

# FEAR

(No Fear)

by

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SECOND DRAFT  
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**FOR EDUCATIONAL  
PURPOSES ONLY**

FADE IN:

A CREDITS SEQUENCE:

SUPER-EIGHT FILM OF A HOME-MADE SIGN: "DADDY'S GIRL"

...a home movie camera pulling back until we see the man displaying the sign. He's in his mid-twenties, smiling, dressed in a surgical gown, pointing to his newborn daughter cradled in one arm. The new father, Steve Walker, in his mid-twenties, now moves to the bed in this hospital maternity ward, hands the infant back to its fatigued-looking mother (Melissa). He then sits near her, gently wipes sweat from her brow as we dissolve to ---

A VIDEO IMAGE: A home video taken on a shorn suburban lawn...the mother and father seen a moment ago now slightly older...the new-born now a toddler; a pretty little girl in lace-bottomed two-piece bathing suit taking a few wobbly steps before beginning to fall, saved by daddy, who swings her joyfully into the air, giving her a kiss and smiling cameraward before we go to ---

ANOTHER VIDEO IMAGE: The toddler is older now; maybe eight or nine. The setting is a ballet recital; little ballerinas moving in semi-organized fashion across a gymnasium stage, rising high on unsure toes, reaching to the stars and ---

THE VIDEO CUTS to a shot taken after the recital. The father seen earlier hugs his little girl, both smiling, and then Melissa joins them -- something cool, restricted about her. Then ---

A FINAL VIDEO IMAGE: Nicole Walker, now age twelve, is dressed in equestrian clothing, astride a horse. She smiles cameraward, patting her animal's neck, and then Steve enters. With him, is Steve's new wife, Lisa -- a warm, sensuous looking woman of twenty-eight -- carrying a smiling four year old boy in a cowboy hat and chaps. This is Steve's new step-son, Teddy. The four stand looking toward us for a moment; a family together, enjoying a warm sunny day. THE CREDITS SEQUENCE ENDS.

DISSOLVE TO

INT. WALKER RESIDENCE - FILM: NICOLE WALKER

-- now a beautiful young woman, fully blossomed, sexually mature, standing in steam; water flowing over her as she showers. She is age sixteen, eyes presently closed...lost in some private reverie before by the sound of a knock on the bathroom door and her stepmother's voice, delivering:

LISA

Nicole? Leave some of that hot water for your dad ---

(CONTINUED)

CONTINUED:

Nicole snaps back to reality; kills the water and steps out of the shower.

AN UPSTAIRS HALLWAY

Teddy Walker, now age ten, bespectacled, dressed in pajamas and sitting on his bed, watches "Home Alone" on his VCR. From off, he hears Lisa's voice telling him to turn off the tape -- time for breakfast. Teddy momentarily ignores his mother, waiting for Joe Pesci to touch the doorknob heated by McCaully Caulkin. It happens, the bad guy yelps in pain -- Teddy erupting into spasms of laughter as he rises to turn off the video machine. Then, as the tape is ejecting, there's a sound from off and Teddy looks to ---

HIS STEP-SISTER in the bathroom, the clunk of a medicine cabinet shutting. We see Nicole is wearing only a small towel -- small enough to show the cleavage of her bosom at the top and the curve of her buttocks at the bottom.

TEDDY shows no interest in watching her; he just gets his "Home Alone" tape out of the machine, then files it on the shelf next to "Home Alone II".

IN NICOLE'S BEDROOM: Decorated half with the stuffed, furry animals of youth; half with the contemporary iconography of late adolescence: Luke Perry posters; a shrine to Daniel Day-Lewis; pictures of hairstyles culled from Mademoiselle, Seventeen, Mirabella.

Nicole enters, drying her hair, looking in a mirror. Lisa moves into the doorway beyond her.

LISA

Honey, that towel doesn't quite fit anymore. Your step-brother's getting older ---

TEDDY IN HIS ROOM: Rolling his eyes at this last, hearing ---

NICOLE'S VOICE

Sorry ---

EXT. PALOS VERDES ESTATES - DAY: ON STEVE WALKER

-- jogging, now age thirty-eight, sweating, working hard. We're in an exclusive, gated subdivision; set overlooking the ocean on one side and Los Angeles on the other. The development is new; only three or four big homes as yet constructed -- all set far apart from each other on huge lots.

STEVE: Jogging up to the guard house in his new Air-Jordans.

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INSIDE THE GUARD-SHACK: Larry O'Brian, a big, gruff-looking sixty-eight year old ex-New Yorker, looks up from a tv monitor:

LARRY

All that joggin's gonna screw-up your knees, Mr. Walker ---

STEVE

Not with the shoes they're makin' these days, Larry. Whatcha watchin'?

Amidst surveillance monitors Steve sees the tv show, "Top Cops".

LARRY

Show I had on tape. That guy -- he used work for me -- up at the 23rd in the Bronx.

STEVE

Eddie Egan worked for ya -- ?

LARRY

(nods)

Just another Mick flat-foot back then. Probably richer'n hell now....

(smiles over)

And here I sit.

Steve, smiles, waves, starts off.

EXT. THE WALKER HOME - PALOS VERDES ESTATES - DAY

The Walker home sits alone, isolated; a good quarter mile from any other structure.

Steve Walker, finished jogging, moves to pick up the newspaper on the front walk. He gets halfway to his front door when the automatic sprinkler kicks in, drenching him. He curses and quickly moves into the house.

TIME CUT TO

INT. THE WALKER BREAKFAST AREA - DAY

Steve, showered, dressed, eats toast as he distractedly reads his wet newspaper; a network tv morning show playing in the background.

Lisa enters, stands above her husband, looking at his ink-stained shirt pocket.

(CONTINUED)

CONTINUED:

LISA  
Ah, nuts; the laundry didn't get  
that stain.

STEVE  
(kisses her)  
I'll leave my coat on ---

LISA  
Ya really need shirts. I'll try  
to get over to the May Company  
today....

She moves to the coffee maker with Steve's cup, refills it.

NICOLE now enters; she wears knee-socks, pleated skirt, sweater --  
conservative but for her huge gold hoop earrings that Steve  
notices immediately.

STEVE  
Uh-uh ---

Nicole looks at him; she has no idea what he's talking about.

STEVE  
The earrings. Uh-uh.

NICOLE  
What? Why?

STEVE  
They make ya look like a carny.

NICOLE  
What's a carny?

LISA  
(chuckles)  
Go on, Nicole, just do as your  
father says....

WE MOVE WITH NICOLE as she exits into the hallway, groaning,  
grumbling, totally bemused.

NICOLE  
God. What? They're the wrong  
shaaape...the wrong sizzzze...the  
wrong color, perhaps?

STEVE  
(from off:)  
Love ya, Nicole ---

(CONTINUED)

CONTINUED: (2)

NICOLE  
 (friendly:)  
 Hi, midget ---

This last directed to Teddy as he passes her, moving into ---  
 THE BREAKFAST AREA

STEVE  
 Hey, Teddy -- how they hangin'?

TEDDY  
 Low and mean ---

They high-five one another.

LISA  
 Am I in a locker room?

TEDDY  
 Think I could start the Mustang  
 for ya today?

Steve looks at him.

TEDDY  
 Pleeese, dad?

STEVE  
 (beat)  
 Keys are in it.

Teddy tears off toward the garage.

STEVE: Back to his paper-reading. Lisa arrives with more coffee, looks over his shoulder.

LISA  
 Anything in there?

STEVE  
 Dodgers won. Drive-by shootings,  
 car-jackings, ATM robberies ---

LISA  
 -- God, I'm glad we moved up here -- -

INT. THE GARAGE - DAY: ON STEVE'S PERFECTLY RESTORED '65  
 CHERRY RED MUSTANG CONVERTIBLE: Teddy sitting on his phone-book  
 behind the wheel, firing the car's engine. Then Teddy looks to:

(CONTINUED)

CONTINUED:

A VALVOLINE OIL PROMOTIONAL POSTER on the garage wall in front of him. It shows Al Unser Jr. winning the Indianapolis 500 in his Valvoline-sponsored Indy car.

ON TEDDY: Deliberating...then carefully slipping the Mustang into Reverse. Feet barely touching pedals, hunched close to the wheel...Teddy backs the car out of the garage and into the driveway. He stops, puts the transmission back into Park and raises an arm: He just won Indy.

INT. THE KITCHEN: Lisa at the sink, looking out the window as Teddy gets out of the Mustang; begins running a rag over some real or imagined speck of dust on the car's front fender.

LISA

Guess who just backed your pride  
and joy into the driveway for ya?

Steve looks up: He did what?

THE LOS ANGELES SKYLINE - DAY

Camera pans; we find we're on the 22nd floor of a Century City office building; a floor filled with drawing boards, architects and draftsman -- the offices of the large architectural and engineering firm, Kelly & Peterman. We may notice a large area where several drawing boards are empty. Eddie Clarke, Steve's immediate superior, in his late fifties, heavy-set, a bit nervous-looking, joins Steve who carries a tube of architectural drawings.

STEVE

'Morning, Eddie -- how's it goin'?

EDDIE

Better than it is for some folks  
around here.

Eddie indicates all the empty desks.

EDDIE

The Fedders project went south.  
Kelly pink-slipped the draftsmen.  
Bill Jacobs got his walking papers  
too.

STEVE

Jesus; Bill's made this outfit a  
fortune over the years.

(CONTINUED)

CONTINUED: (2)

EDDIE

That was yesterday, buddy.

(they move)

Hey: If the Oceanside project  
doesn't fly, we could be in the  
same boat.

STEVE

Nope. I worked the weekend; I've  
got some ideas.

Eddie begins heading toward his office, waving for Steve to  
join him.

INT. PALOS VERDES HIGH-SCHOOL - HALLWAY - DAY

-- locker-lined, filled with students, Nicole Walker moving  
through, people saying hi, Nicole saying hi back, and then she  
passes a pretty young woman who sees her and turns away.  
Nicole, bothered by it, keeps moving.

ON MARGO MOSS, at her open locker. She's sixteen, going on  
twenty-five, full breasted, black-haired, very pretty; with  
stunning cracked-ice blue eyes. She's a libidinous-looking  
creature; her carriage and dress carefully designed to provoke.  
Nicole arrives at the adjoining locker, begins spinning the dial  
on the combination lock there.

NICOLE

Eileen didn't say, 'hi' to me  
today. What's that all about?

MARGO

-- it's about that she's a  
conceited little bitch and always  
has been.

Before Nicole can react, she sees:

DAVID McNEIL moving down the hallway. He's a terrific looking  
kid -- erect, clear-eyed, handsome; confident-looking. And then  
his eyes catch Nicole's. They look at each other for a moment,  
a long moment, and then Nicole breaks it off, embarrassed. When  
David has passed them:

MARGO

Oooh. He liked you ---

NICOLE

Who is he?

(CONTINUED)

CONTINUED:

MARGO

David somebody. Just transferred here. Got thrown out of Tusker for punchin'-out a teacher or something.

NICOLE

Really?

MARGO

That's what I heard ---

INT. SCHOOL BIOLOGY LAB - DAY

Nicole is talking to Gary Rome, a fey, fashionably-dressed, classmate and confidante. They mill with the rest of the students, waiting for the arrival of the teacher. Gary sees someone off:

GARY

Wow.

Nicole looks to where Gary is looking: David McNeil has entered the classroom.

NICOLE

He really is cute, isn't he....

GARY

Snow White is finally moved by a man?

ON DAVID: He looks around the room for an open seat; sees Nicole again, gets her eyes, smiles as he gives small, almost involuntary wave.

NICOLE smiles, but again she can't hold the moment, she again looks nervously away. Gary has seen it all.

GARY

Hey; I'll go sit with Christy. It'll make this the only open seat.

Before she can even respond, Gary is on the move.

NICOLE

Gary ---

But he's gone. Nicole isn't really sure she wanted this; her heart-rate is increasing, and ---

(CONTINUED)

CONTINUED:

THE HEAD OF THE CLASS: The teacher arrives, orders the class seated. David begins moving toward the only empty seat at Nicole's table, sits, begins listening to the teacher's dissection instructions. Nicole steals an unseen glance at David, and then ---

THE BIOLOGY CLASS - LATER: ON STUDENTS as they pass out metal trays containing pinned and stretched frog cadavers. The girls making gross-out faces, the boys begin digging in with their Xacto knives as the teacher continues his instructions. Quietly:

DAVID

It's sick. I mean yesterday he's on his lily pad, doing his little froggy thing...he's happy; he's got this girl-frog he's dating -- they're gonna get married, have tad-poles...and then...this. What's the point?

NICOLE

I suppose the point is to see how we work inside without having to cut open ourselves.

DAVID

Yeah, well, tell that to Kermit's girlfriend out there.

(beat)

Besides. I'm not gonna be a surgeon...are you?

NICOLE

(chuckling)

No ---

David smiles, they both go back to their work. After a beat:

DAVID

So what are ya gonna be?

NICOLE

I dunno. Maybe I'll design things.

DAVID

Like?

NICOLE

Buildings, maybe....

(CONTINUED)

CONTINUED: (2)

DAVID  
Is that what your father does?  
He's an architect?

NICOLE  
(looks up)  
How'd you know....

DAVID  
(shrugs)  
You look like an architect's  
daughter....

NICOLE  
And what's that look like?

DAVID  
(pauses; smiles)  
Real pretty.

A look between them; then eyes avert, both go back to their work. Another beat and David looks up, offers his hand.

DAVID  
David McNeil.

NICOLE  
Hi. Nicole Walker.

They shake. Their individual dissections continue for a moment, before ---

NICOLE  
Know what I heard? I heard you  
got kicked out of Tusker for  
assassinating the principle or  
something.

David looks at her.

DAVID  
Tusker? We just moved here from  
in Lancaster. My dad got a job-  
transfer.  
(beat)  
God. You really heard that?

We push on Nicole looking at him as he works...liking him alot.

A PLAYBOY CENTERFOLD

being unfurled from the magazine and being flattened onto hot  
cement for viewing.

(CONTINUED)

CONTINUED: (3)

MARGO

God, I'll bet it'd be a rush.

NICOLE

You wouldn't do it really, would ya?

We open to show:

WE'RE AT MARGO'S MOTHER'S POOL - A HOUSE HIGH ABOVE THE PALOS VERDES - DAY: Nicole and Margo bask at poolside, both in two-piece bathing suits, Nicole's conservative, Margo's tiny, presently topless. Both lie tummy-down on towels, looking at the centerfold. Then Margo rolls onto her back again.

MARGO

Shit, yeah. God, imagine it:  
Every man in the world seeing  
you...fanticizing about  
you...their little weenies in  
their hands....

Nicole tosses the magazine at her friend, laughing.

MARGO

You'd do it too if you really had  
the chance. Any woman would.

NICOLE

Well, not this woman. I don't  
even like taking showers after gym-  
class.

MARGO

You're weird, girl. Sounds like shrink-time to me.

Nicole laughs again and the moment passes.

MARGO

My mom's said she introduce me to  
Hef when I turn eighteen....

NICOLE

Who's 'Hef'?

MARGO

He owns Playboy, stupid.

Margo rolls over, poses for Nicole.

MARGO

Think I'd make the grade as a  
centerfold?

(CONTINUED)

CONTINUED: (4)

Nicole again laughs as Margo sits up begins putting more suntan oil on her stomach...then breasts.

MARGO

I don't really know what men find so fascinating about these things, but they do. It's like their whole worlds revolve around 'em.

MARGO'S MOTHER, JULIE APPEARS; age thirty-eight and holding; wearing high heels, expensively dressed, carrying a small tote.

JULIE

Hi, Nicole.

NICOLE

Hi, Julie ---

JULIE

I'm leaving, you guys. There's food in the fridge and money on the counter. If anything comes up, I'll be at Caesar's under Vince's name.

MARGO

'Kay, mom.

JULIE

Be good. No parties. Love ya!

Margo's mother disappears.

NICOLE

Who's Vince?

MARGO

Her latest boyfriend. Kind of a shit-head. But what the hell: She got a new Mercedes out of him.

Margo puts sun-block eye covers over her eyes. After a moment:

NICOLE

You know that new kid, David?

MARGO

Yeah....

NICOLE

Well, that stuff you heard wasn't true. He's really very nice.

(CONTINUED)

CONTINUED: (5)

MARGO

Yeah -- that's what I heard.  
 (looks over:)  
 Why -- ya like him?

ON NICOLE: Lying as she shrugs, delivers:

NICOLE

He's okay....

Nicole now turns her head away, camera pushing slowly into her as she feels the heat of the sun...and thinks about David McNeil.

EXT. PALOS VERDE HIGH - DAY

Day over, students exiting. We then see Steve's Mustang sitting in front of the place, Steve behind the wheel, honking his horn when he sees:

NICOLE moving down the school's front walk. Nicole sees him, angles toward the car. When she arrives:

STEVE

Want a ride home?

NICOLE

Not goin' home, I've got to go to the library. What are you doing here?

STEVE

Cuttin' work. Come on ---

CUT TO:

EXT. WILL ROGERS STATE PARK - DAY

The Mustang's top is now down, wind ruffling hair as it sweeps through the beauty of the park, tires squealing, Steve is Mario Andretti at the wheel, Nicole bracing herself.

NICOLE

Dad; what are we doing? I really do gotta get to the library.

STEVE

Remember when you were little? We used to do this every Saturday. Go shopping; get an ice cream cone, maybe just drive around.

(CONTINUED)

CONTINUED:

NICOLE

We called them 'dates'.

STEVE

Remember that time we went to the zoo with your friend Merlin ---

NICOLE

-- Marlene. Marlene Krause -- and the monkey threw shit in her hair and you tried to wash it out in that water fountain -- I'll never forget the look on your face ---

STEVE

And Marlene is hysterical. Remember her mother?

NICOLE

(dialect:)

'You take child; put sheet in hair. Sheet!'

Both are laughing wildly. When it nears its end:

NICOLE

Dad! Come on; I gotta get to the library!

STEVE

You got it. When we'll go get an ice cream like the old days.

NICOLE

I love ya, Dad.

A nice moment. Then:

INT. PALOS VERDES PUBLIC LIBRARY - DAY

Nicole is in a row of shelved books; Dewey decimal card number in hand -- looking for a book. She finds it, begins moving out toward the check-out counter.

AN OPEN AREA: Derelicts reading newspapers, kids with moms, students at computer terminals.

NICOLE makes her way to the check-out counter, gets in short line there, then notices something off:

DAVID McNEIL, sitting alone at one of the tables, reading books, speaking quietly into a small, voice-activated micro-recorder.

(CONTINUED)

CONTINUED:

WITH NICOLE: Suddenly finding herself first in line. A beat and then she turns, moves toward:

DAVID'S TABLE, David looking up to see an apparently oblivious Nicole seating herself at the other end. She opens one of her books, still pretending not to notice him.

DAVID

Hi.

Nicole looks up.

NICOLE

Oh, hi, David....

Nicole notices the books David is pouring over; the subject is psychiatry -- serious looking medical texts.

NICOLE

Wow. Heavy-duty stuff.

DAVID

Depressing is what it is. Term paper I gotta do.

NICOLE

I'm working on one that's pretty depressing too -- Richard Nixon.

Nicole goes back to her reading.

ON DAVID: He's also trying to work...but suddenly it's become hard: He can't keep himself from stealing glances at Nicole. Finally, he tosses down his recorder, chuckling. Nicole looks up.

DAVID

You're making this hard, ya know....

NICOLE

What?

DAVID

Studying.

He smiles at her.

DAVID

You doing anything on Saturday night?

(CONTINUED)

CONTINUED: (2)

NICOLE

Uh, I gotta go to a classical music thing at the Hollywood Bowl. Family outing, you know.

DAVID

Can ya get out of it? There's a Rave down in Venice. Your friend Margo's goin' with a friend of mine ---

Nicole is a little nervous; she's very inexperienced with men.

NICOLE

Uh; I don't think I can. My dad kinda makes a big deal of us doing things together ---

DAVID

Another time then?

A beat. Very unsure:

NICOLE

Sure.

Nicole rises, begins gathering her things. David watches her.

DAVID

Don't go; stay and talk....

Nicole indicates the clock.

NICOLE

Can't. My dad's picking me up.

DAVID

What time?

NICOLE

Five.

David uses his arms to tell her to hold on, stands and moves to the nearby wall clock. He quickly and expertly changes the time, backing it up by fifteen minutes.

DAVID

You still got some time.

She looks at him, smiles.

NICOLE

I gotta go.....

(CONTINUED)

CONTINUED: (3)

He smiles back, also nods and Nicole moves away.

ON DAVID, his micro-recorder prominent in the frame as we see him watching Nicole move off, transfixed. Softly to himself:

DAVID  
You're beautiful, Nicole....

IN THE MUSTANG - LATE DAY  
Same car, same people, but different: Nicole is preoccupied now; thinking of other things.

STEVE  
Thirty-One flavors or Swenson's?

NICOLE  
Either one.

STEVE  
Swenson's.

A beat.

NICOLE  
Dad, do I really have to go to that concert Friday?

STEVE  
'Cole, I've already got the tickets; yeah ya have to go. Listen, it's gonna be fun.

NICOLE  
But I don't wanna to see the Boston Pops. We already saw them.

STEVE  
Come on; family duty ---

NICOLE  
Except I'm seventeen and I should be able to determine for myself what -- -

STEVE  
Come on, Nicole. Let's just go get an ice cream ---

NICOLE  
Ah. Let's forget it and just go on home. I've got homework.

(CONTINUED)

CONTINUED: (4)

Steve looks across at her. What happened? Nicole just keeps her face straight ahead. You'll like it.

INT. THE WALKER HOME: VARIOUS SHOTS - NIGHT

We see Nicole in the family room, doing home work, Teddy playing SEGA beyond her.

STEVE IN HIS STUDY sitting at his drafting table, working

LISA IN THE KITCHEN; pouring a glass of white wine as the phone rings. She picks it up.

WITH STEVE AGAIN: Hearing ---

LISA  
Steve, it's Eddie ---

He picks it up.

STEVE  
Yeah -- what's up?  
(beat)  
Ah, no. Ed -- I was takin' the  
gang to the Bowl Saturday night.  
We've had it planned for a month.  
(beat)  
I understand. Yeah; I'll be  
there.  
(beat)  
And thanks, partner.

Steve hangs up, tosses his pencil.

INT. THE KITCHEN as Steve enters; Lisa is at the sink, working.

STEVE  
Change of plans, I'm afraid.

LISA  
Saturday night I'll bet.

STEVE  
(nods)  
I gotta be in Oceanside. Some EPA  
problem came up.

Lisa pauses a beat; her anger building.

LISA  
Aw, Goddamnit -- this is getting  
routine.

(CONTINUED)

CONTINUED:

STEVE

No it isn't....

LISA

Steven! We haven't done anything in months. Teddy's startin' to wonder who the hell you are -- ya miss his games -- ya fall asleep the instant we get into bed ---

STEVE

-- you think I like working 60 or 80 hours a week?

She turns back to whatever she was doing; finished with him. Steve moves, pissed, gets back into her eye-line.

STEVE

I do it because it keeps this whole thing together. It pays for the house -- the cars, the gardener, Teddy's braces -- it pays for everything. None of it's free, goddamnit. It's not free at all ---

ON NICOLE IN THE FAMILY ROOM: She and Teddy listening as the argument escalates.

TEDDY

I hate it when they argue.

NICOLE

Does it happen more often since I got here?

TEDDY

(thinks, then:)

Kinda. Yeah.

(beat)

Why do people get married if they're just gonna get divorced?

NICOLE

They're not gonna a divorce, little guy.

TEDDY

When I get married, it'll only be once. Once and forever.

NICOLE

Me too.

(CONTINUED)

CONTINUED: (2)

They high-five each other. Teddy goes back to his SEGA playing. Nicole rises and moves from the room.

ON A BOOKSHELF: Nicole's hand scans books. She selects one. It is from her youth: "Little Women".

NICOLE: On the bed, trying to read. The book won't hold her interest. She is intense and distracted. She quits reading, looks at:

THE CLOCK on the bedstand. Eight o'clock.

NICOLE sighs; tries to go back to her reading again. But it doesn't work. She reaches to the clock, picks it up.

The clock is a little plastic travel thing, Nicole plays with it, pries at it it, until snap, the plastic face cover comes off.

NICOLE'S FACE as she looks at her handiwork. And then ---

HER FINGERS: She turns the hands of the clock, moves them back and forth.

NICOLE'S BEDROOM - MOMENTS LATER: Nicole sits on her bed, then turns on the television. She channel surfs then sees something she likes:

THE TELEVISION: It's "Rebel Without a Cause", one of James Dean's great moments, and he looks like someone Nicole knows, someone she likes, and her eyes get bigger, and now:

THE ROOM: as Nicole's eyes change and she begins looking to her telephone. A beat and then she reaches to it, dialing as fast as she can.

NICOLE

Margo?

(beat)

Do you think you could get David McNeil's phone number for me?

(beat)

The slaves are free -- !

INT. A WAREHOUSE IN VENICE - STROBING LIGHT

-- youthful bodies moving in a black void violated only by brilliant white explosions of a strobe light. They move to pulsing, unmelodic, technoid dance music; massive speakers blasting it out at a deafening pitch. People dance to together or alone -- it makes no difference -- the decibel level and blinding stroboscopic explosions make human communication almost impossible. The environment almost seems designed to keep people apart.

People wear uniforms: Girls dress in oversize baggy jeans, pushed low on hips, exposing thong underwear straps riding high over youthful hips; lingerie or bra-like tops, outrageous Dr. Suess or Blossom-inspired hats. Men are equally outrageous; shapeless too-big trousers; Doc Martin boots; black BUM Equipment/No Fear sweat-shirts; baseball caps turned backwards.

ON DAVID AND NICOLE standing alone near a wall, Nicole very out of uniform as she takes it all in.

NICOLE  
God, it's wild!

DAVID  
Hot -- wanna coke?

NICOLE  
Sure.

He nods, moves away. Nicole now sees Margo on the dance floor, breasts bouncing in her brazier-like top as she dances wildly with a young man named Logan Cole, a cross between Marky-Mark and Vanilla Ice. Margo sees Nicole, grabs Logan and they move toward her.

MARGO  
Hey, pretty cool, huh?

NICOLE  
Loud.

ON LOGAN: He's looking at Nicole; liking what he sees, the girls oblivious to his scrutiny and then:

MARGO  
Logan, this is Nicole Walker.

LOGAN  
Hey, Nicole ---

They shake. Margo checks Nicole's look.

(CONTINUED)

CONTINUED:

MARGO

Come on -- we gotta do something  
with you ---

She grabs Nicole and they begin moving away.

ON LOGAN: Looking at:

NICOLE'S ASS as she moves away: It's perfect too.

INT. THE WOMAN'S BATHROOM - NIGHT

-- absolutely mobbed with slender, pretty, wild-looking young women; all of them gossiping, primping, preening; the sound of someone retching somewhere off. Margo and Nicole are in front of the mirror, Margo looking at her friend; a designer at work.

MARGO

Alright ---

She leans over; pulls Nicole's skirt about four inches higher than it was; folding it at the waist to make it stay where it is. Nicole laughs, looks at herself; buys it. Margo appraises her again; finally looks at Nicole's top.

MARGO

Lose that thing, will ya?

NICOLE

What?

MARGO

The bra, dumb-head ---

Nicole hesitates; then suddenly begins the amazing, Houdini-like trick only women know: She reaches under her top in the back, unsnaps her bra, makes three or four magic hand-moves and then suddenly a black brazier is snaking out her sleeve, pulled by one hand.

Margo looks, nods, but she's not yet finished. She reaches to the sides of Nicole's top, pulls it up out of her skirt, tying the fabric in a knot in the front. She achieves a sexy, halter-like effect. Another look, and ---

MARGO

One more thing.

She pulls out her make-up; begins working on Nicole's face.

(CONTINUED)

CONTINUED:

THE DANCE FLOOR AGAIN

Margo and the transformed Nicole appear. They scan the dance floor see David and Logan talking with three other young men, similarly dressed, good-looking white kids; all with one thing in common: They're all living a bit too close to the edge. Included are: "Knobby," a tall, blond surfer-type; "Hacker," buzz-cut dark hair, his attire the picture of urban-nocturnal fashion; Terry, small, wiry, kinetic -- nervous blue eyes. The group stands to the side, people from the crowd occasionally approaching them for an act of commerce of some kind; we see money subtly changing hands, and ---

DAVID sees Margo and the transformed Nicole; he elbows Logan and the two begin moving toward them:

LOGAN

(indicates Nicole)

That is gonna be my number Twenty-One.

David turns on him abruptly, stops him.

DAVID

That's all mine, got it, Loge?

LOGAN

Hey; I don't give a shit; she'd just be another Number to me ---

A beat and they continue moving, arrive at the girls. Nicole smiles at David, displaying her new look. David smiles his approval, hands Margo the coke, moves Nicole out onto the dance-floor.

THE DANCE FLOOR - LATER: David and Nicole, sweat-drenched, now standing on the side-lines. They have to shout at each other to be heard:

NICOLE

This is tougher than step-class.

DAVID

What?

Nicole speaks again -- he can't hear her, it's frustrating.

DAVID

Let's get outa here -- !

She nods and they begin to move.

(CONTINUED)

CONTINUED: (2)

MARGO on the dance floor with Logan sees them leaving, gives Nicole a cute little bye-bye wave.

WITH NICOLE AND DAVID: Nearing the exit door, Nicole catching sight of:

LOGAN'S FRIENDS: They've begin slam-dancing with each other (no one else is slam-dancing) soon crashing into some nearby couples. Pushing and shoving erupts; soon escalating into a fight.

DAVID sees Nicole see it; gently moves her out the exit.

THE WAREHOUSE EXTERIOR - NIGHT:

NICOLE  
Who're those guys?

DAVID  
Friends of Logan's. They're a  
little nuts.  
(beat)  
So where ya wanna go?

NICOLE  
I dunno. Anywhere.

EXT. MULHOLLAND DRIVE - NIGHT

David's Rambler convertible a little rust-scabbed, runs by.

INT. THE CAR: David driving, Nicole on his right, wearing his coat around her shoulders.

NICOLE  
We used to live right down there.

DAVID  
Encino?

NICOLE  
Yeah.

Suddenly David slams on the brakes, Nicole flying forward in her seat; shocked; she doesn't have any idea of the reason for the panic stop.

David, saying nothing, leaves the car, disappearing into the darkness. Nicole has no idea what's going on. David returns, a six inch desert turtle in his hands.

(CONTINUED)

CONTINUED:

DAVID  
He was in the middle of the road.  
Wanna adopt him?

CUT TO

DAVID'S RAMBLER, parked on the shoulder of a deserted area of Mulholland; the lights of the Valley sparkling below.

INSIDE THE CAR: The turtle is now crawling across the dashboard, David and Nicole watching him.

NICOLE  
How 'bout, 'Shelly' -- you know;  
because of his shell.

DAVID  
Okay.

NICOLE  
No, that's stupid....

DAVID  
No, it's not ---  
(beat)  
How about 'Lucky' -- I mean if it  
hadn't been for us...it probably  
would've been splaat.

Nicole smiles; pets the turtle's head with a finger.

NICOLE  
Hi there, Lucky -- we're your new  
parents.

INT. THE WALKER LIVING ROOM - NIGHT

Lisa Walker sits watching television, a bottle of wine in front of her. The commercials begin after a program ends and Lisa looks to:

A WALL CLOCK: It begins to chime; it is eleven fifteen.

EXT. MULHOLLAND - NIGHT - INSIDE DAVID'S RAMBLER

Time has passed; Nicole is leaning against the passenger door, legs folded under her; speaking animatedly:

(CONTINUED)

CONTINUED:

NICOLE

...I went with my real mom to Santa Fe when she and my dad split up. I was eight.

(beat)

Went to this all-girl school back there -- kind of a drag.... I came here a year ago 'cause my mom decided she needed some time alone. Kind of a mid-life crises, I guess.

DAVID

You and your dad get along?

NICOLE

Well...yeah. We're still getting to know each other, really. He left when I was pretty young.

DAVID

How 'bout your step-mom?

She shrugs, thinks, then delivers:

NICOLE

She does her best, I guess.

(beat)

How 'bout you? Your your parents divorced?

DAVID

No; they're still married.

NICOLE

Really? Wow.

DAVID

They have their squabbles and everything. And my dad is gone alot.

NICOLE

What's he do?

DAVID

Sales. For Lockheed. He's in Marietta, Georgia right now....

(beat)

Burt, it's funny; my mom's the one I'm closest to. I mean we talk. Truly talk. She's been around, has ideas -- she's great.

(CONTINUED)

CONTINUED: (2)

NICOLE  
You're really lucky.

A pause and then Nicole catches sight of the time on the car's dashboard.

NICOLE  
Oh-oh. I gotta go....

DAVID  
Just a few more minutes....

NICOLE  
I can't...I said I'd be home at  
midnight.

David grins...reaches out, dials the dashboard clock backwards a half hour.

DAVID  
Hey, we got time.

She looks at him, smiles softly.

NICOLE  
Okay.

A beat passes, David looking at her in a new way. Sex is rearing its head. Nicole sees it, feels it. It makes her both nervous and excited....

David then reaches toward her...touches her hair...then leans toward her, kisses her. It holds for a moment, begins to build...David moving a hand to her breast, it continues for a moment...David begins growing more passionate...and then suddenly, Nicole pulls away. They settle into their seats, David sighing.

DAVID  
Sorry....

NICOLE  
It's alright. I'm just...I'm not  
sure about this stuff.... Maybe  
I'm out of step or something, but --

David pauses, thinking. Quietly:

DAVID  
Wanna know a secret?

She says nothing; she just looks pained. He reaches over, lifts her face. We see the tears in her eyes.

(CONTINUED)

CONTINUED: (3)

DAVID

You're not. You're normal. It's the rest them that are out of step.

(beat)

And I'm real glad you stopped me....

David sighs; bothered, speaks almost to himself:

DAVID

You know, sometimes I act like a jerk. Because they say real men act that way.

A long beat and then he looks over.

DAVID

Well, bullshit. I'm a real guy...and that wasn't right. I'm not ready and neither are you.

(beat)

I'm sorry.

(beat)

And I hope you'll forgive me.

(beat)

And maybe we have a lot in common.

He puts out a hand.

DAVID

Friends, first?

Nicole looks at him, studies him...then reaches out to shake with him. She's never met a man like this before.

The handshake then done, David notices the turtle on the dashboard; uses him to break the seriousness of the moment.

DAVID

Hey; I got his name.

NICOLE

What?

DAVID

'Wax'.

For a moment Nicole doesn't get it; then suddenly she laughs.

NICOLE

That's it! Turtle: 'Wax'. God, that's funny! Hi there, Waxy....

INT. THE WALKER HOME - NIGHT

Nicole (Margo's handiwork undone but for the make-up) stands in the hallway, looking toward a furious Lisa.

LISA

The least you could have done is called. I've been sitting here, staring at that clock -- imagining God-knows-what.

NICOLE

Lisa; I can't help it if the clock was wrong....

LISA

Get to bed, Nicole. We'll deal with it tomorrow.

Lisa tries to pour another glass of wine -- but the bottle is empty.

NICOLE

Lisa ---

LISA

I'm angry, Nicole. Go to bed.

Nicole sighs, begins moving up the stairs.

LISA

And wash-off that make-up. You look like a hooker.

ON NICOLE: She stops her movement; stares at Lisa. Lisa is turned away from her, stomping around, turning off the television, lights, picking up wine bottle and glass and moving off into the kitchen. Nicole decides not to press it, continues on her way up the stairs.

EXT. PALOS VERDES ESTATES - THE WALKER ESTATE - DAY. Then:

INT. THE WALKER HOME - STEVE'S WORK ROOM - DAY

Nicole in one chair; not looking across at her father in the other.

STEVE

You're sixteen years old. Two o'clock in the morning isn't even in the ball-park.

NICOLE

No, it's not.

A beat, quieter:

(CONTINUED)

CONTINUED:

STEVE

This guy you were with -- a good  
guy?

NICOLE

Yes. A very good guy.

She kind of smiles to herself; a warm recollection.

NICOLE

Saved a turtle from getting  
squished....

STEVE

What?

NICOLE

He saw a turtle on the road. We  
stopped...and adopted him.

Steve almost smiles, not quite. But a warm look between them  
and then Steve pats his knees, directing things back to the  
problem at hand.

STEVE

Okay, here's the deal: You're  
grounded for a week, in by Seven --  
no exceptions, no excuses.  
Kitchen duty -- two weeks. Fair  
enough?

She takes it; not happy about it, but she takes it.

NICOLE

Yeah; I guess.

She rises to leave.

STEVE

And ---

(she stops)

-- I want you to apologize to  
Lisa.

Nicole stops; her eyes flair.

NICOLE

I'll apologize to her. Just as  
soon as she apologizes to me for  
calling me a hooker.

She exits. Steve looks bothered. What was that all about?

INT. STEVE AND LISA'S BEDROOM - NIGHT

Lisa sits with a book in bed, Steve brushing his teeth in the bathroom, beyond.

LISA

You were too easy on her. She should've been grounded for a month.

STEVE

She knows she screwed-up ---

LISA

A week's grounding does not fit the crime. I sat here for two hours in an absolute panic. Has she been in an accident? Kidnaped? Dead?

STEVE

Come on, Lisa; enough ---

LISA

Steve, this is more about you than it is her. It's about your guilt.

STEVE

What?

LISA

You had to leave her when you left Melissa. Now you're trying to make up for it and you're not being a good parent because of it.

STEVE

Bullshit.

LISA

No, it's not bullshit. It's obvious to everybody who sees you two together....

Steve moves into the doorway, looks at her. He's absolutely steaming.

STEVE

Why'd you call her a hooker?

LISA

I said she looked like a hooker. She had about two gallons of make-up on -- and that's exactly what she did look like.

(CONTINUED)

CONTINUED:

STEVE

Well, it's a pretty rotten choice  
of words, don't ya think?

LISA

(beat)

Maybe.

She looks at him.

LISA

Why don't you sleep downstairs  
tonight....

Steve continues looking at her for a beat.

STEVE

I think I will.

ON LITTLE TEDDY: Looking through a crack in his bedroom door,  
watching as his step-father move down the hallway toward the  
stairs, carrying a blanket and pillow with him.

TEDDY knows what's happened; saddened, he moves back into his  
room, shutting the door behind him.

CUT TO

THE WALKER FAMILY ROOM - EARLY MORNING

Steve on the couch, camera pulling slowly away from him as he  
sleeps. Then Teddy is revealed, he's curled up on the floor  
below his father, his little blanket around him.

ON LISA: She is in the doorway, just awakened, witnessing the  
scene. She is moved by it...somehow saddened by it. Complex  
things, families.

EXT. THE SANTA MONICA PROMENADE - NIGHT

The lights; the people, activity. And then ---

A DARK AREA: Between some buildings. Nicole (more sexily  
dressed than before), pressed against the side of one of the  
buildings there; necking with David. It goes on for a while,  
getting sexier. And then Nicole breaks it off.

DAVID

Oh-oh. Did I go too far?

(CONTINUED)

CONTINUED:

NICOLE  
 No. No. I just never  
 thought...I'd feel so good about  
 stuff like this. You make it soon  
 good! How'd I ever meet you?!!!

She hugs him wildly, nearly bowling him over. He hugs back.  
 Kids in love.

THE PROMENADE WALK: LATER

David and Nicole walking amidst the people, lights, Nicole  
 eating a candy apple. She's a different woman now, a skip in  
 her walk; a confidence we've never seen before. A beat and  
 then:

DAVID  
 I think I'm falling in love with  
 you, ya know....

NICOLE  
 Don't say it if you don't mean it.

DAVID  
 I mean it.

NICOLE  
 Good.

They walk for a beat.

NICOLE  
 My dad wants to meet you before we  
 go out again, ya know....

DAVID  
 Okay.

NICOLE  
 Don't look so glum. We'll get  
 through it.

She grabs his hand; picks up the pace, skipping him away.

INT. THE WALKER HOME - DAY - STEVE'S WORK ROOM

Steve is at the drawing board, sweating over it; making quick  
 conceptual sketches. Displeased with the one, he tosses it into  
 the waste, leans back in his chair, vexed. Then he hears people  
 enter, looks up. Margo, David and Nicole.

(CONTINUED)

CONTINUED:

NICOLE  
Dad, you know Margo. Meet David  
McNeil.

Steve smiles, rises from his drawing board.

STEVE  
David -- Steve Walker.

DAVID  
Hello, sir.

They shake hands and Nicole begins her exit.

NICOLE  
I'll be ready in five ---

Steve gestures the kids to chairs. David sits. Margo does not; she moves around the room, looking at the framed certificates, photographs and architectural drawings on the walls. She is wearing cut-off jeans and a men's sleeveless undershirt; no brassiere.

DAVID  
I saw your Mustang in the  
driveway, Mr. Walker. Nicole  
tells me you restored it yourself.

STEVE  
Yeah. Quite a project.

DAVID  
Well, it sure paid-off. It's  
Cherry....

STEVE  
Thanks.  
(beat)  
So; you guys are going out to  
Magic Mountain....

DAVID  
I got some discount passes.  
Thought we'd use 'em before they  
expire ---

WITH NICOLE: she's moving up the staircase toward her room.  
Lisa intercepts her.

LISA  
You're not finished in the  
kitchen. Those trash bags have to  
go out ---

(CONTINUED)

CONTINUED: (2)

Nicole groans; begins moving back down the stairs to finish her chores.

STEVE'S WORK ROOM:

STEVE

Hell, I wish I were goin' with ya.  
I hear the new Tidal Wave is a  
real kick.

MARGO

Why don't ya come with us, Mr.  
Walker?

Steven looks up ---

MARGO: She's bent over his drawing board; big breasts nearly falling from her top, looking at Steve seductively. It holds a moment, and then ---

DAVID'S VOICE

Nicole -- get me a coke ---

ON STEVE: He immediately shifts his eyes to David. David's tone was startling to him. He didn't request a coke from his daughter; he ordered it. From off ---

NICOLE'S VOICE

Be right there ---

For the first time, Steve's daughter is taking orders from another man. Steve is staring at that man, and ---

DAVID: Catches Steve's stare -- totally oblivious to any social gaff. After just a beat he averts, goes about his business.

MARGO

So whatcha workin' on, Mr. Walker?

Steve looks to:

MARGO: Now near him, bent at the waist to tie a shoe, hair brushing the floor, cut-off jeans riding high up on the roundness of her bottom.

STEVE pulls his eyes away from Margo, catches sight of:

DAVID: He's looking at Margo's ass as well. And then he again catches Steve's eyes...immediately delivering a small smile; a smile shared between men.

(CONTINUED)

CONTINUED: (3)

STEVE: Goes cold; he doesn't smile back...he glares. David's smile then also leaves; he looks back at Steven -- evenly, neither man blinking, a very strong moment, Steve dislikes this young man, something is very wrong about him, and then ---

WITH NICOLE IN THE KITCHEN: She's gotten David's Coke and is moving toward the work room.

THE WORK ROOM AGAIN: Margo straightening up; moving hair from her face as Nicole enters, handing David his coke.

DAVID

You ready? We wanna get there before the crowds and we still gotta pick up Logan.

NICOLE

I'll be just a second ---

She exits again; moving quickly. Steve, seething, trying not to show it, turns to David. Coolly:

STEVE

David? Nicole's curfew is twelve o'clock. Not five after. Understood?

DAVID

Yes, sir.

Steve almost jumps when his office phone rings. He then rises, crosses to the phone.

STEVE

Yeah, Eddie ---

As Steven begins a work conversation, Margo and David begin drifting out of the room. Margo exits, but David pauses for a moment. He looks to Steve, sees that his back is toward him, lost in his work conversation. David seizes the moment, moves to the nearby shelf clock and readjusts the time to a half hour early. He takes a final look at the unaware Steve and exits the room.

STEVE

Four o'clock. Yeah; they're drawn and I'll bring 'em over.

IN THE KITCHEN: Lisa looking at the garbage bags, still resting where Nicole left them.

IN STEVE'S WORK ROOM: Still on the phone with Eddie, seeing:

(CONTINUED)

CONTINUED: (4)

THROUGH HIS WINDOW: Margo, David and Nicole getting into Margo's white VW Rabbit convertible, David boosting a laughing Nicole over the side and into the back, his hand planted firmly on her rear.

STEVEN

(snaps:)

Eddie; he's not gonna miss any flights; I'll be there at four.

LISA'S VOICE

(from off)

Nicole -- ?

Steve is listening to Eddie, Lisa, his own internal voices, now seeing:

OUT HIS WINDOW: MARGO'S WHITE RABBIT backing down the drive and taking off up the street. Into the phone:

STEVE

Okay, Eddie. See ya.

He hangs up, sees Lisa is standing in the doorway; two garbage bags in her hands.

LISA

She left?

Steve sighs, sags a bit; beaten by all of it.

LISA

Steve?

She pauses a beat, just looking at him. Then the phone rings again, Steve picking it up. He sighs when he hears who it is.

STEVE

Yeah, Eddie....

ON LISA: She throws both garbage bags on the floor, one spilling, then spins on her heel and walks.

LISA

I don't wanna live this way anymore. I've had it.

ON STEVE: His world is becoming a nightmare.

(CONTINUED)

CONTINUED: (5)

A MONTAGE:

EXT. THE FREEWAY: MARGO'S RABBIT traveling at speed; Logan beside Margo in the front seat, everyone laughing; hair blowing in the breeze to the strains of Janet Jackson singing the joys of Public Sex.

ON NICOLE AND DAVID in the back seat: Laughter and then they kiss -- a loving kiss, then ---

THE COLOSSUS ROLLER COASTER: David and Nicole waiting in line, finally being ushered into the last seat in the last car.

The operator pulls down the bar that holds the riders in, pinning David's hand in Nicole's lap. The cars begin to move and Nicole smiles, then guides David's hand under the hemline of her skirt. David looks at her; she looks back, smiles, puts her head on his shoulder.

A LONG SHOT: COLOSSUS IN MOTION slowly climbing one of the steep inclines.

ON NICOLE: Her eyes closing as ---

DAVID'S HAND moves gently inside the hemline of her skirt, and -- -

NICOLE, feeling it; responding, and ---

A FORWARD VIEW, THE COLOSSUS now climbing a steep incline, people raising their arms, we're moving toward the highest point on the ride, and ---

NICOLE: Her hands tightly gripping David's forearm, holding him there -- guiding him -- her breath-rate increasing, her cheeks flushing, her eyes closing, she's very near, and ---

THE ROLLER COASTER as it crests the highest point on the ride and begins plummeting earthward, the riders going weightless, and ---

NICOLE: An explosive orgasm just as her body goes weightless; her body doubling over at the waist, spasming hard. It goes on for a while.

Finished, Nicole just stays down a moment; dazed; momentarily lost. She's never experienced anything like this before in her life.

She sits up; keeps her eyes straight ahead, vulnerable, unable to really look at David, and ---

(CONTINUED)

CONTINUED: (6)

DAVID sees it; he moves to gently surround her with his arms. Nicole slumps into him, a child now, totally unaware of the roller coaster, aware only of David's reassurance, his protection.

INT. STEVE'S STUDY: He works and the phone rings. He picks it up.

STEVE

Hi, Eddie.

(beat)

What do ya mean? How'd he miss the plane.

Steve looks at the wall clock. It reads 3:30.

STEVE

It's only three-thirty; I was just gonna leave.

(beat)

Four? Ah, fuck!

THE MAGIC MOUNTAIN MIDWAY: David ring-tossing at one of the concessions; Nicole at his side.

ON LOGAN AND MARGO: They've found hidden area near-by; they're necking wildly, Logan's hands on Margo's ass, his body rhythmically moving against her. The kiss then stops, the rhythm continuing -- only now Logan is looking at:

NICOLE: Next to David, her back to Logan. And then she feels the stare, looks around, sees:

LOGAN: Still embracing Margo, body still moving against her -- but his eyes still drilling Nicole. Logan raises an arm, points a finger at Nicole. His lips silently say: You.

WITH NICOLE: as she turns away, rattled, putting an arm around David as he tosses the last ring. He hits the mark; the concessionaire handing him a small furry rabbit which he presents to Nicole.

INT. THE WALKER HOUSE - THE LIVING ROOM - NIGHT

Lisa sits reading a magazine; cold-looking. Steve arrives in the doorway across from her.

STEVE

I've got to spend the weekend in Oceanside.

Lisa goes back to the magazine she's reading; cold looking.

(CONTINUED)

CONTINUED:

STEVE

Come with me, Leese. We gotta spend some time together....

ON LISA: Her expression doesn't change; she still looks distant. Hold a moment.

EXT. THE WALKER HOUSEHOLD - DAY

Steve is loading luggage into the trunk of his red Mustang.

IN THE HOUSE: Lisa in the hallway leading to the front door giving final instructions to Nicole and Teddy.

LISA

Milli's number is right next to the number of the hotel. Now, Nicole, please -- just a quiet weekend with your brother -- rent videos, call Domino's and just hang out -- 'kay?

NICOLE

You got it.

Lisa kisses Teddy...gives Nicole a quick hug. She then turns, begins to leave; stops again.

LISA

Teddy; no swimming unless Nicole is right there with you.

NICOLE

Lisa, we'll be fine. Right, midget?

TEDDY

(thrilled)

Hey, it's gonna be fun! We're 'Home Alone' -- !

Steve appears in the front door. He's serious when he delivers:

STEVE

Nicole; no boys in this house, okay?

NICOLE

Sure. Okay.

CUT TO

A PHONE BEING DIALED: We then open to show:

(CONTINUED)

CONTINUED:

NICOLE IN THE KITCHEN - LATER

NICOLE

David. Wanna come over tonight?  
Oh, about nine. Teddy'll be in  
bed by then.

INT. THE MISSION BAY INN - NIGHT

Steve and Lisa, well dressed, emerge from an elevator; dressed for dinner. They immediately meet Frank Peterman who's been waiting there. Peterman is very surprised to see Lisa.

STEVE

Hi, Frank.

PETERMAN

Steve.

(then:)

And Lisa -- what a surprise.

Peterman's eyes now go back to Steve; cold looking. A beat before he gets into the elevator, no words, the door closing behind him.

WITH STEVE AND LISA: Moving across the lobby.

LISA

He was a little cool, wasn't he?

STEVE

He's under pressure is all -- we  
all are.

INT. THE WALKER HOME - NIGHT

Nicole answers the phone; we INTERCUT David, wearing a bright red jacket -- calling from the Promenade, Logan behind him, pacing, dressed in a distinctive over-size plaid shirt.

DAVID

Nicole; something's come up -- I  
can't get over there until late --  
maybe too late.

NICOLE

What's too late?

DAVID

It could be like three or so.

(CONTINUED)

CONTINUED:

NICOLE

That's okay.

(beat)

I'll call the guard shack, put you on the access list, then leave the back door unlocked. The alarm code is 3838 -- just punch it in....

DAVID

Okay.

A pause. Softly:

NICOLE

You do want to see me, dontcha?

DAVID

Yeah. A lot.

NICOLE

Don't wake up Teddy. I'll be in my room.

(beat)

In my bed.

INT. MISSION INN - NIGHT

Steve and Lisa, a bit tipsy; laughing, Steve having trouble getting the key in the door.

INT. THE HOTEL ROOM - LATER: Steve is lying back on the bed, still dressed, tie askew as Lisa comes out of the bathroom, poses, framed by the doorway, wearing a Victoria's Secret teddy. She looks wonderful; warm, relaxed and sexy.

LISA

Don't fall asleep yet -- the evening's young ---

STEVE

(smiles)

Didn't intend to ---

She moves to him, begins unzipping his zipper.

ON THE TELEPHONE: The message light is blinking...but it goes unnoticed.

EXT. THE WALKER HOME - NIGHT

David moves toward the back door, punches in the alarm code, enters.

(CONTINUED)

CONTINUED:

INT. THE WALKER HOME: David moves through the darkness, toward the stairs. And then, seeing something, he stops.

A TABLE FULL OF FAMILY PHOTOGRAPHS: David's hand picks one of them up:

THE WALKER FAMILY ON A BEACH: It's a lovely shot, Steve arm in arm with Lisa, Lisa looking at him lovingly, little Teddy between them -- Nicole on the end, hair blowing in the breeze; radiant looking.

ON DAVID FACE: Looking at the picture, at the radiant Nicole.

NICOLE'S BEDROOM - NIGHT: Nicole in her bed, asleep, breathing rhythmically, beneath the sheets -- beautiful in her slumber.

David enters; looks down on her, just pausing a beat to take her in. And then he moves to kiss her gently on the neck.

Nicole's eyes slowly open, she looks up at David, smiles, pauses, then slowly pulls the sheets aside to reveal her nakedness.

David begins unbuttoning his shirt.

DAVID AND NICOLE IN BED - LATER: David above her, looking at her, both naked, Nicole a little frightened-looking. Softly:

NICOLE

I'm scared.  
(beat; softly:)  
Help me, David.

She pulls him closer and closes her eyes. David gently begins to insert himself.

Nicole feels it, makes a small sound of pain. David stops ---

DAVID

Nicole; we don't have to do this  
if....

Nicole only pulls him tighter.

NICOLE

(whispered)  
No. You're the one ---

David gently moves. A tiny moment of pain and David is inside her. Nicole arches her head back; she's never felt this feeling before.

(CONTINUED)

CONTINUED: (2)

DAVID AND NICOLE - LATER STILL: David moving rhythmically above her; Nicole breathing hard, and then, suddenly, she begins to come; David he does too, a lovely union, control momentarily lost, the world melting away, and now ---

DAVID AND NICOLE - YET LATER: now quietly lying side by side in her bed. A beat before:

DAVID  
You belong to me.

NICOLE  
Forever.

She nods; snuggles closer to him

EXT. A MISSION BAY BEACH - LATE DAY

Steve is in a suit, shoes and socks off, walking with Lisa at the surf's edge.

LISA  
How'd it all go?

STEVE  
Pretty well. Except Peterman had a surprise dinner with the client last night. A question came up in my area. He was pretty miffed when he couldn't reach me....

LISA  
-- it was Saturday night, for God's sake!

STEVE  
The deal was, 'no wives' and to stay on-call all weekend.

LISA  
(sighs)  
So that was that look at the elevator....

STEVE  
Lisa...I wanted you to come. We really have to talk....

She looks at him.

A ROCK PIER: Steve and Lisa sitting on the rocks, feet dangling in the water; the mood serious.

(CONTINUED)

CONTINUED:

STEVE

Just a few months ago Nicole was a little girl. And now she's a woman. But she's not prepared. Melissa didn't give her anything. She was cold; emotionless...no men in her life.

Lisa watches him as he skips a stone over the water.

Nicole doesn't have a clue about men. She doesn't know how to think, how they operate.

(beat)

I don't like this David. Not at all.

LISA

Steve, you're her dad? You won't like any man who's sniffing around your little girl.

Steve looks at her with a deep intensity.

STEVE

This isn't that, Lisa. Believe me. This. Is. Not. That.

He tosses a final stone, sits next to Lisa again, looks out over the water.

STEVE

Kids need dads and moms, Leese. They need examples. Because without 'em...they're lost.

He looks at his wife, then away; he knows something she does not...something he doesn't want to share.

STEVE

(beat)

I wanna make this her family, Leese. And to do that...I really need your help.

(beat)

Our kids needs us....will ya help me?

Lisa looks at him. We know what her answer will be.

INT. PALOS VERDES HIGH-SCHOOL - A HALLWAY - DAY

David; a happy young man, moves down a hallway, going to meet Nicole.

AT NICOLE'S LOCKER in a different corridor. Nicole is radiant; standing with Gary Rome.

GARY

Did it hurt?

NICOLE

No -- not really. It was wonderful!

(beat)

And I feel like a woman now.

Gary, moved, opens his arms wide.

GARY

Big hug ---

They hug -- tightly -- heads on shoulders, eyes closed, showing true mutual affection.

ON DAVID: Rounding the corridor corner, his eyes changing as he sees:

GARY AND NICOLE: Their embrace continuing.

WITH GARY AND NICOLE, the embrace ended, but their eyes are still locked and Gary's arms still affectionately resting on Nicole's shoulders.

GARY

I'm happy for ya ---

And at the moment; a flurry of furious movement, Gary is shoved unbelievably hard against a locker door, David then kicking him hard between the legs, doubling him, he falls, Nicole screaming, shouting ---

NICOLE

David! We're just friends!

He spins to her, back-handing her hard, a look of absolute madness on his face. Nicole reels back from the blow, hands flying to her face, stunned, hurt. With all the hatred in the universe:

DAVID

Fucking slut!

MOVING WITH DAVID as he charges rapidly up the hallway, throwing people out of his way, and ---

(CONTINUED)

CONTINUED:

NICOLE'S LOCKER; a crowd gathering there; someone trying to help Gary to his feet; girls tending to Nicole as she begins to cry, bewildered, still holding her face.

EXT. THE WALKER HOUSEHOLD - LATE NIGHT - ESTABLISHING

INT. NICOLE'S BEDROOM - NIGHT: Camera pushes slowly toward Nicole lies silently in her bed, eyes open, still deeply confused.

THE WALKER HOUSEHOLD MORNING: Nicole in the shower; a shot replicating our first view of the mature Nicole at the front of our picture. Only her expression has changed; it is lifeless. She kills the water, leaves the shower stall.

A GRAY SCREEN: Nicole, now dressed in a terry robe, wipes steam from a mirror, looks at her image...and gasps. She has a shiner.

A knock on the door...Nicole jumps.

NICOLE

Who is it?

LISA

(cheerful)

Can I come in?

NICOLE

(horrified)

Uh ---

Lisa cracks the door; looks in, enters, holding up an expensive-looking sequined blouse. Warmly:

LISA

I thought if you when I saw this at the hotel gift-shop. I thought -- -

She stops, seeing Nicole's black eye, her bruised face. She hangs the blouse on a towel bar, moves to Nicole, concerned.

LISA

Darling; what happened?

NICOLE

(off guard)

Gym-class. Volleyball -- I caught an elbow ---

Lisa examines it.

(CONTINUED)

CONTINUED:

LISA  
Oh, dear. Well, let's see what we  
can do ---

Lisa goes to a counter; gets out some make-up.

INT. THE NICOLE'S BEDROOM - LATER

Make-up done, Lisa is now working on Nicole's hair.

LISA  
Ever hear of Veronica Lake?

NICOLE  
No.

LISA  
'The Lady in the Lake'. Wore her  
hair something like this ---

Lisa begins moving Nicole's hair down over the bruised side of her face.

THE BREAKFAST AREA - DAY

Nicole and Lisa descend the staircase, Nicole dressed, wearing her new sequined sweater and a Veronica Lake hair-do. They enter the breakfast area.

STEVE  
You look great -- !

NICOLE  
Thanks.

She gives her dad a kiss.

NICOLE  
See ya, dad ---

She then turns to Lisa. Warmly:

NICOLE  
And thank you, Lisa -- for  
everything.

LISA  
You're welcome ---

STEVE WATCHES as Nicole hugs his wife, Lisa hugging back, the first real display of affection we've seen between them. They then come apart, Nicole grabbing her books and heading for the door.

(CONTINUED)

CONTINUED:

NICOLE

Bye ---

When Nicole is gone, Steve looks at his wife quizzically, Lisa smiling back.

STEVE

What was that all about?

LISA

Girl-stuff. She got a black-eye in gym-class. I gave her a little make-up lesson ---

She moves to him, leans down, still smiling, whispers ---

LISA

-- so she wouldn't look like a hooker ---

Steve smiles -- the gaff has been defused forever. But as Lisa hugs him, her face on his shoulder...Steve's look changes slightly. Concern: A black eye? Gym-class?

INT. PALOS VERDE HIGH-SCHOOL - HOME ROOM - DAY: Nicole enters, sporting her new hair-style, looks to her lab table, sees that David isn't there before moving to it.

She arrives; puts down her books and Gary appears, taking David's old seat as the teacher enters, closing the door behind him.

GARY

Talk to Mr. Right, yet?

NICOLE

I don't think I ever want to talk to him again.

(beat)

You okay?

He nods.

GARY

Boy, did you see that look in his eye? I just can't get it out of my head. I dreamt about it last night.

(CONTINUED)

CONTINUED: (2)

NICOLE  
I'd never've known he would've had  
that in him.  
(quietly)  
Shows ya what I know about  
guys....

GARY  
Well, better to find out now  
instead of later.

NICOLE  
(looks down)  
It is later....

GARY  
(beat)  
Yeah; guess it is.

Gary touches her arm, comforting her.

A VIEW THROUGH THE CLASSROOM'S DOOR: NICOLE WITH GARY, him  
still touching her arm, the two still quietly talking.

ON DAVID McNEIL outside the classroom, we've just seen his point  
of view. He hesitates, then turns, exits.

INT. THE CLASSROOM at Nicole's and Gary's lab table as their  
conversation continues:

NICOLE'S LOCKER - LATER: Nicole spins the combination, opens  
it. A piece of paper flutters out onto the floor. She picks it  
up, reads:

"Sorry, sorry, sorry. Please meet  
me. I'll be in front of Yankee  
Doodle's at the Promenade from  
four on.

-- Forever, David"

Nicole crumples the note; throws it, prepares to go on about her  
business.

INT. BILL PETERMAN'S OFFICE

Steve sits in front of the CEO's desk.

(CONTINUED)

CONTINUED:

PETERMAN

I didn't want to talk to you about this until I cooled off. We really needed you on Saturday night...and you were out with Lisa.

STEVE

I had to spend some time with her, Frank. My marriage was ---

PETERMAN

-- we've all got personal problems. But you're in a key position -- and this is a critical time.

Peterman rises.

PETERMAN

Our getting or not getting this contract affects more than just one family. It effects the families of everyone on the project.

STEVE

(beat)

I had to do what I did, Frank. I'd do it again.

PETERMAN

You took the job, Steve. You also take the money.

Hold a beat. What Peterman says is true.

INT. STEVE'S OFFICE - LATER

Steve sits for a moment, thinking, then picks up his phone. He dials 411.

STEVE

Palos Verdes; number for Palos Verdes High.

(beat)

Uh, the Administration Offices, I guess ---

EXT. THE PROMENADE - DAY: Filled with shoppers and kids; boys grab-assing...girls watching boys, checking each other's looks. Separate from the others:

(CONTINUED)

CONTINUED:

DAVID: He's alone near Yankee Doodle's, a Sony mini video-cam in his hands. He scans the activity around him; doesn't see Nicole Walker.

TIME CUT TO

THE PROMENADE: Almost empty; dinner time, then ---

ON DAVID, looking at his watch, realizing Nicole isn't coming. Oddly; he puts the camera to his eye, does a 360 shot of the area, turns the camera on his face, holds it there a beat, shuts it off and moves away.

INT. BOWL-A-RAMA - NIGHT: The deafening noise of thirty-six lanes, balls hitting pins...and then we pick up the Walkers and Gary Rome, Gary sending a ball down the alley, pins falling, three left standing. Nicole rises, cheering; hugs him as he returns to the bench. Lisa, is scoring the match between two teams, giving her best Howard Cosell:

LISA

It's the tenth frame in this championship event; Ted and Steve vs. Gary and Nicole. It's been nip and tuck to this point...but now it's down to the wire. Teddy needs five pins for the win.

Steve looks to Gary and Nicole; fun:

STEVE

Your asses are grass ---

He moves to Teddy; whispers words of encouragement and instruction in his ear. Teddy concentrating hard; a total pro, picks up the oversize ball in two hands. He moves into position, all eyes upon him, begins his wobbly two-handed delivery.

The ball moves snail-like down the lane...all eyes following it until it hits pins; four going down immediately; a fifth teetering -- people watching it -- and then it finally falls as well.

STEVE AND TEDDY: Steve picking him up; swinging him -- he's done it, and ---

ON NICOLE AND GARY, glum.

(CONTINUED)

CONTINUED: (2)

NICOLE

Booo, Midget ---  
 (to Gary:)  
 We was robbed ---

CUT TO

EXT. A BIG PALOS VERDES HOME - NIGHT

-- well-kept; manicured grounds; a engineless Volkswagen van sits on blocks; a couple of other cars in the driveway; David's Rambler, a Beamer, a Buick Regal...camera pushing slowly toward the place to the incongruous sound of the Red Hot Chili Peppers being played at incredible volume, and then ---

INSIDE THE HOUSE: This is house without a woman's touch: the once elegant living room is a mess. Two couches have been shoved end to end, allowing people to sit facing another wall with huge home entertainment center containing 6 foot stereo speakers, a 55"large-screen television, it's PIP flashing MTV images and Nick At Night. Video games joy-sticks litter tables and the floor.

LOGAN AND FRIENDS SEEN AT THE RAVE are scattered around the room. Sitting at a table are several other young men; late high-school age, upscale drug customers, some a little drunk, playing poker, waiting for:

LOGAN: Sitting at an elegant antique desk, weighing an unidentified substance on a triple-beam scale, filling small clear plastic packets, and ---

HACKER: Using a video camera, recording:

TERRY: Passed-out in an expensive chair, a pistol in a hand that rests in his urine-stained lap.

DAVID McNEIL: Sitting silently in a chair under headphones; oblivious to it all, watching:

ON A 13" TV/VCR UNIT: Playing the tape of the 360 view of the Promenade; the shot that ends on David's face. The tape ends and David punches the rewind button; the tape playing rapidly backwards.

ON KNOBBY: Writing on a kitchen message board with a magic marker. We see each of their names written across the top, David and Logan included, under each name a long list of girl's names -- their "scores." Knobby is adding his last night's conquest; "Tracy".

KNOBBY

Hey, Loge, I'm catchin' up ---

(CONTINUED)

CONTINUED:

Gregg Allman:

LOGAN

'Ain't gonna let 'em catch me no,  
ain't gonna let 'm catch the  
Midnight Rider.'

Hacker arrives at Logan's desk.

LOGAN

Tell ya who's gonna be my twenty-  
second. Nicole Walker. Damn, I  
gotta taste that sweet stuff ---

HACKER

Better not let McNeil hear ya say  
that. He's really messed-up about  
that bitch....

Logan turns, hands Hacker several small packets; takes from him  
the video camera. Hacker moves off toward:

THE ANTIQUE TABLE: Customers meeting him there, Hacker  
collecting money, passing out Logan's packets as he delivers ---

HACKER

Anybody drops a dime on us -- that  
tape goes to the cops.

Logan is now videotaping the transaction.

KID

Nobody's gonna drop any dimes --  
we need you assholes.

The kid whips the finger at the camera and, with the others,  
begins moving toward the exit.

HACKER walks to the desk where Logan is putting away his scale.  
The money goes onto the desk-top.

HACKER

This goes to the house-fund,  
right?

LOGAN

Goddamn; will you quit worryin'  
about that? My dad's gonna be in  
Hong Kong three more months.

(beat)

Mi casa, su casa, duuude.

There's a moan from off. Hacker and Logan look to:

(CONTINUED)

CONTINUED: (2)

TERRY, moaning and stirring in his stuporous sleep, gun still resting in his urine-stained lap.

HACKER AND LOGAN AGAIN:

LOGAN

Get that Goddamn gun away from him  
before he flashes on something bad  
and shoots somebody.

Hacker moves off.

ON DAVID AGAIN: As suddenly Logan arrives and pulls a headphone away from his ear.

LOGAN

Whatcha doin', man -- you been  
watchin' that thing for an hour.

DAVID bolts erect, gets in Logan's face:

DAVID

Not now, Loge ---

A confrontive beat and then David moves fast to the tape player, ejects his tape, begins moving from the room. Logan watches, no idea what his problem is....

INT. DAVID'S ROOM: A real mess: clothes scattered, bottles, cans and debris strewn everywhere. David is lying on the bed, holding his Promenade tape...Wax-the-Turtle crawling over him as he listens to his micro tape recorder and channel surfs, the television volume off. We hear the taped sounds of his own and Nicole Walker's voice:

NICOLE'S VOICE

I gotta go...

DAVID'S VOICE

You're beautiful, Nicole...

THE TELEVISION: It's a floral commercial, showing happy women getting flowers, men getting kissed. The final graphic reads: "MAKE HER HAPPY. JUST CALL 1-800-FLORIST."

A SLOW PUSH ON DAVID. He thinks a moment; it appears he is on the verge of tears; then reaches to the bedside phone, picks it up, begins dialing.

DAVID'S VOICE

You're beautiful, Nicole...

(CONTINUED)

CONTINUED: (3)

ON THE MICRO-RECORDER: It's lying on the stacked psychiatric books seen in the library earlier. David's hand enters frame, shuts it off.

ON THE MICRO-RECORDER: It's lying on the stacked psychiatric books seen in the library earlier. David's hand enters frame, shuts it off.

CUT TO

EXT. THE WALKER HOUSE - DAY

Lisa is at the door -- a delivery man standing there, a flower box in his hands. Lisa signs for them; takes them. She shuts the door, moves into:

THE FAMILY ROOM: Nicole half doing homework, half watching television with Teddy -- the show is Nickelodeon.

LISA  
For you, Nicole. Looks like ya  
got a fan ---

Nicole rises, moves out toward:

LISA: Holding the flower box, a small card taped to it.

NICOLE  
Thanks.

Nicole takes the package, moves off, her brusqueness curious to Lisa.

EXT. THE WALKER HOUSE - DAY

Behind the house is a large Dempsey-Dumpster. Nicole reaches it, flower box in hand. Just before she throws it into the trash, she looks to the small envelope taped to the box.

She hesitates, deliberating as to whether or not she should look at the note. Then, with a look of conviction, tosses the box and note away.

ON LISA: IN THE KITCHEN. Through the window, she's seen Nicole toss the flowers. Nicole then re-enters the house through the kitchen's back door. She sees Lisa, stops. A beat then:

LISA  
You and David...?

Nicole kind of shrugs; not wanting to talk about it.

(CONTINUED)

CONTINUED:

LISA  
Honey, if you need an ear...I'm  
here for you....

Nicole looks at her; softly, meaning it:

NICOLE  
Thanks.

She moves off.

EXT. THE WALKER HOUSEHOLD - LATE NIGHT - ESTABLISHING

Nicole is alone in her bedroom, fully dressed, eyes open in the dark. She looks to:

THE STUFFED FURRY RABBIT, won for her by David at Magic Mountain.

NICOLE looks away from the toy...softly begins to cry.

IN THE MASTER BEDROOM: Steve and Lisa both there, not asleep, maybe they've just finished making love. Lisa thinks she hears something, moves to the door, opens it...listens.

Both hear Nicole's gentle crying.

LISA  
She and David...a spat I guess.

Steve rises. Lisa stops him.

LISA  
Steve? Let me do this ---

Steve pauses, leans back down. Lisa gets her robe.

INT. NICOLE'S BEDROOM - NIGHT

Lisa is sitting on the edge of Nicole's bed, Nicole's face tear-stained but no longer crying.

LISA  
Doesn't he know Gary's gay?

NICOLE  
I guess he didn't...he just went  
nuts.

(beat)  
God, I don't understand guys -- I

(CONTINUED)

CONTINUED:

LISA

They're very different from us, Nicole. Especially at this age. Their hormones are raging, the social pressures are huge. You have to be careful. Really discerning -- which is hard when your emotions take over....

NICOLE

How can you tell? I mean here's this guy, sweet, polite, bright. And then suddenly bang. God; it was an explosion -- and Gary's suddenly on the floor -- he kicked him --

She begins breaking down again ---

STEVE'S VOICE

Did he give you your black-eye too?

Both women look at him; he's standing in the door.

NICOLE

What?

STEVE

Did he?

NICOLE

Dad! I told you how I got it.

STEVE

I talked to your Phys Ed teacher. She didn't know anything about it -- -

NICOLE

She didn't even see it! Carol Mathews' hit me with an elbow and that was it. I didn't know it'd even leave a mark.

A strange beat, no one saying anything and then Nicole begins crying softly again. Lisa holds her, speaks to Steve:

LISA

Steve; why don't you let us finish up in here.

Her eyes are more emphatic: Go Away. Steve nods, begins to.

LISA

Toss me the Kleenex box?

(CONTINUED)

CONTINUED: (2)

Steve reaches to the Kleenex box on the end of the bed. He knocks it to the floor, bends to retrieve it.

WITH STEVE: He's down getting the Kleenex box from the floor, but then he sees:

UNDER NICOLE'S BED: An empty prophylactic wrapper is lying in the foreground. Beyond it is Steve's face, eyes fixed in shock. A beat and then he grabs it, secreting it in his robe pocket before rising.

THE ROOM: AS A VERY CHANGED STEVE, Kleenex box in hand, appears and tosses the Kleenex box to Lisa.

STEVE

Nicole, before I leave, I wanna say something: There are guys out there...who truly respect women.

(beat)

And then there are other guys who look at woman in a whole different way. They see them as things -- things to be used -- only for their own pleasure.

Nicole and Lisa are looking at him; incredulous...he's not really looking back...he's very odd, he seems to be looking into thin air.

STEVE

Those sonsabitches. They'll lie, they'll cheat, they'll do anything they have to do...just to get what they want.

(beat)

And when they're done...they'll throw you away like a used Kleenex.

Still not looking at them, Steve moves for the door, he's almost ghost-like.

NICOLE

David's not like that....

Steve stops, turns.

STEVE

He gave you the black eye, didn't he....

Nicole hesitates just an instant too long, then:

(CONTINUED)

CONTINUED: (3)

NICOLE  
Dad, go away! I told you what  
happened!

A beat and then Nicole stands, begins stomping out of the room.

NICOLE  
I'll leave ---

STEVE  
Lisa ---

She hesitates and Steve indicates for her to break it off.

TIME CUT TO

EXT. THE BACK OF THE HOUSE - NIGHT

Nicole is rummaging through the Dempsey Dumpster. At last she finds the flower box and envelope sent by David. She pulls the envelope from the box, opens it, reads his note:

"To Err is Human;  
to Forgive, Divine."

ON NICOLE responding, thinking.

INT. THE MASTER BEDROOM - NIGHT

Lisa is removing her robe, very confused.

LISA  
You were a bull in a China shop,  
Steven.

STEVE, on the bed, now displays the prophylactic wrapper he found beneath his daughter's bed.

STEVE  
He hit her too. I know he did.  
That sonovabitch.

Steve looks like stone.

EXT. PALOS VERDE HIGH-SCHOOL - DAY

Steve waits for his daughter as school lets out. Nicole sees him, deliberates, speaks to him from afar.

NICOLE  
I don't need a ride, dad. I'm  
gonna go with Charlene.

(CONTINUED)

CONTINUED:

Steve hesitates a beat. Gently.

STEVE  
Just get on in....

Another hesitation. And then she gets in the car.

EXT. THE PACIFIC COAST HIGHWAY - THE MUSTANG

A Malibu restaurant parking lot. Steve sits on the Mustang's hood, feet atop the bumper. Nicole is nearby; feeding the seagulls, half woman, half little girl. She rises, moves to her father, arms folded in front of her, looking at her feet.

NICOLE  
What'd ya want to talk about,  
Dad....

STEVE  
It's real short: Nicole, I just want you to know that I don't want to covet you. I'm aware you're going to meet guys, date them...eventually find a mate so you can go away and start a family of your own. When it happens, I just want you to be with a descent man, who'll love ya and do the best he can by ya. That's all I want.

She looks at him; rather neutrally. Softly:

NICOLE  
That it?

STEVE  
Yeah.

She starts moving for the passenger side of the car.

STEVE  
Oh -- one other thing.

She stops looks at him. With the world's tiniest smile:

STEVE  
I'll always love ya ---

Delivered to the ground, but ya know she means it:

NICOLE  
Me too....

(CONTINUED)

CONTINUED:

They get into the car.

EXT. MARGO'S HOUSE - THE POOL AREA - DAY

Same setting, Margo topless, the girls sunning themselves.

MARGO

-- so he hit ya; sometimes it's just their asshole-way of showing they love you.

NICOLE

Margo -- bullshit. It's not right.

MARGO

So what are ya gonna do? Just walk away?

NICOLE

I dunno.

A beat passes. She sighs.

NICOLE

I miss him so much ---

(beat)

Ahhh. I can't go back. What do I do?

MARGO

(chuckles)

The first thing ya do is take that fucking top off and work on your tan!

NICOLE

Yeah, screw it -- !

Nicole begins taking off her top. She tosses it, lies down again. After a moment:

NICOLE

My father doesn't like David at all. I mean really doesn't like him. And for no real reason.

MARGO

That means he knows you're sleeping with him. They get on this weird jealousy trip.

(CONTINUED)

CONTINUED:

NICOLE

How could he know we were sleeping together?

MARGO

(shrugs)

Parents are weird that way. They always know.

(beat, smiling:)

Caught ya, ya little slut. You didn't tell me you were sleeping with him....

Margo laughs...Nicole can't help but smile. Then, seriously ---

MARGO

You'll always remember your First, you know.... Not the third or the fourth....just the First.

ON NICOLE her face turning slightly away from Margo; remembering fondly, staying silent. And then suddenly from off:

MALE VOICE

Party!

ON THE PATIO GATE: KNOBBY charges through the gate, cannonballing into the pool sending a sheet of water over the Margo and Nicole. Both women sit up, wet, caught off-guard, Nicole covering herself, looking for her top as ---

LOGAN: Videotapes the surprise attack, the rest of the pose entering the gate behind him. He focuses on:

NICOLE: Finding her top, a flash of breasts, and then ---

HACKER: cannonballing into the pool as Terry grabs a screaming, laughing Margo and pushes her in as well. Terry then also jumps in as a wild splash-fight begins; Margo screaming, the guys shouting -- lots of boisterous laughter.

ON NICOLE: Top back in place, rising, grabbing a towel, and then she sees:

DAVID standing at the gate, looking at her.

MARGO'S VOICE

Come on, Nicole -- you're already wet!

ON NICOLE: She moves toward the house's open back door; leaving.

(CONTINUED)

CONTINUED: (2)

DAVID sees it, begins to move as well.

CUT TO

LISA'S JEEP WAGON IN MARGO'S DRIVEWAY: NICOLE now in the driver's seat, starting the car's engine and getting the transmission in Reverse. She begins backing out the drive, stopping when she sees:

DAVID: Blocking the vehicle's path.

DAVID  
Nicole; please -- gimme just a  
minute ---

He moves to the side of the vehicle.

DAVID  
Even if you never see me again, I  
wanna explain ---

Nicole hesitates.

THE POOL BEHIND THE HOUSE: Margo amidst the gang; the horse-play continuing...Logan swimming beneath her, finally popping from the water a trophy: Margo's tiny bikini bottom.

KNOBBY  
Hey, Margo -- we scored some new  
X -- wanna road-test it for us  
tonight?

MARGO  
For sure ---

She screams, laughs; someone else has submarines her, popping her out of the water, a flash of pubic hair, Margo totally in her element.

THE DRIVEWAY: Nicole still keeps her eyes forward.

David reaches out; gently touches her shoulder. Nicole twists out of his hand.

DAVID  
Nicole; I didn't know that guy was  
gay. What I saw was you hugging  
him, and you hugging him back.  
You looked like lovers and I went  
a little nuts. You're the center  
of my whole world.

Nicole slowly puts the car back into Reverse.

(CONTINUED)

CONTINUED: (3)

DAVID

Please? What I did was wrong.  
Real wrong. But the place it came  
from it's pure, Nicole; it's  
right....

She's about to back up again.

DAVID

Nicole, think of what we  
shared....

A beat and then embarrassed, he looks away. He then looks back  
again, quietly delivers:

DAVID

I love you....

He backs away and the car now begins slowly backing up. David  
gets tears in his eyes.

DAVID

Oh, please God -- Nicole, I need  
you ---

ON NICOLE -- she stops. Her head goes down on the steering  
wheel, comes up again. A hesitation.

ON DAVID: A hesitation is all it takes. He moves to the  
passenger side of the vehicle and gets inside.

EXT. DODGER STADIUM - NIGHT

Empty; lights on. David and Nicole sit cross legged opposite  
each other in short-center behind second base. After a beat,  
David indicates their surroundings. Expansive:

DAVID

'Build It and He Will Come.'

NICOLE

How'd you get us to let us in....

He looks at her.

DAVID

Because we're special.

She smiles, nods.

DAVID

Knobby's dad. He's with the  
management of the place.

(CONTINUED)

CONTINUED:

The lights begin going off. Nicole watches them. David watches her.

Now in darkness, Nicole looks back to David, sees he's looking at her, really looking at her. She averts, looks down. He raises her chin. Eyes lock. A tender kiss in the darkness of Dodger Stadium.

CUT TO

EXT. MARGO'S HOUSE - NIGHT

Steve's Mustang pulls into the drive, Steve gets out and moves to the door.

AT THE DOOR - NIGHT: Steve rings the bell. A beat and then Margo opens the door.

MARGO

Hi, Mr. Walker.

She is dressed in bikini top with a sarong bottom. She is very obviously stoned; occasionally looking beyond Steve in her mild paranoia as the scene plays on. Beyond Margo, in the house's living room are Logan's gang, lying on couches, watching tv, two of them throwing a ball at one another, throwing it hard, everybody oblivious, probably fucked-up, and ---

STEVE

Is Nicole here, Margo?

She grabs Steve by his arm, tits all over him, draggin him into the house.

MARGO

No, she went somewhere with David --  
but come on in ---

Steve resists her and she quits.

STEVE

Margo, do you know where they  
went?

MARGO

No.

STEVE

Thanks, Margo.

He turns and begins moving back to his car.

(CONTINUED)

CONTINUED:

MARGO  
 Welcome here anytime; you guys  
 always treat me nice at your place -  
 --

Steve waves without turning and gets in his car.

CUT TO

INT. DODGER STADIUM - NIGHT - EMPTY

David and Nicole are necking passionately near one of the closed concession stands. Nicole is against the wall. After a moment:

DAVID  
 Take off your panties.

NICOLE  
 What? Here?

DAVID  
 Take 'em off!

She looks at him; does. He turns her against the cement. He opens her legs, undoes his belt and pulls down his pants. He prepares to enter her.

ON NICOLE'S FACE, hands on either side, palms on cement. She gasps, her eyes go wide and her head arcs back sharply. Whispered:

NICOLE  
 Oh. My. God.

She's in a state of total disbelief. It's dirty. It's good. Nicole Walker's eyes close...and David's rhythm shows as she moves. His head moves into frame and he kisses her ear as the rhythm continues.

INT. WALKER HOME - NICOLE'S BEDROOM - DAY.

Steve arrived in the doorway, looks to:

NICOLE: Sitting at her desk, using a pencil to crudely sketch David face, using a snap shot for reference.

ON STEVE: Watching for a moment, then delivering:

STEVE  
 Whatcha doin'?

THE ROOM: Nicole jumps, then sighs, putting a hand to her head. Steve smiles.

(CONTINUED)

EXT. THE WALKER HOME - DAY

A Chevy Caprice arrives in front of the Walker home. Steve gets out, tired-looking, carrying a small suitcase. He bids goodbye to Eddie, moves toward his home's front door.

INT. THE WALKER HOME - DAY

Steve enters, drops his bag, moves into the kitchen, begins pouring himself a drink. As he does, he calls out:

                            STEVE  
I'm home ---

No answer for a beat, Steve continues mixing his drink, calls out again:

                            STEVE  
Hello ---

Still no answer, Steve breaks, moves toward the stairway to head upstairs. Just before he begins his ascent, he stops, seeing:

THE PATIO: The family is out there, Lisa at the Weber grill, a man next to her, charming her, there is laughter being shared, and that man is ---

CLOSE - DAVID: Finishing whatever joke he's just delivered, hugging Lisa affectionately and moving toward Teddy and his small ride-in electric car, presently up-ended, in need of a man's mechanical skill, David's mechanical skill. Nicole is not seen.

ON STEVE: Blood draining from his face. A beat and then he begins moving toward ---

THE PATIO: Steve exits the house, stands stationary, surveying the scene. David sees him first. He's very friendly.

                            DAVID  
Howdy, Mr. Walker ---

Steve says nothing, only nods.

                            LISA  
Hi there, stranger ---

(CONTINUED)

Steve begins moving toward his wife.

                                    TEDDY  
Hi, Daddy ---

                                    STEVE  
Hi, Teddy ---

He arrives at Lisa, out of earshot from where David and Teddy work on Teddy's electric vehicle.

                                    STEVE  
Lisa ---

She kisses him, oblivious to his upset.

                                    STEVE  
What the hell is he doing here?

                                    LISA  
Having hamburgers. You're just in time. How'd it go down there?

                                    STEVE  
What the fuck is he doing here, Leese?

She looks at him.

                                    LISA  
Having hamburgers. Steven; she's going to see him -- out there -- whether we like it or not. To not let her see him here would be a big mistake, wouldn't it?

Steve considers it, looks to:

NICOLE exiting the house with silverware, passing David; he rises, kisses her, she smiles, swats at him and continues about her duties.

WITH STEVE AND LISA: Steve about to fly at the interloper and beat the shit out of him.

                                    LISA  
Steven ---  
                    (beat)  
She's going to see him anyway ---

Steve swallows it; it registers that Nicole hasn't even yet noticed him. She's making eyes with David.

TIME CUT TO:

EXT. THE PATIO - LATER

People sit, eating burgers.

TEDDY

Dad; you said the battery was burned out. It wasn't...there was just a broken wire. David fixed it great.

David and Nicole aren't hearing anything. They are watching one another, teen-agers in love. Steve looks at them. Lisa looks at Steve. Steve averts, puts down his burger, moves into the house.

STEVE

Gotta use the restroom.

TIME CUT TO:

EXT. THE PATIO - LATER STILL

Steve sits alone at the picnic table, the meal finished. A beat and then David exits the house, sits, joins him. After a beat, David surveying the property.

DAVID

Nice place you got here, Mr. Walker.

STEVE

Look; I'm gonna be straight with you. I don't like you. I don't like your friends...I don't like anything about you. I wish you'd never come into my daughter's life.

A beat; the two looking at one another. David kind of shrugs.

DAVID

I love Nicole, Mr. Walker.

(beat)

As time passes, I hope you'll get to know me better and start to feel differently.

Another beat; Steve looking at David, David looking back, neutral, unafraid.

(CONTINUED)

ON STEVE'S HAND

The fork in it is bending. Steve then catches sight of it; rises and moves from the table, no more words.

THE PICNIC TABLE as Steve moves into the house. David calls to Nicole in the kitchen:

DAVID  
Nicole; get me another lemonade ---

ON STEVE: Freezing on these words, just before he enters his house.

NICOLE  
(from off)  
Coming ---

Steve hesitates another moment, moves on.

INT. WALKER HOME - NICOLE'S BEDROOM - NIGHT

Steve arrived in the doorway, looks to:

NICOLE: Sitting at her desk, using a pencil to crudely sketch David face, using a snap shot for reference.

ON STEVE: Watching for a moment, then delivering:

STEVE  
Whatcha doin'?

THE ROOM: Nicole jumps, then sighs, putting a hand to her head. Steve smiles.

STEVE  
Didn't mean to scare you.

Nicole, sighs, irritated.

NICOLE  
Dad; could ya leave me alone? I'm tryin' to do something....

ON STEVE as he watches her go back to her work, his smile fading. A beat and then he leaves.

NICOLE continues to draw, oblivious to all but the subject of her drawing: David McNeil.

(CONTINUED)

INT. THE WALKER FAMILY ROOM - NIGHT

Steve stands, thinking, faced to look out the window onto the street. A beat and then he turns. We open. Lisa sits near him, arms crossed, bothered looking.

STEVE

He's wrong, Lisa. Really wrong.  
There's no doubt in my mind.

LISA

So Nicole will figure that  
out...she'll walk away  
eventually....

Steve is looking off; he doesn't even hear what she's saying.

STEVE

I tried to get his school records  
Friday. They wouldn't give 'em to  
me; it's illegal...they're  
confidential.

LISA

Honey...aren't you taking this a bit  
too far? I mean what's he done  
really? All young girls go through  
a time when they ---

Steve just exits the room; he doesn't want to hear it.

THE DARKENED LIVING ROOM: As Steve crosses it, he catches sight of something:

HIS RED MUSTANG: Sitting in the drive. Pretty thing.

CONTINUED:

STEVE

Didn't mean to scare you.

Nicole, sighs, irritated.

NICOLE

Dad; could ya leave me alone? I'm  
tryin' to do something....

ON STEVE as he watches her go back to her work, his smile  
fading. A beat and then he leaves.

NICOLE continues to draw, oblivious to all but the subject of  
her drawing, David McNeil.

EXT. THE WALKER HOME - NIGHT. Establishing, then:

INT. THE WALKER FAMILY ROOM - NIGHT

Steve stands, thinking, faced to look out the window onto the  
street. A beat and then he turns. We open. Lisa sits near  
him, arms crossed, bothered looking.

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He's wrong, Lisa. Really wrong.  
There's no doubt in my mind.

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out...she'll walk away  
eventually....

Steve is looking off; he doesn't even hear what she's saying.

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today. They wouldn't give 'em to  
me; it's illegal...they're  
confidential.

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Honey...aren't you taking this a  
bit too far? I mean what's he  
done really? All young girls go  
through a time when they ---

Steve just exits the room; he doesn't want to hear it.

THE DARKENED LIVING ROOM: As Steve crosses it, he catches sight  
of something:

HIS RED MUSTANG: Sitting in the drive. Pretty thing.

(CONTINUED)

CONTINUED:

ON STEVE: He's thinking...an idea being born.

EXT. THE PROMENADE - DAY

Steve sits near a boulevard fountain, watching the pool-hall's exit. A beat and then David exits with Logan and Knobby. Steve calls out:

STEVE  
David? David McNeil?

David looks. Steve is heading toward the three.

DAVID  
Hi, Mr. Walker ---

Steve arrives. Knobby and Logan eye him carefully as he says to David:

STEVE  
Could I see you for a minute,  
David? Got something you might be  
interested in....

A pause, then:

DAVID AND STEVE as Steve's Mustang, parked around the corner from the Promenade.

STEVE  
Isn't that a great car....

DAVID  
You know how I feel about it, Mr.  
Walker. I don't think there was  
ever a car built that was any  
prettier.

STEVE  
Good.  
(dangles keys)  
Would you like to own this car?

David is wary now; what is this?

DAVID  
Sure I'd like to own it.

STEVE  
You can. Just do me one favor.

DAVID  
What....

(CONTINUED)

CONTINUED:

STEVE

I don't like you, David. I never did. And I want you to stop seeing my daughter.

(dangles keys)

Take these keys -- a signed title -- take it all -- right now. But then I never want to see you again.... Ever.

David looks at him, evenly. He looks down; looks back up again, again at Steve. And then he just turns and walks.

ON STEVE: Defeat. A moment and then Steve gets into the Mustang, still stealing glances at the disappearing figure of David McNeil....

INT. A LAWYER'S OFFICE - DAY

Steve, frustrated, rises from his seat in front of the big desk behind which sits a rotund, Texas-born attorney.

STEVE

I don't get it, Bernie. Can't ya just use a relationship? Call in a favor from a friendly judge?

BERNIE

Steve, juvenile records are sealed. If the sonovabitch even has a record.

(beat)

I don't know if I can get 'em or not.

STEVE

Will ya try?

BERNIE

I'll try.

Steve stops moving; looks out a Century City window to the streets below.

EXT. THE WALKER HOME - NIGHT

Nicole pulls up in her mother's car. Angry, moving rapidly, she moves toward the door.

INT. THE HOUSE - NIGHT

Steve and Lisa Walker sit, Steve reading from a manilla in his hands, several documents inside. Lisa has her head in hands, horrified looking.

(CONTINUED)

CONTINUED:

STEVE  
Bernie did good...here's another  
one.

LISA  
Now what?

STEVE  
Grand Theft Auto, reduced to joy-  
riding....he had a hot credit card  
last year, made restitution on  
that one. Marijuana bust ---

Bang, the door bursts open and Nicole strides fast toward her  
father:

NICOLE  
Did you try to buy David away from  
me?!

LISA  
Nicole; we just got his criminal  
record; do you know he stole a car -  
--

NICOLE  
Trying to buy him off?! Do you  
know how sick that is?

STEVE  
Nicole --

NICOLE  
No! I'm gonna move out.

She turns and begins moving away...Steve sits; there's nothing  
he can say. Lisa rises to follow Nicole. Steve stops her.

STEVE  
Ya can't put 'em in chains. I  
screwed up. I really screwed this  
one up.

INT. THE MUSTANG - NIGHT

Nicole wears the look of a woman in love. She bops to the music  
on the radio; an old, The Police doing, "Every move you make".

EXT. A BIG PALOS VERDES HOUSE - (LOGAN'S) - NIGHT

Nicole pulls up in the red Mustang, sees David's Rambler amidst  
the other cars in the drive. She gets out of the Mustang, a  
bounce in her step, moves toward the house.

(CONTINUED)

CONTINUED:

ON THE WALKWAY leading to the house Nicole hears something through an open window, a kind of muffled moan. A woman. Was it pain?

She stops; moves to look through the where the sound came from. She sees:

THE GANG IN A LINE: Baseball hats on backwards, jackets on, no pants, their asses showing. They laugh a little bit, watching something off.

NICOLE: Confused, moves to get a better view, sees more:

THE LINE OF YOUNG MEN leads to the pushed-together couches seen earlier where there lies a sweating, naked, splayed Margo, a look of oblivious pleasure on her face as the man presently in the saddle comes violently, the others cheering. Spent, the man rises from her and turns to the others. It is Logan, grinning a tired grin as he allows the next man in line access. That man is:

DAVID McNEIL, crawling onto a laughing Margo, who with closed eyes and small smile, pulls him onto her, legs locking around his back. David begins to move rhythmically above her.

ON NICOLE: Her face going ashen. She turns, gasping, begins running back toward the Mustang at the curb. She is retching before she gets there, retching again and again and again.

TIME CUT TO

THE MUSTANG IN MOTION, Nicole behind the wheel, tears streaming down her face. She can hardly see; she can hardly drive. She can hardly keep her head up.

DISSOLVE TO

EXT. THE CITY - DAY - SMOGGY LOS ANGELES: Just another day.

INT. BIOLOGY CLASS - PALOS VERDES HIGH-SCHOOL - DAY

Pre-class; people jabbering, screwing around, and then we pick up sullen-looking Nicole at her lab table; Gary in the seat across from her, the one once occupied by David.

ON THE CLASSROOM ENTRANCE: David McNeil enters, moves to:

NICOLE AND GARY'S LAB TABLE. Nicole looks up, David smiles warmly.

DAVID

Hi.

(CONTINUED)

CONTINUED:

NICOLE

Go away.

David's face changes; he thought he'd won her back. He collects himself, addresses Gary.

DAVID

I apologize about hitting you, Gary. I'll even go further than I did before: I was dead-wrong and I'm sorry.

Gary doesn't respond. David looks to Nicole again; she's looking into a text-book. Back to Gary:

DAVID

Could I have my seat back?

NICOLE

David; I have nothing to say to you. Don't leave, Gary ---

DAVID

(plaintively)  
Nicole ---

He touches her; she snaps away. Perplexed, David again speaks to Gary, very man to man:

DAVID

Will ya help me out here? I just want to talk to her.

Gary looks directly into David's eyes.

GARY

You heard her. She's got nothing else to say to you.

David's eyes flash...and then he takes a step toward Gary, and ---

GARY: He suddenly has his dissection knife in his hand, ready, it's leveled at David, and by Gary's look, you know he's ready to use it. David freezes. An impasse.

ON THE TEACHER: entering, announcing:

TEACHER

Alright, people. In your chairs.

ON DAVID still looking at Gary, the Nicole, then Gary again. He turns, exits the room.

(CONTINUED)

CONTINUED: (2)

NICOLE AND GARY: Nicole with a look of true admiration on her face. She leans across to Gary:

NICOLE  
Gary -- thanks.  
(beat)  
That took guts ---

Gary Rome does his best John Wayne:

GARY  
Wasn't nothin', Ma'am ---

EXT. PALOS VERDES HIGH - DAY - A WIDE SHOT:

School's out; kids leaving. We then pick up David, watching the main exit door, waiting. And then he sees Nicole, books in arms, walking alone. He moves to her.

DAVID  
Nicole? Come on -- you said you  
needed some time; I just figured -- -

She stops, spins, faces him.

NICOLE  
How could you?!

DAVID  
What?

NICOLE  
It's over. I want you to Fuck  
Off. My father told me about guys  
like you....

She turns, walks, David just watching her. He now knows it: He has lost Nicole forever.

THE WALKER HOME - NIGHT: STEVE AT THE DRAWING BOARD

Working, occasionally glancing at the small television on the book-shelf across the room, watching the local news, listening to the latest horrors occurring in the city.

STEVE  
Honey -- bring me some coffee?

IN THE KITCHEN: Nicole and Lisa preparing dinner together.

NICOLE  
I'll do it ---

(CONTINUED)

CONTINUED:

IN STEVE'S WORK ROOM

Nicole enters, coffee in hand.

NICOLE

There ya go ---

She hands him the cup. He smiles, thanks her, sips, about to go back to work. But Nicole hovers for a moment and he looks at her.

NICOLE

Just thought you might wanna know....

(beat)

David's history. I told him to Fuck Off.

Steve slowly smiles.

STEVE

Well. Such language ---

(beat)

No doubts?

NICOLE

Nope. He was one of those bad-guys, Daddy. I wish I'd never met him.

She kisses her father.

NICOLE

Thanks. You and Lisa; you've both been great.

Big hug; Steve is a happy man.

AN UNFURNISHED PLYWOOD SHACK - NIGHT

David, Logan and the friends sit on the plywood floor, backs against the walls, drinking malt-liquor, cans strewn around; they're drunk, babbling, exchanging stories.

As one of them crushes an empty can against his forehead:

HACKER

You know that shrink my mom makes me see? I told ya all she talks about is sex, right? Well, guess what she did today?

(CONTINUED)

CONTINUED: (2)

TERRY  
What'd she do?

HACKER  
Sucked me off.

DAVID  
-- bullshit.

HACKER  
Bullshit? It's not bullshit!  
Wanna see the lipstick?

Hacker stands, begins undoing his belt. People begins screaming, laughing ---

KNOBBY  
Don't bring it out! The warded,  
pretzel of Islam -- no!

Hacker kicks at Knobby, falls down, laughing; everybody laughing.

TERRY  
Bet she wasn't as good as Margo.

KNOBBY  
Nobody's as good as Margo. That  
bitch is shameless.

LOGAN  
Terry -- got a Ritalin?

Terry digs into his pants.

TERRY  
Take three; they're my little  
brother's; not much kick.

David reaches into his back-pack; pulls out a spray can. Aims it at the plywood wall, testing it. He then rises, begins moving across the plywood room, a little unsure on his feet in his drunkenness.

DAVID  
You know what we need at your  
house? A coupla full-time, live-  
in, love-in maids.

HACKER  
The Clit-Sisters -- they'll do  
anything for drugs ---

(CONTINUED)

CONTINUED: (3)

KNOBBY

Hey; they'll do anything for  
nothin' ---

David opens the shack's door, exits.

EXT. THE SHACK: Shooting from twenty stories below. The shack is a construction freight elevator at the top of a steel skeleton that will one day be a high-rise. We see David's tiny form, standing on a partially completed floor...then stepping out onto a thin beam, beginning to walk it like a tight-rope walker.

NEAR THE ELEVATOR; the gang quickly exiting it, watching:

DAVID wobbling, wind blowing hard, a twenty story fall beneath him. The thin beam that leads to a large construction company sign, perhaps thirty feet away.

ON THE GROUP: Shouting; going wild, Knobby running for his video camera, which he immediately trains on the event.

DAVID - IN VIDEO VIEW: he reaches the sign. He takes out his spray can and in huge letters tags it: "PV BOYS RULE!"

ON THE GANG: Applauding wildly; David is the coolest of them all: He is out of his fucking mind.

DAVID is moving back toward them, scampering the last few feet, arms wide, screaming as it looks like he's falling. When he reaches safety:

LOGAN

Let's call the Clits -- score some  
points, celebrate!

DAVID

Need more'n the Clits; let's have  
a biggg fuckin' party ---

Wild agreement.

THE WALKER HOME - NIGHT: ON MARGO ringing the front door bell.

THE INTERIOR - ON LISA opening the door.

LISA

Hi, Margo -- I think she's in the  
family room.

MARGO

Thanks, Mrs. Walker.

(CONTINUED)

CONTINUED: (4)

She enters.

INT. THE FAMILY ROOM - NIGHT

Teddy watching "Home Alone II" and laughing copiously. Nicole looks at him affectionately; smiles at his amusement. And then -- -

MARGO'S VOICE

Well, hi, Miss stuck-up. Avoiding me?

Nicole looks up. Margo enters the room, kneels to grab a handful of Teddy's popcorn, ruffling his hair.

MARGO

Hi, little guy. Boy, I can't wait 'til you grow up.

NICOLE

Leave him alone, Margo ---

Margo looks at Nicole; sees the distance in her eyes. Why?

MARGO

What's with you ---

Nicole rises, exits the room. Confused, Margo follows.

EXT. THE HOUSE - NIGHT

Nicole exiting, Margo following. Nicole arrives at Margo's Rabbit, Margo moving toward her.

MARGO

Nicole -- what's goin' on? I came over here to invite you to a party over at Logan's.

NICOLE

Yeah? Well, I saw you at a party at over at Logan's. The one where you were the only girl.

MARGO

(beat)

What are you talking about?

(CONTINUED)

CONTINUED:

NICOLE

I saw you, Margo! I saw you screwing Logan, David -- with the rest of those assholes lined-up, waiting.

(beat)

What kind of person are you?

The floor drops out from under Margo; she looks off, not knowing what to say.

MARGO

(feebly:)

They drugged me; I don't remember anything....

NICOLE

Bullshit. You're all just crazy. You're all out of your minds -- !

She turns begins to move back to the house. Margo begins crying, following Nicole, a puppy after its mother.

MARGO

Nicole; please -- don't leave me.  
I ---

A beat and then she really begins to cry.

MARGO

You're the only normal person I know. Do ya know how much I need that?!

Nicole stops, glances at her; sees the pathos of it all. Then turns and continues on her way back into her home. Shouted:

MARGO

Ohhh, I hate myself -- !

At Nicole reaches the front door, there's an absolute shriek:

MARGO

I'm just like my mother -- !

Margo is pulling at her hair, pulling off her earrings, hands rubbing off make-up in her overload.

Nicole hesitates on the porch then enters the house, closing the door behind her. Margo sinks to the grass.

IN THE WALKER RESIDENCE: Nicole leans against the closed front door, thinking about Margo. Could she hurt herself?

(CONTINUED)

CONTINUED: (2)

A long beat and then Nicole opens the door. She sees:  
THE FAST-DISAPPEARING LIGHTS of Margo's Volkswagen Rabbit.  
NICOLE sighs, looks down, saddened.

INT. DAVID'S ROOM - LOGAN'S HOUSE - DAY

David, hungover; feeling miserable, awakens on his bed, hearing the sounds of men and women still laughing, partying -- it's still going from the evening before. A girl squeals, David looks to ---

THE HALLWAY OUTSIDE HIS ROOM: A young woman in a flannel shirt and nothing else, laughing, being chased by Knobby.

DAVID rises, shuts his door, grabs Wax-the-Turtle from his aquarium and moves toward his bed, He flops onto his back; punches the play-back button on his message machine. As Wax crawls around David's stomach, allowing us to see that the words "Nicole - Forever" have been painted crudely on his shell, we hear:

MALE VOICE

Hey dude -- stuff's here. Four a Zee. Gimme a call.

Beep and a new message:

FEMALE VOICE

Hey; it's Sherry; we can't find the house ---

(beat)

Anybody there?

(beat)

Ah, fuck ---

Beep and a new message:

NEW FEMALE VOICE (JOYCE)

Hi, stranger -- it's your mom. I just wanted to remind you that tomorrow's my birthday. Maybe you can home and have some birthday cake... Love ya ---

David clicks off the machine.

CUT TO

EXT. AN APARTMENT BUILDING - SANTA MONICA - DAY

A descent, older building on 16th Street.

(CONTINUED)

CONTINUED:

ON AN UNCOMFORTABLE-LOOKING DAVID: Punching the door-bell at the entrance to one of the units.

The door opens and a forty-year old woman appears; Joyce McNair, David's mother. Her hair is short, she's twenty pounds overweight; with a face that speaks of a life lived in a very fast lane.

DAVID  
Happy birthday, Mom ---

He raises a small wrapped present. Joyce smiles.

INT. THE APARTMENT'S LIVING ROOM - DAY

The room is decorated in cool, thrift-shop-hip; a bit of '60s memorabilia; beaded door dividers, a framed Hendrix-at-the-Fillmore poster leaning against a wall. From off:

JOYCE  
(from off:)  
Ya haven't been home for a month.  
You still stayin' at your friend's  
place?

Joyce McNeil enters from the kitchen, a joint between her lips, carrying two glasses of white wine.

She sets one of wine on the table next to David, sips her own as she crosses to a thread bare couch and sits; picking up David's gift, smiling, happy.

JOYCE  
Now; what do we have here....

She begins unwrapping it.

ON DAVID: He's picked up a photograph from the table next to him. He sees:

THE PICTURE: David and his mother, David age four, Joyce are thirty, both smiling and looking cameraward. Joyce is younger, prettier in the picture, eyes only crossed to the degree of Karen Black's, different from now, and ---

DAVID  
Mom, you never really told me  
about my father.

As she unwraps her gift:

(CONTINUED)

CONTINUED:

JOYCE

Honey; we've talked about this before. The Stones Tour came through Denver; I hooked up with them....

(shrugs)

Turned into a party; I think it lasted two years. God, what a glamorous time....

(beat)

And then I woke up one day...I was pregnant. With you!

Joyce has his gift opened -- it's a bottle of perfume.

JOYCE

(delighted)

'White Shoulders'. Ah, honey -- you remembered.

She crosses to him, gives him an affectionate kiss.

DAVID

Mom, don't ya have any idea?

Joyce looks at him; not really knowing what he's asking.

DAVID

Who my father was....

Joyce shrugs, blithely:

JOYCE

Not really ---

David looks away, down-looking. Joyce sees it. With a wink and all the cheerfulness in the world:

JOYCE

Hey, look at the bright side: It might've been Keith Richards ---

ON DAVID'S FACE: A NEW SETTING, A SILENT ONE. He is looking intensely at something in his hands. He sees ---

THE FRAMED PHOTO of the Walker family seen earlier at the Walker house: Lisa, Steve, Teddy and Nicole on some vacation beach.

THE WHOLE SETTING: DAVID IN HIS BEDROOM...sitting transfixed, hypnotized by the idyllic image of the perfect all-American family before him....

CUT TO

(CONTINUED)

CONTINUED: (2)

AN EXPLOSION OF NOISE: Pearl Jam's "Jeremy," and ---

WE'RE IN LOGAN'S PALOS VERDES HOME: Camera moves across the video screens of the various televisions, all the discordant images; the stereo continuing to blast. No people visible yet, but camera continues to move, over the couch where we once saw Margo, over an empty space occupied only by a PC, its screen displaying some inane video game, the Super Marios jumping endlessly, until we find:

THE GANG: sitting cross legged in circle; tribal, primitive-looking. David in the center...bent down, his right arm extended over the rug as Knobby leans down over the arm, working on it somehow...camera pushing still closer, singling out David's face, pushing ever closer until his face fills the frame. David's head is tilted heavenward, his eyes are closed. It looks as if his spirit has left his body.

CUT TO

EXT. THE WALKER HOUSE - DAY

David is standing on the porch; a new man: He hair is short, his clothing Polo, his demeanor humble. He rings the Walker's doorbell.

A moment passes and the door opens. Steve Walker stands there. A beat, the two looking at one another, and then ---

DAVID

Hello, Mr. Walker. Is Nicole at home?

STEVE

I don't think she wants to see you, David.

Without display, Steve positions himself squarely in the door, legs apart, arms at his sides; intuitively preparing for any eventuality.

DAVID

Would you ask her for me -- please?

IN THE HOUSE: Nicole is standing there; looking toward the doorway -- she's heard this last. David sees her, speaks past Steve:

DAVID

Nicole ---

(CONTINUED)

CONTINUED:

Steve turns; looks at his daughter; she shakes her head, makes a "get lost" gesture with a hand and moves on, disappearing from sight. Steve turns back to David.

STEVE

That's it.

David looks down a moment; and that's when Steve sees it:

THE CRUDE HOME-MADE TATTOO on David's right forearm. It reads: "NICOLE - FOREVER".

David sees Steve see the tattoo. Steve then looks right into David's eyes.

STEVE

David?

(beat)

Don't come back ---

David looks at him a beat, then turns, leaving. Steve watches until he's all-the-way gone.

DISSOLVE TO

EXT. PALOS VERDES HIGH - DAY

Nicole and Gary exit the school; they stand talking for a moment, and then ---

THE IMAGE BECOMES VIDEO: They're still talking, laughing; and then Nicole waves good-bye and they separate. Nicole moves toward the street.

THE MAN WITH THE VIDEO CAMERA: It is David, standing near a tree fifty yards away.

WITH NICOLE as she arrives at a Jeep Wagoneer that has pulled to the curb, Lisa at the wheel. Just before Nicole gets into the vehicle, she sees:

DAVID: across the green, still taping her. He doesn't stop; doesn't blanch, doesn't do anything.

THE VIDEO IMAGE: As Nicole moves her eyes from David and gets into the Wagoneer. The vehicle pulls away.

ON DAVID: He lowers his camera; pauses a beat, then moves on.

EXT. SANTA MONICA BOULEVARD - LE CAFE - NIGHT

Gary Rome waves to a couple of fashionably-dressed young male friends inside a well-lit espresso house, he's just left them. He moves up the sidewalk, heading toward his car.

EXT. A SANTA MONICA BLVD. - PARKING LOT - NIGHT: Not well-lit; no people in sight. Gary approaches his car, getting out his keys; and then from out of nowhere appears a man with a baseball bat, the bat being swung as hard as it can be; it hits Gary Rome dead-center in the face, his skull exploding like water melon, his body falling hard to the ground.

HOLD ON THE BODY: Lying on cement. Not even a quiver...just a fast-growing pool of blood growing under the head as the bat comes down on Gary's body again and again.

INT. A BASKIN-ROBBINS ICE CREAM STORE - DAY

Nicole and Teddy sitting at a table.

TEDDY

'Member when Mom told you to wear a robe because a me? That was dumb. I'd never peep at you; you're my sister.

NICOLE

I know that ---

TEDDY

Now, Cindy Crawford...that's a different story....

Nicole laughs like hell.

EXT. THE ICE-CREAM STORE - VIDEO VIEW of Nicole and Teddy inside. Nicole still laughing, happy, ruffling her little brother's hair. And then Nicole looks out the window, directly into the camera.

ON DAVID McNEIL: He just keeps filming.

INT. THE SHOP - NICOLE AND TEDDY

NICOLE

Teddy; you know how to give someone one the bird?

TEDDY

Sure.

He lifts his middle finger, displaying it; Nicole reaches out, aims Teddy's hand toward ---

(CONTINUED)

CONTINUED:

DAVID - ACROSS THE STREET: He stops taping.

WITH NICOLE AND TEDDY: Laughing.

NICOLE

Come on midget -- we're outa here.

THE EXTERIOR OF THE ICE CREAM STORE: Teddy and Nicole exiting, Nicole looking to where David stood a moment ago; he's no longer there.

TIME CUT TO

THE WALKER'S BACK PATIO - DUSK

Steve works at the Weber grill; wearing an apron emblazoned, "This is a Stupid Apron". Nicole wanders up, carrying more hamburger meat to be cooked. Beyond the two we see Teddy sitting at the wheel of his scaled-down electric Jeep, maneuvering through an obstacle course of lawn furniture and planters.

NICOLE

Dad, that really is a stupid apron.

STEVE

(sotto;  
conspiratorial:)

Lisa bought it for me -- I wear it.

Nicole chuckles, sets down the hamburgers; seats herself on a picnic table bench. Her tone gets serious:

NICOLE

Dad; I'm a little spooked....

He looks at her.

NICOLE

David's been following me around -- videotaping me.

Steve stops what he's doing; looks at her.

NICOLE

Even today; Teddy and I were getting ice-cream. I looked up...and there he was.

Steve immediately begins removing his apron.

(CONTINUED)

CONTINUED: (2)

STEVE  
What's his number?

NICOLE  
Oh, dad -- I don't think it's  
worth ---

STEVE  
-- what's his phone number,  
Nicole?

A pause.

LOGAN'S HOUSE - NIGHT

Knobby, phone in hand, shouting over the blaring music in the living room:

HACKER  
Yo -- David -- phone -- some dude  
named Walker ---

David appears, takes the phone, puts a finger in his other ear.

DAVID  
Yeah ---  
(beat)  
Sure, Mr. Walker.  
(beat)  
How 'bout the Pier? Ya know where  
that is? The video arcade.  
(beat)  
See ya there in half an hour.

David hangs up the phone; pauses, thinking.

CUT TO

EXT. SANTA MONICA PIER - NIGHT

Steve arrives, looks around, doesn't see David. He is about to enter when he hears:

DAVID  
Mr. Walker ---

Steve turns, sees David sitting on a nearby planter; again well-dressed. Steve moves to him.

STEVE  
Nicole tells me you've been  
following her around with a video  
camera.

(CONTINUED)

CONTINUED:

DAVID  
Sir? I don't think I'm doing  
anything against the law.

STEVE  
No. But it bothers her...and it  
bothers me. And if ya do it  
again, I'll give ya more than just  
a black eye ---

David looks at him.

STEVE  
(spits it:)  
Jesus Christ. You hit a woman?  
Didn't your father teach you  
anything?

David looks down, thinking.

STEVE  
You ever bother her again...you'll  
be one sorry sonovabitch ---

David nods in agreement; it looks like he means it.

Steve looks at him a beat, still wanting to kill him; but turns  
and walks away.

WITH STEVE, moving, still smoldering. When he's perhaps twenty  
yards from where he left David, from behind:

DAVID  
Mr. Walker -- ?

Steve turns; he sees David standing there, Logan and Knobby at  
his side; they've come out of the arcade. Shouted:

DAVID  
Sorry to be impolite. But fuck  
your daughter. And fuck you too.

Steve watches as David and the others move back into the pool  
hall. Steve hesitates a moment...then walks on.

CUT TO

EXT. PALOS VERDES HIGH-SCHOOL - DAY

The beginning of a day, students milling, entering. Steve's  
Mustang pulls to the curb in front of the place; Nicole on his  
right. They sit there a moment, then ---

(CONTINUED)

CONTINUED:

STEVE

I talked to Norquist. He's made school security aware. Nicole; if anything happens -- if he even comes near you -- just start screaming.

NICOLE

I'll be fine, Dad ---

STEVE

Lisa'll pick you up at three-thirty sharp.

Nicole wants to get moving, begins opening the door.

NICOLE

Okay ---

STEVE

No kiss?

She leans over kisses him on the cheek.

NICOLE

I love ya, Mr. Paranoid ---

INT. HOME ROOM CLASSROOM - DAY

Nicole in her seat; the P.A. making a gong-sound before:

MALE P.A. VOICE

Good morning. This is Dr. Norquist ---

(hissing, booing)

-- today's announcements are as follows: Our Track Team will be competing with Kennedy here Saturday -- let's have a big turn out, show our guys some support.

(beat)

I'm pleased to announce our highest SAT score was achieved by Senior Logan Cole. Way to go, Logan.

(beat)

Lastly, there's been a Missing Persons report filed on one of our students; Gary Rome -- a Junior.

ON NICOLE: Shocked; looking to:

GARY'S EMPTY DESK: as the other students murmur at this news.

(CONTINUED)

CONTINUED:

NICOLE AGAIN: Now looking at:

DAVID'S DESK it's empty as well.

ON NICOLE: Bothered, thinking as the p.a. drones on:

MALE P.A. VOICE

Anyone knowing anything about  
Gary's whereabouts, please contact  
either Mrs. Dill or myself, in  
this office.

(beat; fun voice;)

Only 63 days before summer  
vacation...!

CUT TO

DAVID IN THE LIVING ROOM AT LOGAN'S HOUSE: Alone, slumped in a  
couch, is David...channel-surfing with a tv remote.

ON THE SCREEN: Various talk-shows, soaps, the channels  
revolving, and then they stop: We're on VH-1: The beginning of  
the Rolling Stones video of the song "Happy". Keith Richards is  
at stage center; the front-man on this one, the singer.

ON DAVID: his face going cold, to ice. He slowly reaches under  
the couch.

ON KEITH: Now singing the words: "I need love to make me  
happy; oh, baby -- baby won't you make you make happy?" and ---

DAVID: Racing at the television with a bloody bat raised high  
above his head, he swings it at the video screen, at Keith, the  
monitor exploding, glass flying everywhere, Keith is dead, and  
then ---

DAVID standing there. Machine-like.

CUT TO

THE WALKER HOME - NIGHT - STEVE AND LISA'S BEDROOM

Steve and Lisa lying in bed.

STEVE

God, I hope it's over....

Lisa still looks a bit bothered.

(CONTINUED)

CONTINUED: (2)

STEVE

Nicole hasn't even seen him.  
Norquist said he hasn't been at  
school -- figures he's dropped-  
out.

A beat passes.

STEVE

I tell ya what I am concerned  
about.

Lisa looks at him.

STEVE

We make our presentation tomorrow.  
If we don't get this contract...I  
think you could find yourself  
married to a man who designs K-  
Marts for a living....

LISA

Guess my wifely duty would be to  
take your mind off it...

He looks at her; she moves, they begin kissing. An erotic kiss.

EXT. LOGAN'S PALOS VERDES HOME - NIGHT

Quiet; tranquil-looking.

INT. THE LIVING ROOM - NIGHT:

The lights are low, the stereo silent; the flicker of an unseen  
television flicker on the wiry Terry, sitting on one of the  
pushed-together couches, fatigued-looking, crying sadly,  
painfully -- Terry is in a state of semi-sanity. Knobby and  
Hacker are near him, concerned-looking, listening as, between  
sobs, he delivers ---

TERRY

-- and when he left me and my  
mom...I'm only six...he takes the  
little fucker with him. He knew  
I loved that fuckin' dog more'n  
anything ---

ON DAVID: In the area behind the couch, listening to it all,  
pacing like a leopard, supercharged, swilling beer in an attempt  
to dull himself, and ---

ON TERRY, HACKER AND KNOBBY again as Terry stands.

(CONTINUED)

CONTINUED:

TERRY  
That's why I'm fucked up...waaay  
fucked-up.  
(explodes:)  
I'm gonna go kill'm --- I'm goin'  
out to Beverly Hills and fuckin'  
kill him! Fuck you, Doctor Milch, -- -

And then he sags, a hand moving to his eyes as his crying becomes worse.

HACKER  
Terry, man, shuttup! You're  
bummin' us out.

TERRY  
Nobody's gone through the shit  
I've gone through -- !

DAVID: Still pacing, then stops:

DAVID  
Giv'm some downers, will ya?

Knobby doesn't even hear him, beginning ---

KNOBBY  
Hey, dude, my parents were killed  
in a plane crash, right? When I  
was like twelve. I'd never met  
half the relatives the Courts had  
me stayin' with.

David throws his beer-can and exits, going somewhere fast.

HACKER  
You listening, Terry? All of  
us've been through shit. You're  
not alone ---

TERRY  
(still crying)  
-- this ain't your deal, Hacker!  
Nothin' ever happened to you, ya  
punk fuck ---

Hacker looks off...shakes his head, a funny smile...then suddenly springs onto Terry, begins punching the shit out of him. Terry balls into a fetal position as Knobby -- shouting loud -- grabs Hacker, tearing him away from Terry and sending him sprawling to the floor.

(CONTINUED)

CONTINUED: (2)

Hacker rises, he wants more of Terry, but Knobby gets between them hands raised, keeping him away. Hacker shouts at Terry at the top of his lungs:

HACKER

Nothin' happened to me?! Nothin' happened?! I'll tell ya what fuckin' happened -- ?

KABAAAM, the sound of a gunshot, all eyes going to:

DAVID in the doorway with Terry's 9mm Browning; he's fired it into the ceiling.

ON LOGAN: He's been on his stomach on the floor, headphones on his ears, obviously watching tv through all of it, but now looking, listening as David delivers:

DAVID

This shit is ceased. He's been up for five days and you assholes are startin' to act just like him. Now give'm a red and get'm to sleep.

He tosses a hand-full of reds at them.

DAVID

We're supposed to be brothers, man; like a posse or something, right? We're supposed to take care of each other.

David watches as Hacker picks up a red, takes it -- hands a couple to Terry. He pops them. David starts to leave the room, gun in hand.

ON LOGAN:

LOGAN

Hey, David.

David stops.

LOGAN

I'm slippin' in turtle shit, man. If you don't keep that thing in the fuckin' aquarium, I'm gonna microwave the little shit.

David looks at him, turns and exits.

LOGAN goes back under his head-phones, back to ---

(CONTINUED)

CONTINUED: (3)

THE TELEVISION SCREEN: Logan has been watching "Nick at Night" re-run of "Father Knows Best." The show almost over, Logan grabs his remote, punches it...and the screen shifts from Robert Young's warm, paternal face to a pornographic tape feeding from one of the VCRs. We see two naked guys, one naked girl, two penetrations, and ---

CUT TO

THE OFFICES OF KELLY AND PETERMAN ARCHITECTS & ENGINEERS - DAY:

Eddie and Steve in Eddie's office; clock ticking, they're silent...waiting....it's show-down day.

ON THE DOOR: PETERMAN sticks his head in.

PETERMAN

We leave for the client's at three.

EDDIE

We're ready.

PETERMAN

I appreciate everyone's effort.

(to Steve)

-- I know how hard the push has been on yourselves...and your families.

(beat)

Today's just another dog and pony show. I'll kick it off, Engineering'll do their bit...then you're up, Steve, with the architectural. Let's sell these quvs.

STEVE

I'll do my job, Frank.

(pointedly)

I always have.

Peterman looks at him a beat; then bops the door-jam, exits the room.

THE PARKING LOT - KELLY & PETERMAN - DAY

The staff seen earlier, moving to their cars, Peterman there, and ---

(CONTINUED)

CONTINUED: (4)

WITH STEVE AND EDDIE:

EDDIE  
Who's car we takin'?

STEVE  
Take the Mustang; work on our  
tans.

They arrive at the car, Steve immediately seeing:

DEEP SCRATCHES IN THE CAR'S HOOD: The words "Nicole - Forever"  
scratched deeply into the paint.

ON EDDIE AND STEVE:

EDDIE  
Jesus Christ -- somebody keyed ya -- -

Steve reacts; insanely angry...and then frightened as he gets  
into the Mustang and sees:

THE NOTE: Stuffed into car's steering wheel; it reads:

"Now I've popped two of your  
Cherries. See ya soon, Mr.  
Walker."

Steve delays; he looks transfixed by the note.

EDDIE  
Come on; don't wanna be late.

Steve begins to move, getting into his car.

STEVE  
Eddie, you go on ahead -- I'll  
follow you.

Steve begins starting the Mustang, simultaneously punching in  
the speed dial on the car's phone. The phone rings....

INT. THE WALKER HOME - DAY: Phone ringing, no one there to pick  
it up, and then ---

BACK TO THE GARAGE: Eddie getting frantic:

EDDIE  
What's goin' on ---

Steve hangs up, cursing, looks at his watch, then punches  
another number.

(CONTINUED)

CONTINUED: (5)

INTERCUT: Lisa in the Jeep Wagoneer, parked waiting in front of Palos Verdes High-school. She picks up her own car-phone.

STEVE  
Lisa -- are Nicole and Teddy with you?

LISA  
Teddy is. I'm waiting in front of school for Nicole ---

STEVE  
(consults watch)  
She's fifteen minutes late ---

LISA  
I know ---

Phone going between his ear and his shoulder, Steve puts the car in gear, begins backing out. Eddie yelling:

EDDIE  
Steve; what's up -- ?

STEVE  
Take the pitch for me, Eddie. Got something important I gotta take care of.

EDDIE  
Christ Almighty, what could be more important than this -- ?

Steve drops it into a forward gear, the Mustang's tires spinning.

STEVE  
My family, Eddie -- my little girl.

He's gone.

CUT TO LISA IN THE JEEP AGAIN:

STEVE  
I'm on my way over there, Lisa ---

ON FRANK PETERMAN getting into his Lincoln with another man as Steve's Mustang, tires peeling, races out of the parking structure. Has Walker gone bonkers?

IN THE MUSTANG: Steve pulling onto the street.

(CONTINUED)

CONTINUED: (6)

STEVE

Lisa, call my car if she shows up --  
call right away.

He hangs up, begins moving fast through traffic, intent-looking.

WITH LISA in the Wagoneer, watching the front of the school.  
Nothing.

THROUGH THE MUSTANG'S WINDSHIELD - DAY: A honking of horns as  
Steve narrowly avoids a traffic accident, and then ---

ON STEVE -- behind the wheel, charging on, V-8 grumbling.

ON NICOLE WALKER emerging from the front doors of Palos Verdes  
High-School.

IN THE WAGONEER, Teddy seeing her, pointing.

TEDDY

There she is -- !

Lisa sighs, relieved, picks up her car phone and begins to dial.

ON STEVE behind the Mustang's wheel, honking, going faster, and  
then his phone rings. He picks it up.

STEVE

Yeah?

INTERCUT the Wagoneer, Nicole now entering.

LISA

She's with us ---

Steve reacts, slouching, slowing.

STEVE

Let me talk to her ---

NICOLE

Dad?

STEVE

Nicole; where were ya ---

NICOLE

Sociology class. We got held  
over, Dad ---

Steve sighs, still coming down. A beat and then he looks at his  
watch; pauses, makes a decision.

(CONTINUED)

CONTINUED: (7)

STEVE

Nicole; where does David live?

NICOLE

I guess he's still over at Logan's -- why?

STEVE

Do you have the address?

NICOLE

No.

STEVE

Where is it ---

NICOLE

On Radcliffe, a couple blocks south of Sunset. Why ---

STEVE

-- what's the house looks like?

NICOLE

It's on a corner -- a big white place -- there's a broken-down VW van in the driveway. Dad, please -- what are ya ---

STEVE

-- put your mom back on.

ON LISA getting the phone from a confused Nicole.

STEVE

Honey; this may be nothin', but keep the kids inside when ya get home. I also want ya to stop at the gate, talk to Larry ---

Before there's more:

CUT TO

A WINDOW BEING BROKEN BY A POTTED PLANT

It's the window in the front door of Logan's house. Steve Walker sticks a hand through the broken glass, turns the doorknob and the door opens. He enters:

THE LIVING ROOM: No one there; Steve looking around the living room, appalled at the squalor of the place.

(CONTINUED)

CONTINUED: (8)

IN A HALLWAY: Steve pushing doors open, looking into bedrooms: The once stately manor has been turned into a hell-hole. Unmade beds; debris everywhere, and then:

A NEW DOOR: A piece of paper pinned to it, saying:

"Keep the Fuck Out. This means  
you.

-- David"

Steve rips the paper from the door, reads it, kicks the door open. He enters ---

DAVID'S ROOM. Steve looks around; same as the others, the junk, the scattered debris...and then Steve sees something new...resting amidst porno and car magazines on the floor:

THE PHOTO OF THE WALKER FAMILY on the vacation beach.

Steve picks it up: It's been defaced; there's a hole in the photo where Nicole's face once was -- Nicole's face having been moved to cover Lisa. Nicole is not looking at Steve; Steve's face has been pasted over with a high school year-book photo of David McNeil. The family has become David, Nicole and little Teddy.

ON STEVE: Sickened, spooked. He takes another look around the room. His eyes come to rest on:

THE VCR ON TOP OF THE TELEVISION: A tape is sticking out of it, labeled in big letters: "Nicole".

CUT TO

EXT. LOGAN'S 525 BEAMER, moving down a residential street, it looks like it's somewhere close to home.

IN THE CAR, everyone present, Terry, in the back-seat, wild again, watching the car behind them:

TERRY

That's a narc ---

HACKER

Where?

TERRY

Following us; right behind us ---

Logan, at the wheel, checks his mirror.

(CONTINUED)

CONTINUED: (10)

STEVE'S RED MUSTANG approaching in the other lane, passing, Steve talking on his car phone.

THE BEAMER AGAIN - ON DAVID: His head screwed around, watching as the distinctive Mustang convertible disappears. Terry sees it.

TERRY  
What'd ya see?! Ya see  
somethin'?!

DAVID  
Nothin', Terry. Just shuddup!

TIGHT ON DAVID: He is now very concerned.

WITH STEVE IN THE MUSTANG: Steve on the car-phone. We  
INTERCUT: Lisa in the kitchen at home, Nicole and Teddy near her; a huge kettle of Chili simmering behind her.

STEVE  
Okay, honey, good. Now make a  
call for me, to Bernie our lawyer.  
Get his home number. I wanna talk  
to him: Tonight.

CUT TO

THE ENTRANCE DOOR TO LOGAN'S HOUSE

The glass is broken, the door open, the gang looking at it, freaking:

LOGAN  
What the fuck -- ?

People look at one another; wary...not yet ready to enter.

THE LIVING ROOM - MINUTES LATER: Each of the group surveying their particular areas of concern; trying to ascertain what's missing.

WITH DAVID: Moving down the hallway seeing his sign: It's been changed. It now says: "Stay away from my daughter. -- Steve Walker". David's eyes quickly go to ---

HIS TELEVISION AND VCR: The tv screen is showing snow; his tape of Nicole is not in the machine where he left it.

THE LIVING ROOM AGAIN: David enters. To the others:

DAVID  
We got a big problem.

(CONTINUED)

CONTINUED: (11)

They look at him.

EXT. THE WALKER HOME - NIGHT - ESTABLISHING - NIGHT

INT. STEVE'S WORK ROOM: Steve is on the phone, listening. the "Nicole" tape playing on a tv beyond him. We see David's 360 degree shot taken at the Promenade; near the end of the shot, the beginning of David McNeil's voice-over, a calm, stream-of-conscious litany:

DAVID'S VOICE

If I could just...just... control time... everyone else is either ahead of me...and I can't catch up...or they're behind me...moving so slow...God: I wish we could all just move together. Sometimes I change clocks...it helps.

STEVE

(into phone)

Come on, Bernie -- that's no good. What about that new 'Stalking' law?

As Steve again listens, the tape cuts to the pool shot, Nicole and Margo bare-breasted; Nicole covering herself as quickly as she can, moving off.

DAVID'S VOICE

When you put it on tape, add words...it becomes the truth -- like TV.

(beat)

Of all of it, this is my favorite part. Because it makes what happened real. It's on television.

WE INTERCUT STEVE wincing, watching, listening as we see:

THE SCREEN: Nicole now disappearing into the back of Margo's house, the camera swinging to see Margo in the pool, cavorting with the rest of the . Almost right away then, the tape cuts again, and we see various surveillance-type shots Nicole in a multiple settings; leaving school, buying clothes, walking with Lisa, eating ice cream with Teddy -- it goes on and on to the accompaniment of David's continuing monologue:

(CONTINUED)

CONTINUED: (2)

The doorbell sounds from off. Steve covers the phone's mouth-piece, shouts:

STEVE

Check who it is before ya open it ---

(back into phone:)

Okay; how long does a Restraining  
Order take ---

THE FRONT DOOR: Nicole looking out the peep hole, disarming the alarm and opening the door. An ashen-faced Margo stands there, her cheeks tear-stained. Gently:

NICOLE

Hi, Margo. Are you okay....

Margo shakes her head, sags, crying. Nicole moves to her, guides her inside, shutting and locking the door behind her. From off ---

STEVE'S VOICE

Put that alarm back on ---

BACK IN STEVE'S WORK AREA: He's standing faced away from the screen, still on the phone.

STEVE

Okay, let's go that route.

(beat)

Well, don't ya know a judge?

(beat)

Alright, tomorrow ---

DAVID'S VOICE

There once was a janitor who liked me. He took me home because I stunk from not getting baths. I had a family that night; he had a daughter my age and her mother washed my clothes. Maybe if I'd been more polite, they would have let me stay ---

Unseen by Steven, the television is showing a new area of the tape. It's been many times taped-over becoming a fast-cut montage of the gang at their most extreme: Cars in parking lots having their windows smashed; David's twenty-first story beam-walking and tagging of the construction sign. Then running out of a 7-Eleven, David in the red jacket worn the night he slept with Nicole, Logan in his distinctive plaid shirt (seen the same night when Logan was behind David as he called Nicole from the Promenade).

(CONTINUED)

CONTINUED: (3)

STEVE

Yeah. Yeah. I'll be there at  
nine sharp.

(beat)

I know it's the best ya can do.  
Thanks, George. Bye.

Steve hangs up, and, scratching the back of his neck, begins drifting toward the room's exit, not watching the screen displaying more general mayhem, one of the gang dancing down the tops of several cars parked on a late-night street.

DAVID'S VOICE

When I saw her for the first  
time... her eyes...her eyes.  
Sweet, sweet...Donna Reed eyes.

(beat)

I'm not stealing her. I would  
never have taken her. I just  
wanted to stay.

(screams:)

I wanna be part of a family!!!

(quietly:)

No; it's not their fault. You  
can't jump-start a car that  
doesn't have an engine.

(screams:)

Fuck me. Oh, fuck me! I'd rather  
be Beaver Cleaver than who I am.

Steve now turns, looks to:

THE TELEVISION AGAIN: He sees Margo being gang-fucked.  
Disgustedly, Steve moves to kill the tv.

DAVID'S VOICE

My last prayer. She could have  
taught me. They all could have  
taught me...what the words mean.

We hear him crying as the video cuts to the inside of Hacker's Beamer, the video camera shooting out the windshield as the car moves down a freeway off-ramp, approaching a homeless black man in a fatigue jacket, holding a sign, "Work for Money". The car angles toward the homeless man, moving fast, Logan opening the passenger side door just at the right moment, it collects the bum -- BAM -- camera now swinging fast around to see out the car's back window, the bum lying in the road, stunned, then rolling out of the path of another car, them laughing wildly and -- -

STEVE

Jesus Christ....

(CONTINUED)

CONTINUED: (4)

Just at that moment, a shriek from off -- Nicole. Steve races fast toward the source of the sound.

INT. THE KITCHEN - NIGHT

Nicole with Margo and Lisa, Lisa trying to comfort her, Margo tear-stained as well. Steve enters on the fly ---

NICOLE

Gary's dead ---

Steve reacts as Nicole again shrieks, crying, Lisa holding her, trying to comfort her but she's nearly out of control.

MARGO

They found him in the trunk of his car in a parking lot somewhere -- he'd been beaten to death. It was just on the news.

NICOLE

David did it -- I know he did -- I just know it -- that bastard ---

ON TEDDY: He's pressed to the wall, listening, right outside the kitchen and out of view.

THE KITCHEN AGAIN, Margo saying ---

MARGO

He hasn't been at school since Gary disappeared. All those guys -- -  
(then softly:)  
-- all of 'em are crazy ---

THE KITCHEN WALL PHONE: ON STEVE'S HAND, punching the number 911.

THE WHOLE ROOM; Nicole and Margo both crying, Lisa trying to calm them.

911 OPERATOR

Where's the emergency ---

STEVE

My name is Steve Walker. I may have information concerning a murder just reported on the news -- -

(CONTINUED)

CONTINUED:

911 OPERATOR  
-- so this isn't an emergency call -- -

Steve stands momentarily stunned; it is an emergency to him.  
Just as he's about to speak ---

911 OPERATOR  
Sir; if this isn't an emergency,  
please contact the Police Division  
in your area.

STEVE  
I'm in Palos Verdes -- do you have  
that number?

911 OPERATOR  
I don't, sir -- but Palos Verdes  
would be Santa Monica. Call  
information ---

Click. Steve curses, dials information. And then he sees:

INTO THE WORK ROOM: Through the family room the work room and  
its television can be seen.

ON IT, WE SEE GARY ROME walking to his car in the dark parking  
lot.

CLOSER as David McNeil steps out; swinging the bat, Gary  
falling, dead before he hits the ground.

ON STEVE: Watching; foreseen.

LISA moves to see what Steve is looking at. They watch:

DAVID ON TAPE: Hitting the body of Gary Rome again and again  
accompaniment of someone's laughter, from off.

THE KITCHEN: as Lisa moans and turns away, Nicole and Margo  
gasping as they too see it.

THE TV SCREEN: David stops the pummeling and the video camera  
is turned in the cameraman's hand; Logan has been doing the  
taping; now laughing as the camera is upon him. The camera then  
begins to lower, the screen cutting to:

SNOW: Endless video snow to the screaming accompaniment of hash --  
white noise.

LISA AND STEVE looking and then a voice on the other end of the  
telephone line.

(CONTINUED)

CONTINUED: (2)

STEVE  
Santa Monica. The Police  
Department, please.

EXT. LOGAN'S BEAMER - NIGHT

It pulls to a stop below a high bluff. The entire gang alights, laughing, hooting, fucking around, a couple of them carrying six-packs, drunk and getting drunker. Only David and the paranoid Terry look serious, the latter's eyes scanning the darkness everywhere.

DAVID looks up to:

THE WALKER HOUSE: atop the bluff; isolated, lights lit.

ON HACKER. He charges the bluff, gets about ten feet and falls on his ass to huge laughter.

INT. THE WALKER KITCHEN - NIGHT

Steve on the phone, it's ringing, Nicole, Lisa and Margo watching him, and ---

RECORDED VOICE  
You have reached the Santa Monica  
Police Department. Due to staff  
reductions as a result of  
Proposition 13...your call will be  
answered by the next available  
officer. If this is an emergency;  
please dial 911.

Muzak begins -- and Steve absolutely erupts:

STEVE  
Jesus Fucking Christ!

EXT. THE BACK OF WALKER RESIDENCE - NIGHT

The gang arrives at the top of bluff, moves silently toward the Walker house; Knobby chuckling, can't help it, and ---

INT. THE KITCHEN - NIGHT

Steve waiting impatiently, then Muzak stops, and ---

MALE VOICE  
This is Sgt. Russo; how can I help  
you?

The doorbell sounds, as, simultaneously, the phone goes "click".  
It's dead.

(CONTINUED)



CONTINUED:

EXT. THE FRONT PORCH: David seeing the exterior key-pad going red again. He begins punching in 3838 to disarm it as ---

ON HACKER around the corner as finds what he's been looking for:

THE ALARM SPEAKER behind chicken-wire in a crawl-space.

HACKER moves to it; his wire-clipper coming from his pocket.

THE PORCH AGAIN: Hacker arriving.

HACKER

Don't worry about the alarm. I found the horn.

LOGAN is continuing to ring the doorbell. Into the intercom:

LOGAN

Avon Calling ---

The trio moves away from the front door.

INT: THE WALKER LIVING ROOM: Steve cracks open the drape, looks out, sees them gathering.

OUTSIDE THE HOUSE: WITH THE GANG gathered at where Knobby ruined Teddy's Jeep. People are serious now; looking at one another. After a pause:

DAVID

We a Posse?

Hold, then ---

INT. WALKER HOUSE - A LIVING ROOM WINDOW shattering, destroyed by the Garden Weasel seen earlier.

INSIDE THE LIVING ROOM: Lisa screams and Steve races toward the broken window, a fire-place poker in his hand. As he does, the sound of another window shattering, Lisa looking toward:

THE KITCHEN: The back-door glass is breaking, a foot kicking at it. Lisa charges that way, and ---

THE LIVING ROOM - STEVE: his poker swinging down on the hand snaking through the broken glass in search of a window-latch. The terrible sound of metal meeting flesh, and a scream from ---

EXT.: KNOBBY. He falls from the window, holding his wounded forearm, beginning to laugh as he holds it, and ---

LISA: throwing the contents of huge kettle of simmering chili over ---

(CONTINUED)

CONTINUED: (2)

HACKER: beginning to slither through the broken glass in the kitchen's rear door. He screams as the scalding fluid hits him, turns, stumbling, still screaming, his pain building as he moves away, and ---

NICOLE'S BEDROOM - NIGHT: The sound of Knobby's scream from downstairs unraveling Margo; she's going hysterical, moving around the room, Nicole, trying to calm her, and then:

TEDDY thinks he hears something. He races to the window, looks down toward:

TERRY: Climbing the lattice-work on the side of the house, nearing the bedroom window. From other areas of the house we hear windows breaking.

IN THE ROOM: Quietly:

TEDDY  
Nicole ---

By the look in his eye both women go wide-eyed and silent. Nicole races to the window, looks down. Sees ---

TERRY closer, nearing them, and ---

THE ROOM AGAIN: Teddy looks around the room for a weapon of any sort. He grabs Nicole's umbrella with its pointed end. He stands and waits at the window.

MARGO: Pressed against the opposite wall, screaming:

MARGO  
Don't!

EXT.: TERRY; he reaches the top, and begins prying the screen loose.

TEDDY choose his moment and thrusts the umbrella through the screen with all his strength, striking Terry in the chest.

TERRY, losing his grip, falling, then rising and running away, cursing.

ON MARGO in the room.

MARGO  
They're going to kill us. Just  
like they did Gary.

TEDDY, still looking out the window, sees:

THE GUARD SHACK far in the distance.

(CONTINUED)

CONTINUED: (3)

ON TEDDY AGAIN camera pushing toward him as he formulates a plan.

EXT. THE WALKER HOUSE - ON LOGAN, throwing a brick through one of the windows. David appears behind him; he seems strangely (and sincerely) reverent as he looks through broken glass to Steve in the house:

DAVID  
Mr. Walker. Really, sir; all we want is the tape.

THE LIVING ROOM: Steve hearing windows bursting everywhere, poker still in hand, Lisa with a butcher knife.

LISA  
Let's giv'm the tape ---

STEVE  
They want more than that, Lisa -- go upstairs ---

She doesn't move as suddenly everything goes silent. Eerie silence.

EXT. PALOS VERDES ESTATES - THE GUARD SHACK - NIGHT

Larry visible inside, watching his tv.

INT. - THE SHACK: Larry watching "Married With Children's" Christine Applegate bouncing across the screen of his small tv. The show ends and Larry kills the television, chuckling. He lights a cigarette, walks out of the shack, just looking around...and the he notices:

THE WALKER HOME in the distance. Teddy's signal working there, Nicole's bedroom light going on and off, and ---

LARRY watches it for a moment, quizzically. What's that about?

CUT TO

IN THE GUARD SHACK - SECONDS LATER: Larry is on the phone; the phone ringing and ringing, no one picking up. Larry again looks to:

THE WALKER HOME: The light in the window continues to blink.

WITH LARRY: Quizzical. He loses his cigarette, steps out of the shack, moves toward his security Jeep. And then he stops, moves back to the shack, opens a drawer, takes out his ancient service revolver, slides it into his well-worn holster.

CONTINUED:

TERRY  
We gotta get outa here!

ON DAVID: Looking up at Logan, bleeding from the lip, showing a small smile.

DAVID  
Gotta get the tape, Loge -- got to.

Logan turns to Terry.

LOGAN  
We're stayin', Terry; gonna help us -- ?

Terry glances at the approaching lights. Larry is closer now.

TERRY  
Fuck no!

DAVID appears.

DAVID  
We're brothers, Terry! You with us?! You posse or pussy?

Terry shakes his head, begins moving down the bluff. Logan moves after him.

LOGAN  
Gimme the gun, man ---

Terry shakes his head, keeps moving down the bluff.

LOGAN  
Goddamnit -- !

Logan bolts toward him, but ---

TERRY pulls the gun from his belt and trains it on him.

LOGAN stops.

LOGAN  
Never thought you'd let us down.  
Not you.

We hear David's voice from off.

DAVID  
Loge -- come on -- !

(CONTINUED)

CONTINUED: (2)

LARRY in the security Jeep. Rolling onto the driveway at the Walker house, flicking a brilliant halogen spot-light which he uses to scan the place. He sees the broken windows. And then:

DAVID McNEIL now on the front porch, raising an arm to shield his eyes from the brilliant spot-light.

LARRY angles the Jeep onto the lawn, drives across it, until he nearly reaches David. As he does, he shouts:

LARRY  
Hands in the air....

David raises his hands.

ON LOGAN: in some nearby shrubbery, the Garden Weasel in his arms, watching:

DAVID as he bends over the Jeep's hood as directed by Larry, who carefully now begins patting him down for weapons.

LARRY  
So what's goin' on up here,  
asshole?

DAVID  
Nothing officer. I was just  
visiting my girl-friend.

CLOSE TO DAVID, LARRY.

LARRY  
Now, is that right....

ON LOGAN: Moving from the shrubbery toward the two, the Garden Weasel in his arms, silently gathering speed, moving faster and faster toward Larry's back, raising the lawn tool in his hands, and ---

LARRY, oblivious as he kneels, patting the lower part of David's legs, and then his eyes change, he thinks he hears something, and ---

ONE OF LARRY'S HANDS, flicking toward his ankle, and then he ducks, just as the Garden Weasel whistles fast over his head, and then ---

THE SCENE: Larry rolls, then springs to his feet, now with a gun in each hand. The .25 Colt from his ankle holster is trained at Logan, his service revolver still pointed at David.

LARRY  
Move and ya die.

(CONTINUED)

CONTINUED: (3)

ON LOGAN: Larry's got the drop on them.

LARRY  
 (calls out)  
 Mr. Walker -- ?  
 (beat)  
 You people okay in there ---

ON THE DOOR TO THE HOUSE: It opens. Steve Walker and Lisa appear, blinded by the Jeep's spot-light.

STEVE  
 Larry -- ?

LARRY  
 Everybody good?

STEVE  
 We're good.

LARRY  
 Got a couple punks out here. Can  
 ya call me some back-up?

STEVE  
 Careful, Larry -- there were more  
 of 'em ---

LARRY  
 (chuckles)  
 I grew up in the Bronx.

STEVE  
 Phone's down -- gotta use the one  
 in the car.

ON TEDDY: Looking out his window, seeing and hearing it all,  
 watching as Steve moves toward the garage.

ON DAVID AND LOGAN: A glance between them; they're fucked.  
 Behind them we see Steve walking across the front of the house,  
 toward the garaged Mustang. At that moment:

BAAAAM! A gunshot shatters the silence of the night.

ON LARRY: Going down, guns flying from both hands, skittering  
 along pavement. He's been shot -- chest center, dead.

LISA screams, and then ---

TERRY moving out of the darkness, smoking gun in hand. He looks  
 to Logan and David.

(CONTINUED)

CONTINUED: (4)

TERRY

Posse.

ON STEVE: He begins racing back toward the house's front door, as ---

LOGAN AND DAVID, moving fast, grabbing Larry's guns as ---

STEVE reaches his door, gets inside, begins slamming the door, as ---

TERRY'S DOC MARTIN boot stops it from shutting. He raises his weapon, aiming it at Steve, freezing him.

DAVID AND LOGAN approaching. Logan steps inside, David for some reason hesitating.

TIGHT ON DAVID: He is looking into the home of the family he so desperately wanted to be a part of. If he is polite, maybe they'll keep him.... He moves into the living room, demeanor changed entirely. With all the politeness in the world:

DAVID

Mr. Walker, sir, don't be afraid.  
We just want our tape ---

Logan and David move inside the house as ---

TERRY kind of sags. With a blank look he now turns back to the porch. He just sits in the open doorway, staring out into the headlights of the Jeep and the body of the security guard he's just killed. Terry looks very bummed.

INT. THE LIVING ROOM

David and Logan with guns, Steve watching them as they look around. Logan soon disappearing, checking various rooms.

WITH LOGAN as he appears, sees:

THE KITCHEN: Lisa in the doorway, stared at him wild-eyed, the butcher knife still in her hand.

LOGAN

Drop it.

Lisa won't do it. Logan raises his gun.

LOGAN

Put it down.

A beat and then Lisa drops the butcher knife, sags.

(CONTINUED)

CONTINUED:

THE LIVING ROOM: Logan in the doorway. Lisa enters, passing Logan, who flicks at her hair.

LOGAN  
I see where Nicole got her good looks....

DAVID  
She's her stepmother, Loge. And knock it off. These are nice people.

ON TERRY ON THE PORCH, sitting, rocking autistically, staring toward:

LARRY'S BODY: Just a few steps away, but almost impossible to see because of the Jeep's brilliant spot-light just beyond it.

TERRY continues to stare into the retina-searing light.

INT. THE WALKER LIVING ROOM: Logan directing Lisa to the couch. She joins Steve, already sitting there.

ON LOGAN as he begins heading for the stairs.

LOGAN  
Girls gotta be upstairs.

LOGAN begins moving that way.

DAVID  
(polite again)  
Sir, if you just give us the tape -- we'll leave.

ON HANDS: Lisa takes Steve's in her own, holds it tight.

IN NICOLE'S ROOM: Silence but for Margo's soft whimpering, Teddy delivering to Nicole.

TEDDY  
If I could get down there; I could use the car-phone.

Nicole looks out the window through the torn screen, sees Terry sitting on the porch, gun in hand, catatonic. No going out the window and down the lattice. A beat, and then from off:

LOGAN'S VOICE  
(sing-song)  
Margo, Nicole -- where are you?

Another beat, and ---

(CONTINUED)

CONTINUED: (2)

NICOLE  
(softly:)  
The bathroom window. You can get  
on the garage roof.

They look at one another.

THE DOOR-KNOB, turning, twisting.

MARGO, gasps, and ---

LOGAN IN THE HALLWAY - AT NICOLE'S DOOR.

LOGAN  
(sing-song)  
Trick or treat?

No response. Logan now charges the door, foot raised, and ---  
TEDDY behind it, taking the blow, silent, and ---

INSIDE THE ROOM: THE DOOR slamming open ---

LOGAN as he moves into the room, seeing the girls cowering  
against the opposite wall. He looks at them for a beat.

LOGAN  
Let's just all get undressed.  
(beat)  
Party....

He begins taking off his jacket.

ON TEDDY: bolting out from behind the door and charging into  
the hallway.

LOGAN sees him, begins charging after him.

TEDDY: RUNNING DOWN THE HALLWAY, Logan close on his heels. But  
Teddy makes it to the bathroom, enters, shutting and locking the  
door behind him, and ---

LOGAN: Tries the door. Locked. He backs up a step, lifts his  
foot to kick in the door, just as ---

NICOLE: Attacks him from behind, delaying him, Logan shoving  
her away, sending her to the floor. Logan then kicks in the  
bathroom door.

IN THE BATHROOM: Logan in the doorway, seeing ---

THE ROOM, and the open window at the opposite end. Logan  
charges toward it.

(CONTINUED)

CONTINUED: (3)

THE UPSTAIRS HALLWAY: Nicole on the floor, Logan exiting the bathroom to shout to the downstairs:

LOGAN

The kid just jumped off the roof.

IN THE LIVING ROOM, on David, instantaneously snapping back to his gang persona, no politeness to be heard:

DAVID

Terry!

ON TERRY ON THE PORCH: Hearing:

DAVID

Terrieeee -- !

Terry comes out of his stupor, rises, made blind by the lights of the Jeep. He squints into the living room.

DAVID

Get to the garage and rip the phones out of those cars!

Terry doesn't immediately respond.

DAVID

Go! The kid's gonna call the cops!

Terry slowly turns...moves out onto the porch looks again into the Jeep's spot-light. Then slowly begins moving toward the garage, rubbing his eyes.

ON LOGAN: Shoving Nicole back into her room and unzipping his fly.

TIGHT ON NICOLE AND MARGO; clutched together, Margo softly crying.

Logan's hand enters frame, grabbing Nicole by the hair, forcing her toward him.

ON MARGO: Watching:

LOGAN from behind, as he tosses Nicole to the floor, Logan's pants then pulled down before he moves up to her, straddling her. He reaches to Nicole's averted face, uses her hair to move her face into his groin.

ON MARGO, on the move, she's suddenly going berserk, hissing, springing toward ---

(CONTINUED)

CONTINUED: (4)

LOGAN: Margo attacks him, flailing at him with both arms.

LOGAN spins, hitting Margo visciouly with his pistol. Margo falls, comatose.

DOWNSTAIRS: Steve Walker, giving a last squeeze to Lisa's hand before rising.

STEVE

It's in my work-room....

ON DAVID, talking to Lisa, using his gun to indicate the direction.

DAVID

Mrs. Walker, would you come with us?

They begin moving toward the work room.

IN THE GARAGE: Teddy is in the Mustang, pushing buttons on ---

THE DEAD PHONE. Dark. Silent.

TEDDY now starts the car's engine, the phone beeps and comes to life, just as ---

ON TERRY OUTSIDE, twisting the handle on the garage door, beginning to open it, as ---

TEDDY IN THE MUSTANG, eyes wild, as ---

TERRY gets the door open, and, still partially blind, looks toward:

A LITTLE PIECE OF TEDDY as he slides down in his seat

THE STONED TERRY raises his gun, fires wildly ---

THE WINDSHIELD of the Mustang exploding as ---

TEDDY: Floors the throttle and simultaneously drops the car into Reverse.

ON THE MUSTANG'S REAR TIRES, spinning, smoking, and ---

TERRY getting ready to shoot again as the car rockets toward him, and ---

THE IMPACT: Terry hit hard, knocking him ass over tea-kettle, the Mustang then rolling all the way over him, and ---

TEDDY: Stopping the car. The headlights illuminate:

(CONTINUED)

CONTINUED: (5)

TERRY'S BODY: Shredded, motionless.

ON TEDDY:

TEDDY

Saw "Home Alone," shit-head.

He snaps the car into Park, reaches for the car-phone.

INT. STEVE'S WORK-ROOM: Lisa, Steve and David looking out windows, David seeing:

TEDDY IN THE MUSTANG, punching numbers into the car-phone, ---

THE WORK ROOM: David bolting to deal with Teddy when suddenly he stops. From off Nicole is heard, the sound of a wounded child, shouting "No!" and ---

ON DAVID frozen. He looks to Steve, Steve looks back.

DAVID'S EYES then go to ---

THROUGH THE WINDOW TO TEDDY on the car-phone, he's calling the police, calling David's doom, and then ---

THE WORK ROOM again. And another of Nicole's pained cries.

DAVID makes his decision, as did Steve before him: Nicole. Nicole over everything....

David bolts in the direction of the stairs to protect Nicole.

Steve bolts after him ---

STEVE

Check Teddy ---

INT. NICOLE'S BEDROOM: Nicole now on hands and knees on her bed, crying, as Logan holds her ripped panties, drops them and begins moving on top of her, his gun resting near him on the bed, and ---

THE DOOR bursts open, David seeing what's going on and shooting.

LOGAN falls, hit in the chest, David shouting at the corpse:

DAVID

Hurt her?! Hurt her?!

NICOLE: she screams, skitters away from the body to cower in a corner, as ---

STEVE ENTERS, freezing as David spins on him, gun in hand.

(CONTINUED)

CONTINUED: (6)

DAVID

It was never gonna be, was it.  
You wouldn't let us....

(beat)

I loved her...maybe more than you  
did....

He turns to Nicole.

DAVID

He did it, didn't he.... he's the  
one who made you stop ---

As David speaks:

ON STEVE: He glances to where Logan's gun rests on the floor.  
Could he possibly get to it?

THE SCENE as David turns back to him, sees where he's looking,  
moves forward and kicks the gun away. He then moves closer to  
Steve.

DAVID

Why'd you hate me, Mr. Walker?  
Why'd you hate me right from the  
start?

David, crying, raises the gun; he's going to kill Steve.

SLOW MOTION: DAVID'S FINGER tries to tightening on the trigger,  
tightening, tightening, and then just before the hammer can  
trip:

A NEW SHOT: ON DAVID as sound erupts and bullets begin striking  
him, he's hit again and again and again. And then drops. Dead.

ON NICOLE on her knees across the room, Logan's gun in hand.  
Her head then drops; she begins to sob.

THE ROOM: Steve moving to David's body, kicking the gun from  
his hand, then moving to his daughter, wrapping her nakedness in  
a comforter from the bed. He embraces her.

SLOW MOTION: MARGO reaching up with a hand toward the two,  
needing to be part of the family.

SLOW MOTION: STEVE EXTENDS HIS ARM, his hand reaching down to  
Margo's, gripping it, and:

ON NICOLE: Looking at David's death-mask and then she sees:

THE TATTOO on his right forearm: "NICOLE - FOREVER".

(CONTINUED)

CONTINUED: (7)

SLOW MOTION: THE ROOM. People holding on to one another, camera pulling back from them...back.

DISSOLVE TO

EXT. SANTA MONICA AIRPORT - BRILLIANT DAY

A corporate FBO, Steve and Eddie moving across the front of it, toward runways.

EDDIE

So I faked my way through the pitch...I mean their board is looking at me like, 'who the hell is this guy?' and when we leave, Peterman's ulcer is eating him alive and Kelly's heading for the nearest bar. We figure we blew it.

(beat)

Then, three days later their CEO calls and says it's a done deal.

(he looks over)

So Peterman's smiling, he's getting the old locks reinstalled on your office, Kelly's still at the bar, but now he's buyin' drinks for everybody ---

Eddie looks at Steve, means it:

EDDIE

They looked at your plans. And they sold themselves.

THEY ARRIVE AT: THEY'RE NEARING: A LEAR 35 corporate jet. Lisa, Teddy, Nicole and Margo Moss, entering the plane, one of the crewmen helping them with bags. Margo looks different from any time before, no low-cut tops, no short skirts, she looks like Nicole's sister.

EDDIE

Peterman says have a nice time at Disney World...but he's sendin' the jet back in a week. Now that we got this thing; lotta work to do.

They shakes hands; Steve begins boarding.

STEVE

Thanks for the ride, Eddie.

(CONTINUED)

126.

CONTINUED:

Steve waves, boards the aircraft.

INT. THE LEAR - DAY: Steve joining his family, cinching his seat-belt and then ---

THE CO-PILOT, turning around in his seat:

CO-PILOT  
You want some music back there?

ON THE FAMILY: Close together in the small jet. Before they answer ---

CUT TO

MUSIC AND THE LEAR - DAY: The aircraft lifting from the runway, climbing nearly stright up as a song erupts on the jet's sound system.

ON THE FAMILY: Lisa putting her head on Steve's shoulder; everyone kind of looking at one another; forever changed.

FADE OUT