OFFICE

RING! The answering machine -- CLICK -- tape reels spin...

SARAH
(answering machine)
Janes! It's your friend downtown --
Code blue!! Code blue!!!

DINING ROOM

Miriam barely hears from the dining room --

MIRIAM
Wait, wait -- shut up everyone!

The room quiets -- we hear Sarah faintly in the background.

MIRIAM (CONT'D)
Code fucking blue! Everyone out!

The whole apartment immediately goes into shut-down mode. Everyone drops what they're doing and evacuates, rounds up the reception area and clearing it out.

INT. HOTEL ROOM - DAY

And we catch up with Jenny... she's in the middle of a procedure -- she's moving the curette around.

NICK
Harder, you're still too gentle.

JENNY
I don't want to hurt her --

NICK
You can't be afraid to cause pain,
or you won't do the job right.

RING! The phone rings. Nick picks it up --

MIRIAM (O.S.)
Code blue.

NICK
Code blue. She's on her way.

Jenny snaps her gloves off --

INT. THE FRONT - DAY

Jenny keys the door -- the Front has been evacuated -- we see Miriam and Ruth who are putting on their coats --

JENNY
(sarcastic)
No, no guys take your time -- it's
only the police.

Jenny walks to the ANSWERING MACHINE, takes the tape reels --
Then -- POLICE SIRENS in the distance -- time to go.
She opens the front door and gets the shock of her life --
it's Glen and the kids. Fuck!

GLEN
What are you doing here? You were
supposed to watch the kids today.

JENNY
I'll explain later, walk --

EXT. THE FRONT - DAY

Jenny and Glen walk with the children as a massive fleet of
police cars passes them -- Glen watches them, worried...

Jenny doesn't react -- she's cool.

INT. THE FRONT - DAY

A couple of cops escort Gladys to Sobchek --

GLADYS
You have the wrong address. There
are no abortions happening here.

She carries the LEASE with her. Sobchek takes it...

SOBCHEK
Susan B. Anthony. Run it, see if
anything comes up...

Gladys stifles a laugh --

EXT. THE FRONT - DAY

Later -- things have calmed down. Jenny and Sarah -- on a
park bench -- sunglasses and kerchiefs -- unrecognizable.

JENNY
Do you know who made the call?

SARAH
Angry boyfriend -- said his child
was being murdered -- gave us the
address and everything.

Jenny's eyes narrow, watching Sobchek walk out of the front -- pissed off, barking orders.

JENNY

Who's that guy? He in charge?

SARAH

That's Sobcheck -- works homicide.

Jenny watches him carefully -- her new nemesis...

JENNY

How's your cover downtown?

SARAH

Not good. There's gonna be a mole hunt and I need to lay low --

Jenny nods -- extends a hand. Sarah slaps it -- solid.

Then -- from high up from a nearby rooftop we see a TELEPHOTO SHOT of Jenny and Sarah as they split up. Reveal --

A PHOTOGRAPHER is snapping away -- *click-whir-click-click...*

INT. JENNY'S HOME - NIGHT

Jenny and Glen face off...

JENNY

I know you're angry, but let me just say this -- I am so relieved that this is out in the open.

GLEN

Oh, good, great --

JENNY

You don't understand because you don't see their faces when they come out --

(then)

They don't know what they're in for, they don't know if they'll survive. And when they see just how simple it is, it changes their lives.

GLEN

Do you really think the police are just gonna let you break the law because these women are smiling?

JENNY

Yes. They should. Imagine life without me, Glen. What would that be like? It would be this all day -- everyday. You and the kids and a nanny and no me...

(then)

That's what you were facing if I played by the rules.

Glen starts to talk --

GLEN

I know what you went through.

JENNY

No you don't, not everything.

GLEN

What are you saying?

JENNY

I'm saying I need help --

Jenny grabs her bag and pulls out a big roll of cash --

GLEN

What is this?

JENNY

It's money for antibiotics, and rent, and gas, hotels, train fare -- all this stuff I had no idea I'd be paying for --

GLEN

Wait a second -- are you asking me to become Al Capone's accountant?

JENNY

Yes -- please?

GLEN

Jenny. Can we just stop this right now and go back to nightsticks and tear gas?

JENNY

You think I don't want my life back? I do, but I can't leave these women to the underground. They need a place to go or the bad guys win.

GLEN

Who are the bad guys in this story?

JENNY

Well, you if you don't help out.

GLEN

With your illegal abortion service.

JENNY

Civil disobedient abortion service.

Jenny moves slowly toward Glen --

JENNY (CONT'D)

That's kinda sexy, actually -- Al Capone's accountant. I like that.

Glen does a little freak out dance...

GLEN

Drop out now or your daughters will grow up without their mother --

JENNY

We're gonna do this, you're gonna help me pull it off and none of us are going to jail. I promise.

KITCHEN

The money has been sorted into a cash-drawer, receipts are rubber-banded and Glen is punching on his adding machine.

GLEN

Drugs are logged in the "produce" column, that's a business expense.

Jenny writes on the LEDGER -- 'produce.' Big smile.

EXT. CHICAGO STREET - DAY

Kids in tow, Jenny walks up granite stairs into the --

INT. CHICAGO PUBLIC LIBRARY - DAY

Jenny hits the newspaper archives -- flipping past articles --

We land on a photo -- taken at a ceremony that honored Sobchek. We see Sobchek and family -- and focus in on his daughter. The caption below reads...

ABIGAIL SOBCHEK

INT. JENNY'S HOME - DAY

Jenny digs through her old cards and pulls one out --

Abigail, 16, 8 weeks, \$50

Sobchek's daughter has been through Jane...

INT. JENNY'S HOME - NIGHT

It's clean-up-after-dinner time -- Jenny works alone -- scrubbing dishes in the sink. RING! It's the phone...

Jenny pulls off rubber gloves, pushes a stray hair back --

JENNY

Hello?

EXT. PHONE BOOTH - NIGHT (INTERCUT)

Nick on the phone, talking to Jenny --

NICK

I got a house call tonight -- can you come assist?

JENNY

Are you admitting I'm useful?

NICK

I'm admitting that you have another opportunity to learn from the best.

(then)

Do you want to come or not?

Jenny looks at the pile of dishes -- *should I?*

LIVING ROOM

Jenny walks out, overcoat wrapped tight --

JENNY

Can you do me a favor and finish in the kitchen, I have to make a run.

She sees Glen -- he's smoking a joint by the window...

JENNY (CONT'D)

Really? With the kids sleeping in the next room?

Glen deadpans her -- yeah whatever --

JENNY (CONT'D)
Just -- put that away and wash the
dishes, will you?
(then)
I'll be back in an hour.

INT. CICERO APARTMENT - NIGHT

There's a radio playing soothing music -- Nick works on a woman, let's call her VANESSA. Jenny holds her hand --

NICK
So, you're gonna be proud of me.

JENNY
God help us all -- what is it?

NICK
I have a real date tomorrow night.

JENNY
Well, well -- that's incredible,
Nick. Is she a stripper?

Nick nods -- Jenny sighs.

JENNY (CONT'D)
You know you're being played right?

NICK
No, Jenny -- this is real.

JENNY
That's the stripper's game -- they
appeal to your sexist nature and
then prey upon your emotions.

NICK
I think that might be the most
sexist thing I've ever heard --

Then, our patient Vanessa pipes up --

VANESSA
He's right -- you're wrong about
strippers -- we're humans, too.

Whoops. Nick just shakes his head --

NICK
Feel around make sure she's clean.

Nick tosses a cigarette in his mouth -- Jenny lights it, he walks outside. Jenny takes his seat and confidently resumes --

JENNY
Sorry about that, Vanessa --

INT. PUB - NIGHT

Jenny and Nick -- post-work drink...

JENNY
I'm just trying to look out for
you, you know, 'cause you're
actually not that bad a guy --

NICK
Oh, yeah -- how's that?

JENNY
I mean, look at you -- underneath
that pink mask you're a mess.

NICK
Okay, Henry Higgins, I'm calling
your bluff, we're going shopping --

JENNY
It's gonna take more than a trip to
Marshall Fields to fix you --

NICK
Come on -- I don't have to date
strippers, you know -- I just don't
meet any other women.

(then)
Outside of work, that is...

JENNY
Well, if you try anything on any of
my girls, I'll cut you --

Jenny finishes her drink -- then notices something strange.
Nick is looking at her... strangely. They lock eyes --

NICK
What do you think?

JENNY
About what?

His non-response says it all. Jenny looks into his eyes and
we see a change in her. She becomes transfixed -- and for a
beat we think -- *whoa, are these two about to kiss?*

JENNY (CONT'D)
Not only no. Hell no. Not in your
wildest dreams are we going there.

Nick slinks inside his shirt -- so embarrassed...

JENNY (CONT'D)
I can't believe you would even --

NICK
Okay, okay -- I get it, I'm sorry --
(then)
So, are we done with this?

JENNY
What do you mean?

NICK
You know, working together --

JENNY
Hell, no -- I'm just drawing the
line right here, right now --

Then -- she defiantly downs the rest of his drink. Yuck.

JENNY (CONT'D)
That's gross, Nick. Really.

And she walks out. Nick looks to the bartender --

NICK
Another, please.

Let's kick in some soothing montage tunes and --

INT. PUBLIC LIBRARY - DAY

Jenny and Nick walk an aisle stacked with medical books...

JENNY (V.O.)
*He decided to bring me on more
house calls since our Jane
Saturdays were packed --*

He pulls down a copy of ESSENTIALS OF GENERAL SURGERY...

JENNY (V.O.)
*The more house calls we did, the
more responsibility he gave me --*

Jenny drops a stack of thick medical books on the counter --

JENNY (V.O.)
*The first thing he taught me was
simple -- knock on the door...*

CUT TO:

EXT. WOMAN'S APARTMENT - NIGHT

Jenny knocks on a door. The woman answers. Jenny smiles, introduces herself, settles her nerves...

INT. WOMAN'S APARTMENT - NIGHT

She walks the apartment -- checks rooms, closets, beds...

*JENNY (V.O.)
I got the cash up front -- and
prepmed the bedroom for Nick.*

The woman hands a thick envelope to Jenny...

BEDROOM

Jenny spreads a heavy plastic sheet over the bed...

The patient lays down on top of it...

Jenny helps her adjust the sleeping mask...

*JENNY (V.O.)
Once everything was set-up -- I
called him inside.*

LIVING ROOM

Jenny goes to the window -- and waves to Nick outside.

BEDROOM

Jenny holds the woman's hand while she watches him as he charms his way through the procedure.

*JENNY (V.O.)
Nick was fast and sure-handed --
exactly the way I wanted to be...*

INT. WOMAN'S HOUSE - NIGHT

Now we're in a new woman's house -- Jenny and Nick have swapped seats... he holds the patient's hand...

JENNY
What am I looking at?

NICK
You know this from your reading --
(then)
(MORE)

NICK (CONT'D)

That's the speculum, that's the
curette, you're inside the
uterus... See what it looks like in
the picture?

He's pointing to a nearby open medical book --

NICK (CONT'D)

That's what it feels like in there.

Then we see her using the tool -- all below frame. Then --

The woman winces and seizes up.

JENNY

I'm hurting her -- I can't do this.

NICK

No, you can't be afraid to cause
pain or you won't do the job right.
(then, to the girl)
Love the pain, eat through the pain
-- think about what you're gonna do
with your life after today.

WOMAN

My mother is going to be so mad --

NICK

Your mother is not here right now --

He nods for Jenny to continue -- and she does, looking way
more confident. Nick nods at Jenny, a flicker of admiration.

JENNY (V.O.)

*All I could think was this is the
way it should be. Someone who
cares, who knows what they're doing
-- working in warm friendly place.*

All done. Nick collects the instruments...

JENNY (V.O.)

No more no-tell-motels --

Nick walks into the bathroom and runs the water...

JENNY (V.O.)

*No more apartments where mothers
and fathers and husbands could
spring out from under the bed.*

And then he walks out with a nod to Jenny...

Jenny helps the woman up, removes the mask...
Escorts her to the bathroom, leaves her in there...
Removes the plastic sheet and remakes the bed...
Hugs -- and Jenny's gone, too.

JENNY (V.O.)
*These women needed a trusted place
where other women control who comes
in and out.*

EXT. JENNY'S HOME - NIGHT

Now we see Jenny walking down the street --

VOICE (O.C.)
Hey Jane...

Jenny whips her head around to see -- a COP! He's leaning against the wall -- staring straight at her.

JENNY
Are you talking to me?

Then -- a WOMAN walks in from off-camera -- she hugs the cop and they walk off together...

Jenny watches them -- ghost white...

JENNY (V.O.)
*But as long as the police were
after us that dream would have to
wait...*

INT. MARSHALL FIELD - DAY

Nick walks out of the changing room, near unrecognizable --
He looks like a 60s radical -- Willy Wonka meets young Allen Ginsberg. Bright colored hippie shirt, tweed jacket, slacks --

NICK
Are you kidding me with this?

JENNY
Stand up straight, your posture sucks. And put these on --

She hands him a pair of Ray Bans -- he puts them on.

Then -- from off-camera...

KATE
Jane?

Jenny turns. Kate is walking toward them.

JENNY
Oh, hey Kate! What's up?

Jenny turns to Nick --

JENNY (CONT'D)
(whispering)
You're Glen, okay?

Okay. Jenny turns back -- and the two women hug.

JENNY (CONT'D)
So, how have you been?

KATE
Oh, I've been good -- you know,
back to school. Well, new school.

Yeah -- Jenny remembers...

JENNY
I don't think you've met my husband
Glen, have you?

KATE
Hey.

JENNY
Kate and I used to work together.

NICK
Hey. Nice to meet you --

KATE'S MOM (O.C.)
Kate?

Kate seizes up. A woman walks to them -- cautious.

KATE
I gotta go --

KATE'S MOM
Who's this?

KATE
It's nothing Mom -- let's go, I
just met these people...

KATE'S MOM
How do you know my daughter?

Jenny and Nick -- uncomfortable glance.

JENNY
Um, like she said, we just met.
(then, to Nick)
Let's go, honey...

Her Mom sizes them up -- parental intuition kicking in.

KATE'S MOM
You're those people, aren't you?
You're Jane --

Jenny's looks says it all -- she's caught.

KATE
Mom, no don't do this --

Kate's mom lifts Kate's arm up and pulls down her sleeve --
Kate's arm is bandaged, wrist to elbow -- heavily.

KATE'S MOM
Do you realize you did this to her?

The image is shocking. Jenny and Kate lock eyes -- all pretenses gone. Jenny doesn't know what to say --

KATE'S MOM (CONT'D)
This is what happens when you give
young girls abortions -- they get
depressed and kill themselves.

KATE
Mom, I told you, it's not them --

KATE'S MOM
I know when you're lying, Kate --
(then)
Tell me, how far along was she?
Eight weeks? Twenty four? Nine
months? Is that what you do? Tear
whole babies out of wombs?

NICK
You're out of line, ma'am.

KATE'S MOM
I'm out of line? She's the one --

NICK

No, she didn't do anything -- I'm
the one that did her abortion.

JENNY

No, Nick -- please stop...

NICK

No, if she wants to make a scene,
let's make a scene! Let's tell the
whole world about Kate's secret!

His tone and volume alert the passersby -- Nick goes on...

NICK (CONT'D)

She was very confident in her
decision -- I know 'cause I asked.

KATE'S MOM

What are you talking about --

NICK

Did you hear what her boyfriend did
to her? How he humiliated her at
school?

No one's ever spoken to her like this before.

NICK (CONT'D)

That's not a man any girl needs to
be intertwining their genes with.

Kate's Mom pushes her to the exit --

NICK (CONT'D)

Be a mother! Support your daughter
instead of shaming her!

Kate breaks away for a moment and glances back at Nick and Jenny. There's an unsaid connection between them --

Then she turns and follows her Mother out --

JENNY

Nice work, buddy --

INT. MOTEL - DAY

It's another Saturday -- Nick is counting money...

NICK

Jenny, you can't keep taking these
girls with no money. This isn't
half of what you owe me for today --

His tone is softer now -- more forgiving.

JENNY

The girls don't have it -- New York
just legalized, the price there is
a hundred for a medical abortion.

(then)

Add a hundred for a bus ticket and
you've been undercut by four bills.

Nick looks at the blindfolded girl on the bed...

NICK

And she's your free one?

Jenny nods -- feeling really bad about all this...

TIME CUT TO:

INT. MOTEL - DAY

Pink Mask Nick working on the woman -- Jenny holds her hand.
Things are oddly quiet between -- strained.

Then -- we hear a BOOM-BOOM-BOOM! Pounding at the door.

NICK

Oh, shit...

JENNY

Oh, shit... *

The two partners eye-fuck -- *who the hell is that?*

WHAM! The door flies open and MEN flood the room -- but it's
not the cops like we might expect... It's the mafia.

The woman they're working on -- she's young, very frightened
and very vulnerable. She backs herself to the headboard...

MAFIA THUG

Hey! Nice mask, buddy --

The men grab Nick's arms and pin them behind his back. One of
them rips his pink balaclava off --

MAFIA THUG (CONT'D)

Hiya Nick, good to see you again.

Jenny locks eyes with Nick --

JENNY

What the hell is this? You know
these guys?

MAFIA THUG

Oh yeah, we're old friends -- he
thought he could do his little
thing out here without us knowing --
(then)

I hope you brought money, Nick.

Nick seethes -- so pissed at himself...

MAFIA THUG (CONT'D)

No? Well that's just a shame --

The thug rubs his hand along the girl's thigh. She recoils...

MAFIA THUG (CONT'D)

I feel for you, I really do. You
seem like you're in a really tricky
position right now.

(then)

Look, I don't wanna ruin your day,
but this is gonna take a lotta work
to make go away.

Jenny tosses the cash envelope on the bed. The thug sees it --
opens and peeks inside. Thumbs through the cash --

MAFIA THUG (CONT'D)

This is a good start, miss, but
Nicky here owes us a lot more,
don't you buddy?

(then)

How many of these little *operations*
you think you've done this year?

(then)

A hundred? A thousand?

The thug nods to his boys, who twist Nick's arm and force his
hand to the floor.

MAFIA THUG (CONT'D)

Why don't we take a down payment --

Then -- he stomps his boot on Nick's hand.

CRACK! Nick howls in pain --

INT. JENNY'S HOME - NIGHT

Ice -- lots of it -- wrapped around Nick's hand.

JENNY

Let me see it...

Jenny unwraps the bandage -- it's swollen and red.

JENNY (CONT'D)

This is broken. You have to go to
the hospital.

Flick! Glen lights up a joint, passes it to Nick --

NICK

Gracias mi amigo. Not a chance, I'm
catching a flight outta here.

JENNY

What are you talking about?

NICK

That's how the underground works --
you wanna do something illegal, you
gotta pay tribute. If you don't pay
and get caught? You skip town.

JENNY

Why don't you just pay them?

NICK

'Cause it's a lot. It's more and
more all the time and I don't want
to raise the price on your little
feminist crusade, okay?

Jenny takes the joint from Glen and gives it to Nick.

JENNY

(to Glen)

Can't you see the man's in pain?

Nick puffs, exhales a huge cloud -- licks his fingers,
extinguishes the joint, pockets it...

NICK

See you around kid.

JENNY

No, no, no -- you can't leave --
what about the stripper?

NICK

She'll probably come with me. She's
tired of Chicago anyway -- wants to
move to LA.

JENNY

You can't start a new life now --
we have too many cases lined up!

NICK

Well, tell it to Joe Campisi 'cause
he's got other ideas that involve
murdering me...

(then)

Adios, Glen! Thanks for the MJ.

A nod from Glen. Nick picks up his bag -- and leaves.

GLEN

Did he just take my last joint?

INT. STAIRWELL - NIGHT

Jenny and Miriam on the stairs --

MIRIAM

What do we tell the group?

JENNY

I say we tell them nothing. This
isn't about being an MD, it's about
being safe and secret --

(then)

If we get busted it's not like they
tack on less years because he's an
MD. It's the same sentence.

MIRIAM

They deserve to know -- we've been
telling people he's a doctor.

JENNY

What it says to me is the medical
community is a fallacy -- if a con-
man can do this many this safely?

Anyone can --

(then)

Even me.

Jenny is searching Miriam's eyes -- testing her.

MIRIAM

Are you really thinking about --

JENNY

What if I am? Wouldn't it be
amazing? If one of us could do it?
We could charge whatever we want
and cut men out altogether --

MIRIAM

Do you even know how to do it?

JENNY

Nick has been showing me --

MIRIAM

Jenny, that's crazy talk --

JENNY

How many do we have backed up?

Miriam holds her thumb and forefinger about an inch apart -- about a hundred index cards worth...

Jenny struggles -- wondering if she can do them herself...

JENNY (CONT'D)

We should think about it -- unless you have any leads on a new Nick?

MIRIAM

Does the mafia tax French doctors?

EXT. SOUTHSIDE NEIGHBORHOOD - NIGHT

Jenny walks the street with a young woman -- let's call her DELORES. They come upon a brownstone -- she checks the address against what she has written down.

JENNY

This is it --

The two exchange an ominous glance --

INT. BROWNSTONE HALLWAY - NIGHT

Jenny knocks on a door -- it opens and there he is, FRENCHIE. Late 50s. Brilliance and grace amidst the shambles of his surroundings. He smiles big and friendly.

FRENCHIE

Hello, are you Jane?

And speaks with a French accent. Jenny nods, feeling better.

INT. BROWNSTONE APARTMENT - NIGHT

Frenchie's hands caress a small tea kettle. We follow it as he pours a cup for Delores. The place is warm, cozy.

FRENCHIE

Drink that when you're ready --

Delores reaches for the cup, sniffs it -- bitter.

DELORES
What is this?

FRENCHIE
Cohosh tea. Makes things easier.

Delores nods, grits through it and drinks.

FRENCHIE (CONT'D)
Okay, sit tight. Let that work it's
way through your system.
(then)
I'll prepare the room...

Frenchie walks off.

Jenny casts a side-eye glance to a boiling pot nearby.

Inside are long scary needles.

BEDROOM

Now we're in Frenchie's procedure room. It's a far cry from the way Nick works. No masks, no blindfolds, everything is out in the open... and silent. Mostly.

Jenny watches from the door as Frenchie draws a long needle from his bag -- she cringes at the sight.

JENNY
What are you gonna do with that?

He ignores her. Frenchie wipes the needle down with a cloth and moves it into position -- and inserts carefully.

DELORES
Oww, oww, oww, oww... What are you
doing down there?

Frenchie's face falls -- something's not right -- he pulls the needle out -- blood streaks...

He gathers his tools, stands and tries to leave --

JENNY
Wait, why are you leaving -- what
did you do to her?

Jenny blocks his way -- he panics!

Sees the window and fire escape, runs to it and dives out!

JENNY (CONT'D)
You fucking coward?!

INT. TAXI CAB - DAY

Reckless driving through Chicago in a Taxi.

JENNY

Delores, wake up, wake up!

She's passed out in the backseat. Her skirt is soaked in blood -- it's on Jenny's hands, it's everywhere...

JENNY (CONT'D)

Drive faster, she's dying!

EXT. EMERGENCY ROOM - DAY

The cab pulls up, skids to a stop -- Jenny pulls the woman out of the car, throws cash at the driver... he speeds off.

Jenny shoulders Delores into the ER -- a DOCTOR runs to her.

JENNY

It was a bad abortion. You have to treat her -- don't let her die!

The orderlies push her aside and lift Delores on to the stretcher. The Doc looks at her injuries --

Jenny backs away -- the doctor notices her bloody hands.

ER DOCTOR

Stay right where you are...

The ER Doctor gestures to a nearby POLICE OFFICER -- he approaches Delores...

POLICE OFFICER

Do you have a name?! Who did this?!

JENNY

She doesn't know his name! They don't give out their real names!

The girl is listless, barely conscious. Jenny hesitates, watching the doctors just stand there --

Jenny goes to a nearby nurse --

JENNY (CONT'D)

Will you please say something?!

No way. The nurse knows better than that. Then --

Delores's body convulses violently -- the medical team swarms her, unable to do anything.

The cop stares Jenny down...

JENNY (CONT'D)
It was a guy named Nick! Nick
Venturini! Just save her!

The cop writes the name down and nods for the doctors to wheel Delores into the back of the ER...

More than anything Jenny wants to stay and make sure she lives, but she can't. She backs away slowly --

COP
Stay right where you are!

Jenny turns and runs out the door -- gone.

INT. JENNY'S HOME - DAY

Jenny slams the door open -- hot off the ER -- harried, breathing heavy, flushed with adrenaline -- to see --

Glen in the dining room -- eating his meal alone -- candles, a bottle of wine -- a cold, untouched plate for Jenny...

GLEN
You said you'd be home tonight.

TIME CUT TO:

Moments later. Jenny paces the floor...

JENNY
Look, I can't do this -- not right now...

GLEN
I cleaned the whole house for you and set up this dinner --
(then)
I mean I thought you'd at least give me a call --

JENNY
I was in the ER, a girl was dying --

GLEN
So that means you can't call me?

Jenny stands there -- not sure how to answer that.

GLEN (CONT'D)
Why are you so obsessed with this?
Can you just let it go?
(MORE)

GLEN (CONT'D)
Girls get pregnant, it's illegal to
get un-pregnant and that's just the
way things are.

JENNY
Why am I obsessed? 'Cause I don't
want one more woman to have to suck
a dick to get an abortion --

GLEN
What are you even talking about?

JENNY
Let's not do this now --

GLEN
No, let's.

JENNY
There you go again, making it all
about you. You have to know what I
have to do to get what I need done.

GLEN
Jenny, if Murray did something...

JENNY
It wasn't Murray --

Then -- the phone rings. It's the scariest sound ever. Jenny
moves -- picks it up...

JENNY (CONT'D)
Hello?

INT. POLICE STATION - DAY (INTERCUT)

Sarah, talking quietly on a public phone...

SARAH
She's gone.

And that's the end of Jenny's world. All sound fades giving
way to the ambient noise -- her children playing in the next
room. Street sounds from outside...

JENNY
No, she's not. She can't be.

Jenny withers in her skin and sinks to the floor. A deep soul
crushing sadness -- no no no...

SARAH
There's something else --
(then)
Ricky's in custody.

INT. PRISON VISITATION BOOTH - DAY

Jenny and Ricky talking -- glass between them.

RICKY
I heard the sirens, I got everyone out, but I forgot to grab the tapes -- I went back and they got me...

JENNY
I'm turning myself in. I'm the one that started it, it's me they want.

RICKY
You are gonna do no such thing.

JENNY
There is no way I'm going to let you sit here while --

RICKY
I can do my work from prison.
(then)
You can't.

Jenny stops, processes that --

RICKY (CONT'D)
You have to keep going or more women will die -- just find a better doctor. And soon.

EXT. CEMETERY - DAY

Small funeral for Delores. Her folks are there. A preacher. A few of her friends. Jenny watches with Miriam from far away --

JENNY
I should have stayed with her --

MIRIAM
You didn't know, Jenny.

JENNY
I knew she would die if I ran.

MIRIAM
She died because they let her die.
(then)
(MORE)

MIRIAM (CONT'D)

I know this is hard for you to accept, but you did the absolute best you could for her.

JENNY

You're right. I'm not accepting that anytime soon.

MIRIAM

She should have been able to see a doctor to begin with, but you know what? That's impossible.

(then)

That's how important our bodies are to them. They'll let us die trying to protect them.

(then)

But we are not our bodies -- we are somebodies.

Jenny sets her jaw -- so pissed off...

INT. ITALIAN RESTAURANT - NIGHT

Jenny walks into the lobby, still dressed in her black funeral clothes. Her eyes scan the dining room...

MAITRE D

Can I help you?

JENNY

Joe Campisi. Where is he?

Then, she sees him. Across the room at a corner table.

MAITRE D

I'm sorry, but do you have...

She walks right past him -- he grabs her shoulder.

JENNY

Get your fucking hands off me!

She's loud here -- the whole lobby quiets down. The Maitre D waves to his security detail to deal with her.

Jenny gets to Campisi's table.

JENNY (CONT'D)

Are you Joe Campisi?

Everyone looks at the dude at the head. Must be him.

Then -- large hands grab Jenny and drag her out...

JENNY (CONT'D)
No! Let go of me you pricks!

Jenny twists and turns and finally escapes, leaving them holding her coat. She lunges for Campisi --

And throws a fat stack of INDEX CARDS at him -- they flutter all over the table...

CAMPISI
What is this?

JENNY
This is how many girls I have backed up after you sent your --

Goons drag her away again -- she kicks and screams --

CAMPISI'S WIFE
Stop! Let her speak.

The goons stop, check with their boss. He rolls his eyes, "fine, let her go." Jenny shakes them off...

JENNY
Thank you.

CAMPISI'S WIFE
What's wrong, honey?

JENNY
Do you know how hard it is to get a clean abortion in this town --

Whoa. She wasn't expecting this...

JENNY (CONT'D)
You know, the kind where you don't have to give head to a doctor or risk death in the ER?
(then)
It's impossible and you know why?

The wife is listening...

JENNY (CONT'D)
'Cause your husband extorts the hell out of everyone who does it!

This is all news to Campisi's wife...

CAMPISI'S WIFE
What is she talking about?

JENNY

He sent two goons to break my guy's hand and now he's skipped town.

Jenny throws a newspaper clipping on the table -- it's Delores's obituary...

JENNY (CONT'D)

Her blood is on his hands.

Campisi's wife looks at the clipping -- then to her husband.

CAMPISI

I'm not gonna do shit --

His wife lays on the serious eye-fuck -- and he shuts up...

CAMPISI'S WIFE

We're gonna talk about this.

Jenny straightens herself out and nods to Mrs. Campisi --

JENNY

Thank you.

Jenny turns, shoves the two goons away --

JENNY (CONT'D)

Outta my way, mook --

EXT. PHONE BOOTH - NIGHT

Jenny is talking to Nick --

JENNY

You're clear with Campisi --

INT. NICK'S CALIFORNIA HOME - NIGHT (INTERCUT)

Nick on the phone with Jenny --

NICK

What are you talking about? Did you pay them off?

JENNY

No -- but you shouldn't have any more problems with them --
(then)

But before you get too comfortable, you should know I gave your name to the police in the ER. I panicked.
Sorry.

NICK

That's okay -- I don't think they
can get to me out here.

(then)

What happened?

JENNY

I took a girl to the wrong guy.

NICK

Is she okay?

Silence -- just thinking about it destroys her.

JENNY

I went to her funeral today.

NICK

I'm sorry, Jenny --

She nods -- repressing the emotion.

JENNY

So I guess you're working on big
time Hollywood actresses now --

NICK

Abortion is legal in California,
they don't need me for that. I
started a business with Candy.

(then)

We got married, by the way.

JENNY

Congratulations.

NICK

She likes the way I dress --

Jenny smiles at that -- first time in a while.

JENNY

What's this business, a nudie mag?

NICK

Yeah, how did you guess?

Jenny deflates -- *of course...*

JENNY

You're really doing a porno mag?
Have you learned nothing from me?

NICK

It was Candy's idea. She says it's feminist for women to own their exploitation.

JENNY

That makes some kind of weird sense, I suppose --

NICK

What can I tell you? Don't marry a motivated stripper.

JENNY

So, uh, I guess you won't be able to come back now, huh?

NICK

Actually, I brought up Jane with her the other day and she says it's okay if I fly in on Saturdays.

(then)

I want to finish teaching you so you can train the other Janes --

JENNY

You would really do that?

NICK

I would do anything for you.

JENNY

Every time I start to hate you, you go and say something like this --

NICK

I know, I'm the worst, aren't I?

JENNY

No, you're the absolute best.

INT. JENNY'S HOME - NIGHT

Jenny comes home to a dark house -- exhausted. She removes her coat, flips on the kitchen light and sees --

A disaster zone. The whole apartment has been ransacked -- every drawer open, furniture flipped, clothes everywhere.

She stares at the abject devastation -- a broken woman.

She sees a NOTE taped to the phone --

At my folks. Call me.

She picks up the receiver and notices -- the phone line has been ripped from the wall... a tangle of wires in her hand.

GLEN (PRE-LAP)
*I ripped it out of the wall -- you
need to stay off that phone.*

EXT. PHONE BOOTH - NIGHT

It's late. Jenny talks from a scary phone booth --

JENNY
Why? What happened?

INT. GLEN'S PARENT'S HOME - NIGHT (INTERCUT)

Glen on his parent's phone --

GLEN
Well, what do you think? Some cop named Sobchek came to the door, showed me a warrant and had his goon squad turn the place upside down.

(then)
They got your index cards.

Jenny's face falls -- *Abigail's card was in there...*

JENNY
What about your books?

GLEN
I took those to work, which is the next warrant he'll get and won't that be fun... cops crawling all over my office?

JENNY
Please just burn them --

GLEN
Do you know how illegal that is?
Destroying evidence?

JENNY
Evidence of how many lives I've saved? Yeah -- there's nothing incriminating in any of that -- they have to catch me in the act.

GLEN

Or find someone to testify -- you
don't think they can find someone
in that stack of cards?

JENNY

No. I don't.

GLEN

Um, okay. Are you even aware of
what you've done to this family?
(then)

Casey is not going to recover from
seeing those guys rip apart her
room.

JENNY

I'll be right over -- I can make
everything better...

GLEN

No, that's not a good idea --

JENNY

Why not?

GLEN

We need a safe place right now --

JENNY

I will step away --

GLEN

That's a good start --

JENNY

I just won't be able to live with
myself until Jane can run on it's
own --

GLEN

Then we won't be able to live with
you either.

A deathly silence falls between the spouses --

JENNY

Do you still love me?

GLEN

If I didn't, this wouldn't hurt
like it does --

Click. He's gone.

INT. JENNY'S HOME - KIDS ROOM - NIGHT

Jenny walks in, turns on the light. The room is destroyed -- mattress on the floor. Drawers pulled out, clothes scattered.

Jenny grabs a stuffed animal and hugs it -- then lays herself down on Casey's mattress, pulls a blanket over herself.

JENNY (*PRE-LAP*)
I'm ready...

INT. STAIRWELL - NIGHT

Jenny and Miriam --

MIRIAM
Are you serious? You're really
gonna try this --

JENNY
Yes. Saturday night. Someone who
lives alone -- her place.

An outlaw grin creeps up on Miriam's face...

JENNY (*PRE-LAP*) (*CONT'D*)
*Hi Terri, I'm Jenny -- how are you
feeling?*

INT. TERRI'S HOME - NIGHT

TERRI, a young woman. She's laying down, legs up...

TERRI
I'm fine, thank you.

JENNY
Good, good. This is Maria, and
she's here to answer questions.

MARIA
Hi, Terri -- is it okay if I hold
your hand?

Terri takes Maria's hand and squeezes it -- a connection.

Jenny lifts the sheet from Terri's knees --

JENNY
It's a safe procedure the way we do
it, but there can be complications.
That's why you have to stay in
touch with us afterward, okay?

Jenny reaches for a speculum, shiny and clean. We hear the sounds of clanking metal as she sets it in place...

Next, Jenny picks up a syringe and bottle -- She draws liquid into the syringe.

JENNY (CONT'D)

Okay, Terri, you might feel a little pressure here --
(then)

Just a little shot of Ergo to control the bleeding --

TERRI

Umm, ma'am?

JENNY

(she stops)

Yes?

TERRI

You don't have to talk me through it -- I trust you.

A smile from Jenny --

JENNY

I read your file this morning, it says you're about to graduate.

(then)

Any thoughts on what's next?

CLOSE-ON. Jenny's hands on forceps handles, working between Terri's legs. Twisting, straining.

TERRI

I was thinking nursing school --

Terri feels the tugging -- she looks up to Maria, who is strong, loving -- caressing her hand.

JENNY

Ever thought of going to med-school? Becoming a doctor?

TERRI

Yeah, right --

We watch Jenny's face as she feels inside the woman for loose material, twist ever so gently and pulls her instrument out --

We hear the gentle clanking of a METAL DISH off to the side --

JENNY
No reason you can't --

TERRI
Did you go to medical school?

Jenny sets the forceps down, picks up the CURETTE.

JENNY
I did not -- but Maria here is in
med school right now.

The two exchange a smile --

TERRI
You're in med school and you're
here doing this?

Maria can't help but laugh at that --

MARIA
I sure am -- I want to learn from
the best, don't I?

Jenny sets the curette down. Back to the FORCEPS --

TERRI
But you're not a doctor?

JENNY
Nope, just a normal person who
knows how to do a clean abortion.
(then)
Still want to go through with this?

TERRI
Yes, ma'am.

Again, we're on Jenny's face as she feels, grabs hold, grips
the forceps tight and squeezes -- gritting her teeth --

Then, breathes a sigh -- nearly emotional --

JENNY
Once more around with the curette
to make sure we're clean --

She does another sweep. She sets the curette down --

We hear the metal screws of the speculum. It collapses into
her hands, she sets it down, leans back --

JENNY (CONT'D)
And it's all over.

The room erupts into bedlam -- and we reveal --

KATE
We can fucking do it!

Kate has rejoined Jane -- looking healthy and strong.

All of the main Janes are there, too -- Miriam, Kate, Deb, Karen -- everyone is ecstatic! Jumping, hugging, yelling...

JENNY
Ladies! Ladies! A little respect.

She's referring to Terri on the bed, who's wiping tears.

The Janes quiet down...

JENNY (CONT'D)
You okay, sweetie?

TERRI
I'm just happy I'm here with you guys and not somewhere else.

Jenny takes that in -- exchanges a glance with the rest of the Janes. A reverent moment.

Crowd noise fades up and we hear a loud voice --

FEMALE VOICE (PRE-LAP)
What do you mean he's not a doctor!

INT. MIRIAM'S APARTMENT - NIGHT

Secret meeting. The dining room is packed with women --

JENNY
I mean doctors aren't the only people qualified to do this. Nick is a con man, yes, but a con man who does a very safe abortion.
(then)
Now, I know a lot of you have personal experience with Nick and it might not bother you -- but if it does, please feel free to leave.

The group watches as a few women stand and leave.

JENNY (CONT'D)
Okay, so the rest of us are basically cool with Nick.

No reaction...

JENNY (CONT'D)

Given that Nick has been operating without a license and we're cool with that, I propose that rather than deal with another expensive, mob controlled doctor --

(then)

We do the abortions ourselves.

A wave of reaction from the group --

VOICES

What are you talking about?

JENNY

I'm saying our abortions will be performed by women from now on, and women only -- starting with me.

(then)

I've been moonlighting with Nick for the past few months and he has trained me how to do it --

(then)

I've already done one with the assistance of Miriam, Kate and Maria -- all of whom will be training over the next few months.

More outcry.

JENNY (CONT'D)

It's the skill that has the value! The skill in the hands of women who understand it!

MIRIAM

We're simply returning abortion to the people it belongs to!

(then)

Before doctors took over, midwives cared for women -- and that's what we have here.

(then)

All of us Janes. Just a bunch of wives and mothers and daughters taking care of each other.

JENNY

If you believe in a woman's right to choose, it's the choice you make right now.

(then)

You're Jane or you're not.

The group processes that. Then -- a mass exodus from the room leaves only the main Janes (Miriam, Kate, Maria, Deb, Karen, Ruth) and a few others...

JENNY (CONT'D)
Anyone else who wants to train is welcome to. Any volunteers?

All hands shoots up --

And we launch into a new montage -- peak Jane.

EXT. THE PLACE - DAY

Jenny and Miriam walk up to a twelve story building -- they look up... it towers above them...

INT. THE PLACE - OFFICE - DAY

Now we see Miriam speaking with two people in an office...

Miriam slides a STACK OF CASH across the desk. The man takes it, splits it and hands half back to Miriam -- along with a set of keys for apartment #1138.

Miriam nods respect to him...

THE PLACE

Miriam walks the apartment -- it's empty, but warm and big.

We see the future waiting room, offices and bathroom...

THE PLACE - APARTMENT BUILDING HALLWAY

Miriam knocks on a series of doors. Behind each door is a woman, sometimes with a man.

Miriam sits on a few couches, explains herself. Always, the woman nods, accepting...

EXT. LINGERIE SHOP - DAY

Miriam walks inside --

LINGERIE SHOP

Now she's talking to the CLERK behind the desk --

The CLERK escorts her through the stockroom, out the back door and into the --

ALLEY WAY

They walk across the alley to another building --

Miriam opens the service door with her own key --

SERVICE ELEVATOR

Miriam rides up -- numbers climb to the 11th floor --

HALLWAY

She emerges from the elevator, walks the hall to apartment #1138 and KNOCKS... The door opens to reveal --

INT. THE PLACE - DAY

A warm homey environment. A bunch of Janes (Jenny, Miriam, Kate, Maria, Deb, Karen, Ruth) are cleaning, painting, moving furniture, etc.

We land on a piece of art hanging on the wall -- it's an abstract flower design that surrounds the message --

**Sisterhood is Blooming.
Springtime will never be the same.**

TIME CUT TO:

PROCEDURE ROOM

We see Mrs. Campisi. She sits bedside, watching her daughter -- who is on the bed, legs up. Then we reveal Kate is holding the daughter's hand. Camera pans over to reveal...

Maria doing the procedure.

Jenny leans in, whispers into Maria's ear...

JENNY
Feel around and make sure it's
clean...

Maria begins to move around. She's gentle, too gentle --

JENNY (CONT'D)
Harder, pull toward you.

MARIA
I don't want to hurt her --

JENNY
You can't be afraid to cause pain,
or you won't do the job right.

Now we cut to a series of vignettes -- blurry & rapid --
-- Women are coming in and out of The Place...
-- Maria demonstrates to Kate...
-- Kate demonstrates to Karen...
-- Karen to Deb...
-- Focus on: hands being held, instruments being sterilized.
-- Women with clean linens changing sheets.
-- Happy women in the recovery room, comfy chairs...
-- Children running around the waiting room while...
-- Nick's NUDE MAGAZINE lays on the waiting room table...
-- Female hands toss it into the garbage bin...
-- Miriam cooking meals.
-- Women eating together, laughing like family...
A massive group belly laugh rings out and fades...

INT. THE PLACE - NIGHT

It's late. Jenny is alone wrapping up -- the phone rings.

JENNY
Hello?

INT. ABIGAIL'S HOME - NIGHT (INTERCUT)

It's Abigail, on her folks' phone --

ABIGAIL
Hi, is this Jane?

JENNY
Yes, can I help you?

ABIGAIL
Hi, umm, my name is Abigail -- and
I saw you a long time ago.

JENNY
Hi, Abigail, how can I help you?

ABIGAIL

Well, I kinda want to maybe help
you... do you know that the police
are trying to find you?

About now we notice a family photo hanging nearby -- a subtle
reminder that her father is Det. Sobchek...

JENNY

We're aware -- is there something
we should know?

ABIGAIL

He asked me about you --

JENNY

What did you tell him?

ABIGAIL

I told him what he wanted to hear --

JENNY

And what's that?

ABIGAIL

That it was some other Abigail.
That my daddy raised me right and
provided me everything I need.

(then)

I lied, basically.

JENNY

I'm sorry -- I hate that we put you
in that position.

ABIGAIL

You didn't put me in any position --
I put myself there.

(then)

If he catches you, though, things
could get kinda sticky for me --

JENNY

Do you remember what I told you
back at the park?

ABIGAIL

He can put a gun to your head --

JENNY

He'll never know.

A long silent beat --

ABIGAIL
Thank you.

Click. She's gone...

BLACK.

May 3, 1972

A cacophony of honking, driving, pedestrians yelling --

EXT. TRAIN STATION - DAY

A woman walks down from the train platform -- MISSY -- hold her handbag just-so, protecting her belly.

DEB
Yo!

Missy startles -- sees Deb in her whopper of a 70s car. She's yelling at her from the open passenger window.

DEB (CONT'D)
You waiting for someone?!

MISSY
Jane?

DEB
(waves her over)
Let's roll!

Missy steps into the car. Then -- we reveal -- across the street -- a man is sitting in a generic looking car.

It's Sobchek -- watching them. Sobchek picks up his mic --

SOBCHEK
Tango on the move --

He sets the mic back. We notice a red cherry police light on the floorboard, along with a shotgun.

DEB'S CAR

Missy rides up front -- no seat belt.

Deb adjusts her rear-view mirror and notices something -- it's Sobchek, but she doesn't know him.

Deb's eyes narrow -- stares him down through the mirror. She spots an opening in traffic, and cuts a hard left turn --

Tires squeal. Missy grips her door wide-eyed.

MISSY
What's happening?

Deb looks back to the car behind -- it's gone.

DEB
Nothing, just can't be too careful.

SOBCHEK'S CAR

Sobchek waits at the intersection -- grabs mic.

SOBCHEK
Lost them, corner of --

INT. THE PLACE - LOBBY - DAY

Now we're in the lobby of a high-rise apartment building.
Another undercover cop sits in a chair.

SOBCHEK (O.C.)
Lake Park and East 55th --

We notice a tiny earpiece in his ear.

EXT. LINGERIE SHOP - DAY

Deb's car parks out front. The two hop out and we see --

A streak of blood on the front seat. Then --

Sobchek pulls up in his car, real slow --

EXT. THE PLACE - DAY

Inside, Missy and Deb hop on the service elevator. A man standing in front of the elevator, watches them and then casually saunters on with them --

INT. THE PLACE - ELEVATOR - DAY

Deb and Missy ride the elevator with this strange man. Deb is sizing him up -- *who is this guy?* He nods back at her --

DING. Eleventh floor. They walk off -- Deb double checks to see if the man follows her. He stays behind.

HALLWAY

Deb leads Missy to a DOOR -- #1138. And knocks --

The door opens a crack -- and we see Miriam!

A smile, the door closes, unlocks, opens. And --

Missy gets her first taste of family planning paradise.

It's warm. Warm colors, warm temperature, warm homey furniture, warm music playing. It's a safe place.

The waiting room, comprised of comfy chairs, is populated with a few women (ages vary, 20s and 30s).

They look up from reading and acknowledge Missy --

DEB

This is Miriam. You're in good hands with her.

Missy nods polite as Miriam leads her away...

Then, Deb makes eye contact with one of the waiting women.

DEB (CONT'D)

Ready to go?

A woman picks up her things and walks out with Deb.

DEB (CONT'D)

I'll be back in an hour to take you to the station, okay?

She's talking to a still skittish Missy. Missy nods back, easing into this process. Deb leaves...

Miriam closes the door, locks and slides the door chain --

MIRIAM

You look a little peaked, darling -- how are you feeling?

Then -- Missy's knees buckle, she collapses. Miriam acts fast, helps her to the floor.

MIRIAM (CONT'D)

Oh, honey, what's wrong.

Miriam sees blood on her own hands.

MIRIAM (CONT'D)

Go get Jenny.

HALLWAY

Deb walks down the hallway -- looks up to see Sobchek in her path. She startles -- thinks about screaming but WHAM!

The woman with Deb startles.

Sobcheck shoves Deb against the wall and muzzles her mouth --
Deb's eyes shoot wide.

WAITING ROOM

Missy lays on the sofa -- moaning with pain.

JENNY
What happened?

KAREN
She came to us like this --

JENNY
Honey, did you go to someone who
did this to you?

Missy nods... yes. Jenny lifts her skirt. Her face falls.

JENNY (CONT'D)
She needs a hospital, right now.

HALLWAY

Back outside. Sobchek still has Deb against the wall --
Except now there's half-a-dozen cops with him...

SOBCHEK
It's over, now. Do you understand?
(she nods)
Good. I want you to go knock on
that door, so the doctor can't run.

Deb is like -- "doctor?"

WAITING ROOM

Back inside...

MIRIAM
If she goes to the hospital,
they'll ask questions --

JENNY
It's okay, I'll take her --

KAREN
No, let me. I can do the time, we
need you here.

Then -- a KNOCK on the door.

Maria makes for the front door. She opens it and her face falls. We get a glimpse of a Sobchek --

Deb screams from behind him --

DEB
It's the cops! Get the hell out!

Maria slams the door on them --

JENNY
Get away from the door!

WHAM! The door flies open! Sobchek enters, badge out --

SOBCHEK
Chicago PD! Stay where you are!

A flood of policemen follow him and swarm the joint.

PROCEDURE ROOM

THOK! Kate locks the door.

KATE
It's the cops. Don't worry, you've
done nothing wrong. Get yourself
dressed and out that window, now.

WAITING ROOM

All of the women in comfy chairs look scared.

SOBCHEK
Tell us where he is --

MIRIAM
Where who is?

SOBCHEK
The doctor. Is he back here?

He motions toward Maria's door and another cop opens it --

PROCEDURE ROOM

It's just Maria, sitting pretty on the bed -- alone.

POLICE OFFICER
He's not in here.

Sobchek looks to Jenny --

SOBCHEK
Where is he?

JENNY
There's no man, here.

SOBCHEK
Cuff her, she's under arrest.

Sobchek gestures to the cop. He takes out his cuffs and grabs Jenny by the arm. Jenny bucks against him --

JENNY
No! I'm going to the hospital, you can arrest me later.

SOBCHEK
Call an ambulance and cuff her.

The cop grabs Jenny -- shoves her to the floor. WHUD! Her head slams carpet -- and we hear that *strange ringing* again.

SOBCHEK (CONT'D)
Tell me where he is, right now --

We barely hear him -- something got knocked loose in Jenny...

JENNY
He who? Who are you looking for?

She's straining to talk...

SOBCHEK
The doctor -- we know what you're doing in here, so where is he?

JENNY
There's no guy here --
(then)
It's just us Janes.

INT. PADDY WAGON - DAY

A slamming door brings us into the PADDY WAGON. It's Jenny, Miriam, Kate, Maria, Deb, Karen, Ruth -- the Abortion Seven.

Jenny is woozy, dazed -- but driven...

JENNY
Okay, they're gonna strip search us. Deb, you drove today, right?
(Deb nods)
You still got the money?
(nods again)
(MORE)

JENNY (CONT'D)
Take it out and split it up. When
they put us in the cell -- we're
going to rip it up and flush it.

The girls start doing that.

JENNY (CONT'D)
Karen -- the 3x5 cards?
(nod)
Same thing, split 'em up.

Karen breaks off the cards into chunks -- Jenny is already
tearing one into bits, shoving it in her mouth.

JENNY (CONT'D)
Tear up and swallow! Now!

The girls follow her lead -- tearing and chewing.

INT. POLICE STATION - DAY

Now we get the MUGSHOT. They each flash by individually --
Jenny, Miriam, Kate, Maria, Deb, Karen, Ruth --

And then a group shot. The seven Janes stand in a row, arms
linked like a chorus line. The FLASH takes us to --

LOCKUP

All seven women behind bars. There are others in with them --
vagrants, prostitutes, drunks...

MIRIAM
So, are they just gonna let us stew
here all night?

JENNY
Or until they figure out where that
man doctor escaped to.

DEB
If all they want is the doctor, why
are they keeping us here?

JENNY
They think that by putting us on
ice they're putting an end to
abortion in Chicago.

A slow, ironic chuckle from the group...

INT. ACCOUNTANT'S OFFICE - DAY

Glen is at work, hacking away at his calculator -- he looks up, sees a bedraggled Jenny in his doorway.

JENNY

Hey.

GLEN

Hey. Where'd you get that hat?

She has a woolen skull cap on --

JENNY

Lost and found down at the station.

GLEN

It's nice.

Jenny takes it off --

JENNY

Just your standard felon hat...

(then)

Can I stay with you guys tonight?

INT. GLEN'S PARENTS HOME - KIDS ROOM - NIGHT

Glen and Jenny walk into a nice house. His Mother is there with Casey, reading a book.

CASEY

Mommy!

Casey runs to Jenny -- and they hug. Hard.

JENNY

I missed you so much...

Then -- Jenny looks up to Glen's mother. A stare down.

JENNY (CONT'D)

Hi.

Glen's Mother stands and walks out, judgmental.

Jenny and Glen locks eyes -- "what are you gonna do?"

KIDS ROOM

Later. Jenny reads to Casey and Audrey. She finishes up --

CASEY

Grammy says you worry about other
people's babies more than yours --

JENNY

Grammy might have a point there.

CASEY

What do you do with other babies?

JENNY

I just want to make sure all babies
are as loved as much as I love you.

A smile from Casey...

LIVING ROOM

JENNY

They set us up with a criminal
attorney --

GLEN

Not a civil rights attorney?

JENNY

She thinks it's stupid to fight
abortion illegality -- she wants to
keep us out of jail --

GLEN

That's good advice. I'm teaching
Casey to read and I suck at it. She
needs you to not be in jail.

JENNY

You're right, I made you part of
this and I shouldn't have --

(then)

She also says abortion might be
legal soon anyway --

GLEN

What are you talking about?

JENNY

It's a supreme court case --

(then)

Promise me you'll wait for this to
be over...

GLEN

Of course I'll wait. I just don't want to wait outside a prison a hundred years from now.

INT. THE PLACE - HALLWAY - NIGHT

Jenny pushes through the service door to apartment #1138 -- cuts through a seal on the door and enters --

THE PLACE

She enters and is in the process of saying goodbye when she sees a STACK OF INDEX CARDS. She picks it up, flips through -- there's at least 250 -- all waiting to be called back...

She shuts down for a beat. Thinks about where these women could possibly go. What they could do to themselves.

How exhausted and sick she is.

Then -- that *strange ringing* gently fades in...

JENNY (*PRE-LAP*)

*I know many of you have questions
about how we got busted and why. Is
there an informant in the group?
Are the phones tapped?*

INT. MIRIAM'S APARTMENT - NIGHT

Another meeting -- the turnout is enormous, a hundred women spilling out of the living room into the rest of the house.

Jenny, Miriam, Kate, Maria, Deb, Karen, Ruth all sit at the head of the room -- facing the crowd...

JENNY

The answer is yes all of those things are probably true.

(then)

That's why we have to keep going.

An uproar erupts -- a cacophony of dissent.

MIRIAM

Don't even start, Jenny -- the police are all over us --

Jenny holds up the THICK STACK of cards --

JENNY

In January, the supreme court is going to be make abortion legal all over the country -- and all of this nonsense will be over.

(then)

There will be no need for Jane --

The crowd quiets down...

JENNY (CONT'D)

But until then what are these women going to do? We have to take care of them...

MIRIAM

Jenny, we can't pull this off anymore -- it is over...

JENNY

I understand how you feel, Miriam, but I'm going to keep working --

A stare-down between Jenny and the six other Janes --

JENNY (CONT'D)

Anybody who's not going to join me can leave right now.

(then)

You're Jane or you're not.

Miriam stands to leave and the others follow --

Except Kate. Kate stays by Jenny -- stoic.

JENNY (CONT'D)

Anyone else?

Then -- slowly, 99% of the room files out.

Jenny watches until everyone is gone. Then --

She looks over to Kate -- Kate stands up and this is hard. The two have a moment. Jenny nods, telling her it's okay --

Kate nods back and follows the rest --

Jenny -- alone in the empty room... except for one person.

Claire, her old pal, is sitting in the back all by herself.

She walks to Jenny...

CLAIRe

Hey Jane.

JENNY

I don't guess you're here to join
back up, are you?

A headshake from Claire -- no. She pulls Jenny up for a hug.

CLAIRe

You did your best, honey -- now
let's keep you out of prison.

Jenny pulls away. Looks Claire right in her eyes --

JENNY

No one's going to prison, Claire.

Claire is slow to take Jenny's meaning. She watches as Jenny picks up her bag -- shoves the 250 cards inside...

And walks out. Leaving Claire alone.

EXT. MOTEL - DAY

Jenny steps out of the managers office -- walks the sidewalk to her room -- same room where she confronted Nick years ago.

INT. MOTEL - DAY

Jenny sits at the small table -- staring at the stack of 250 index cards. Specifically this one --

Delores. 19. 8 weeks. \$50.

An emotional reminder of why she's doing this. She flips that one back and reveals a new name --

Barbara. 19. 8 weeks. \$50.

She picks up the phone and dials --

JENNY

Hello, I'm looking for Barbara --
(then)
This is Jane.

TIME CUT TO:

Later. We hear a KNOCK on the door. Jenny has remade the room into a makeshift clinic, just like the old days with Nick. Plastic sheets, etc. She has her tools laid out --

Jenny opens the door and we meet BARBARA, a young woman.

JENNY (CONT'D)
Barbara?

Barbara nods -- like a teen trying to buy weed.

JENNY (CONT'D)
Come on in, make yourself at home.

Barbara enters, looks around the room -- not very homey.

TIME CUT TO:

Barbara on the bed, legs up. Jenny on her chair, working.

JENNY (CONT'D)
It's a safe procedure the way I do
it, but there can be complications.
That's why you have to stay in
touch with me afterward, okay?

BARBARA
Yes, ma'am --

JENNY
You can call me Jenny.

Jenny reaches for a speculum, shiny and clean. We hear the sounds of clanking metal -- and get a look at her HANDS.

We notice something troubling. They tremble.

Jenny stalls, willing her hands to stop -- but they won't. She sets the speculum down -- collects herself.

BARBARA
Is everything okay?

JENNY
Everything's great.

Jenny goes for the syringe and bottle -- we get a good, solid look at her hands now -- more shaking.

She struggles to insert the syringe into the bottle -- but finally hits it. Draws the liquid out --

JENNY (CONT'D)
Okay, Barbara, you might feel a
little pressure here --

Then -- we hear it. The *strange ringing* we've heard throughout the movie. We're cringing -- *can she do this?*

JENNY (CONT'D)
Maria will you take over, please?

She's delirious, talking to no one -- Barbara sits up just in time to see Jenny slump over and fall to the floor --

INT. HOSPITAL - JENNY'S ROOM - NIGHT

Jenny stirs awake -- and finds herself in a hospital bed. Paper gown, IV tubes, the works.

She looks over to the couch and sees Glen, fast asleep.

JENNY
Glen --

He doesn't hear her --

JENNY (CONT'D)
Glen!

Glen's eyes pop open -- he's alert instantly.

GLEN
Hey, you. How are you feeling?

JENNY
Like I got hit by a truck -- how did I get here...

GLEN
You passed out in some motel room -- the girl you were working on called an ambulance.
(then)
That was two days ago.

That sinks in on Jenny.

JENNY
It's back, isn't it?

GLEN
Don't jump to conclusions.

A nod -- she's got other things on her mind.

JENNY
What happened to the girl?

GLEN
She's back home, I think --

JENNY
Did she talk?

Glen nods, she did --

GLEN
That cop is out in the hallway.

JENNY
Sobchek? He's out there now?

GLEN
Has been all night.

JENNY
What does he want?

GLEN
He wants to take you downtown.

JENNY
Come on -- he's not that big an
asshole is he?

INT. POLICE STATION - DAY

POP! Flash bulbs go off -- freezing Jenny in a mugshot.

Fingers jammed into an ink blotter -- pressed onto a card.

INT. POLICE STATION - INTERROGATION ROOM - DAY

And we've come full-circle -- right back where we started.

Jenny sits, cuffed to the table -- looking rough.

SOBCHEK
Here I am. Looking you right in the
eye --

And he is. The two stare down for a beat --

JENNY
How can I help you --

She says it flat -- she could less about this guy.

SOBCHEK
You can start by telling me if you
killed that girl and her baby last
year.

(then)
I believe that was you who brought
her to the ER, right?

JENNY

That's a pretty serious charge
you're leveling.

SOBCHEK

It's a serious crime.

JENNY

Before I answer any questions I
need to know what you have --

Sobchek plops a file on the table --

SOBCHEK

Sure, take a look --

Jenny notices -- clipped to the front is Delores's 3x5
card... the one she had in the hotel room.

She plays it cool, opens the file, peruses for a beat --

JENNY

It says here they knew she was
pregnant and she had been behaving
abnormally for a few weeks --
(then)

It also says her infections were
weeks old -- what does that sound
like to you?

SOBCHEK

It sounds painful.

JENNY

And why do you think she would hide
that pain?

SOBCHEK

She's young, unmarried, pregnant --

JENNY

Not the best situation to be in.

SOBCHEK

No -- but an avoidable one.

JENNY

But it's possible she could have
been distressed by the pregnancy
and everything that comes with it?

(then)

Or perhaps concerned about the
child's parentage?

SOBCHEK

Doesn't change the fact that it's illegal to take a life...

JENNY

Does it not even occur to you that an organization like the one you busted might be in the business of saving lives from situations like this -- not taking them?

SOBCHEK

How many lives do you think they've saved against all they've taken?

JENNY

However many they're asked to...
(then)
I would imagine.

SOBCHEK

Asked by who?

JENNY

Your wives. Your sisters. Your daughters. Any and every woman who came to them. Probably.

SOBCHEK

Did they ask the man if they could kill his baby?
(then)
It takes two to tango --

JENNY

And one to give birth, raise the child, love the child, spend the rest of her life caring for the child.

SOBCHEK

The women in my life honor their commitments -- they don't have any need for someone like you.

JENNY

You don't think they can make up their own minds about what happens inside their bodies?

SOBCHEK

They're strong enough not to get in that situation to begin with.

JENNY

What would you do if they did?
Would you even know about it?

SOBCHEK

God would know.

The answer to all arguments --

JENNY

You've heard of Roe V Wade, right?

A shrug from Sobchek --

JENNY (CONT'D)

All you need to know is it's gonna pass -- and when it does there will be no need for people like me.

(then)

So when you get your precious day in court, TV cameras are gonna swarm the courthouse and I'm going to take the stand as a woman who fought for freedom, not murder.

(then)

You'll get your bust, but you'll make me a martyr to women who don't need your justice or your judgment.

SOBCHEK

They don't need anything from me.

JENNY

They need you to relate...

Another stare down between the two --

JENNY (CONT'D)

So either charge me and make me a legend -- or let me the fuck out.

BLACK.

January 22, 1973

STILL BLACK. We hear a male voice.

ANNOUNCER

From CBS news headquarters in New York, this is the CBS evening news with Walter Cronkite.

We fade up the old opening titles to the CBS evening news --

WALTER CRONKITE

*Good evening. In a landmark ruling,
the supreme court today legalized
abortion --*

(then)

*The majority in cases from Texas
and Georgia said that the decision
to end a pregnancy during the first
three months belongs to the woman
and her doctor. Not the government.*

(then)

*Thus the anti-abortion laws of
forty-six states are rendered
unconstitutional.*

SLAM TO BLACK.

We hear a female voice --

RECRUITER (PRE-LAP)

*With the recent decision, the
climate has become more friendly to
professionals such as yourself --*

INT. CLINIC - DAY

Jenny looks good, healthy -- short hair growing back.

RECRUITER

People whose priority is caring for
women above all...

A RECRUITER walks with her through a new abortion facility --

RECRUITER (CONT'D)

And we can finally do it at a fair
price to our physicians who, as you
know, had been forced underground.

Jenny nods -- she's aware.

RECRUITER (CONT'D)

This is our consultation room.

The recruiter opens a door -- hard chairs, a metal table,
fluorescent lighting. It has a cold, institutional feel.

RECRUITER (CONT'D)

As you can see, everything is state
of the art, built above and beyond
government specification --

Jenny gazes at the room and nods -- unimpressed.

RECRUITER (CONT'D)
Would you like to see recovery?

She opens another door -- same coldness. Rows and rows of industrial looking chairs.

RECRUITER (CONT'D)
We want our patients to feel as comfortable as possible after their procedures...

Jenny is unmoved by the room --

JENNY
How about procedures? Where do those take place --

Our recruiter guides Jenny down a long hallway --

RECRUITER
With your experience. Your connection to women. Your reputation. We see you as a valuable part of our operation.

JENNY
Thank you.

The Recruiter leads Jenny to another door -- opens...

RECRUITER
Doctor? There's someone I'd like you to meet --

The Doctor turns around and we see Jenny's old nemesis --

DR. BALDWIN
Hey there -- it's good to see you.

Baldwin extends a hand -- Jenny stands there, frozen stiff.

RECRUITER
Oh. Do you two know each other?

JENNY
We met a couple times, long ago.
Keep an eye on him. His dick has a tendency to fall out of his pants.

EXT. CLINIC - DAY

Jenny pushes through the door, puts on her sunglasses and walks on down the crowded street.

As she disappears into the foot traffic we roll titles --

The case against the seven Janes who were arrested was dismissed in March, 1973.

Jenny's lymphoma caught up with her in 2005.

She spent her life after Jane raising her children and working with animals as a dog groomer.

SLAM TO BLACK.

More than 40 years after the Supreme Court's landmark ruling in Roe v Wade, abortion remains a controversial topic.

Since 1991, more than 80% of all abortion clinics have been shut down -- leaving women more vulnerable than ever.

The Chicago Women's Abortion Counseling Collective (aka Jane) helped 12,000 women take control of their futures.

And inspired a new generation of rogue midwives who operate underground wherever abortion is inaccessible.

STILL BLACK.

The near future.

Somewhere in America.

EXT. DOG GROOMERS - DAY

We're looking at the storefront of --

Jenny's Jet Clean Dog Groomers

INT. DOG GROOMERS - DAY

The first thing that hits us is the sound -- a hundred dogs barking. There's music playing. Soft, soulful music.

We see a man, arms-deep in a soapy tub, shampooing a corgi. This is James.

There are kids there, too -- helping, playing.

Pictures line the wall. We see old faded photos of Jenny, Glen and a few Janes -- Miriam, Kate, Deb, Maria.

It's a very homey atmosphere -- nostalgic for The Place.

TRUDY
I'm back!

A WOMAN comes in through the back door -- someone we've never met, but there's a familiar "Jane" vibe to her...

JAMES
Hey, you.

Trudy walks up -- they kiss. Then -- Trudy removes her jacket to reveal a BULLET PROOF VEST. She casually unfastens the velcro, removes it and sets on the table...

GLEN
How did it go?

TRUDY
Easy. Come on, pooch.

She pops open a cage and begins work on a Pomeranian.

Then -- BRRRRING. The phone rings.

Trudy stops, wipes her hands and walks over to pick it up --

TRUDY (CONT'D)
Jenny's Jet Clean, can I help you?

Trudy reacts calmly to the voice on the other end. Then --

Boom. Index card. Pen. And she says...

TRUDY (CONT'D)
This is Jane...

THE END