

Tangled

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Registered: WGA

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UNDER BLACK: HEAVY PANTING, FRENETIC SCRAMBLING... PANIC.

SMASH CUT TO:

EXT. FOREST - SUNRISE

PANICKED POV: rushing through the woods, under branches, around trees. UP AHEAD, the faintest glint of light.

ANOTHER ANGLE - CONTINUOUS

A DARK FIGURE sprints, trips, stumbles, feet slogging through mud. A shirt splattered CRIMSON. A PAIR OF HANDCUFFS jangling off a wrist. It's not clear where this person is running to, or what he's running from... but the motivation here is FEAR.

SUDDENLY a twig SNAPS, the world SPINS as... SPLAT... hands and legs tumble into mud.

CU: BROWN EYES, DILATED. A FOREHEAD, COVERED IN BLOOD.

The Dark Figure staggers to his feet, breaks through the tree line, racing onto the...

EXT. ROAD - CONTINUOUS

...where he stumbles onto asphalt.

In the distance... HEADLIGHTS... moving closer.

A POLICE CAR SCREECHES to a halt. TWO OFFICERS jump out, drawing their guns.

Confused and disoriented, the Dark Figure raises his hands and promptly... PASSES OUT COLD.

CUT TO BLACK.

FADE IN: INT. HOSPITAL E.R., RURAL TOWN - HOURS LATER

Those BROWN EYES, now bloodshot, flutter open. DAVID KLEIN, AKA the DARK FIGURE, lies on a hospital gurney trying to get his bearings. BLOOD races through a half-inch gash in the middle of his forehead. He reaches up to wipe the blood away and notices... the HANDCUFFS... still locked tight around one wrist.

REVERSE ANGLE: Hustle and bustle. Doctors and Nurses. A blur of blues and whites.

A BESPECTACLED FACE leans in, blocking everything else. In his hands, DAVID'S WALLET opened to DAVID'S LICENSE.

BESPECTACLED FACE
How are you feeling, Mr. Klien?

DAVID
(disoriented, freaked)
Where am I?

David tries to sit up, but there's pain everywhere. His eyes flit from gurney to gurney.

DAVID
Jenny?!? Where's Jenny.

BESPECTACLED FACE
Try and stay calm.

DAVID
Who-- who are you?

David starts to hyperventilate.

DAVID
She-- I think-- I think she's--
Oh, God--- Oh, God.

BESPECTACLED FACE
(looking over his shoulder)
Can we get something for this guy?

DAVID
You have to find her...

A DOCTOR rushes over, gives David a shot. His eyes roll back into his head and...

DAVID
You have to find Jenny.

...he passes out again.

FADE UP ON:

INT. DAVID'S HOSPITAL ROOM - HOURS LATER

THROUGH THE WINDOW: Sun-tipped trees sway back and forth in the bluster of early May.

INSIDE THE ROOM: David -- ashen, tired, *spooked* -- lies in bed, staring at the trees.

HUSKY VOICE (O.S.)
Mr. Klein?

DAVID
Did you find her?

HUSKY VOICE (O.S.)
It's a heavily wooded area, Mr. Klien.

David turns from the window to see... THE OWNER OF THE HUSKY VOICE, policewoman ANNE ANDERS. At 50, Anne is a truly beautiful woman with the emotional scar tissue that comes from being the only female police chief for a thousand miles. She's the personification of a burnt marshmallow: crusty on the outside, mushy in the middle.

Behind Anne, MR. BESPECTACLED FACE, AKA DENNY NAGLE -- 35, with a nice mid-life paunch setting in. He holds a pencil poised over a note pad.

ANNE
I'm Detective Anders. This here is Detective Nagel. We're here to help, but we're going need you to tell us exactly what happened.

David turns back to the window and just starts talking.

DAVID
It's-- See-- You think-- You think you know a person...
(losing his bearings)
...but your head plays tricks, you know... you just... you get lost.

Denny looks up from his note pad.

DENNY
(whispered, confused)
Is this a statement?

Anne waves Denny away.

ANNE
Who is "Jenny," Mr. Klien?

DAVID
She's-- She's my girlfriend.

ANNE
That's good. That's a start. Now, can you tell us what happened?

CU: David puts his head in his hands, fighting off something unpleasant in his mind's eye.

ANNE (O.S.)

Did the two of you have a fight? Did someone get hurt?

David's eyes shut tight...

ANNE

Mr. Klein?

...his hands start to shake...

DAVID

(totally lost)

I-- I don't remember.

...David's eyes flutter open. He stares up at Anne...

DAVID

(helpless, upset)

Sorry. Haven't slept much. I just-- I can't--- Everything is swimming.

ANNE

We understand. We do. Just relax, start with something simple.

(a suggestion)

Start with yesterday? Can you remember what time you got up yesterday?

DAVID

Yesterday?

SMASH CUT TO:

INT. BEDROOM - YESTERDAY

FAINT SEX SOUNDS accompany the constant, rhythmic THUMPING of a headboard against a wall. Each third or fourth THUMP dislodges a book from a bookshelf over the desk. The result is... A PILE OF LITERATURE. THE NORTON ANTHOLOGY OF POETRY lands atop a scholarly smattering, which includes THE COMPLETE WORKS OF T.S. ELIOT and 88 BY E.E CUMMINGS.

As the SEX GETS MORE INTENSE, PAN PAST the usual array of bra, panties, blue jeans, and stop on a mattress lying directly on the floor.

In bed, David lies wide-awake, staring at the ceiling. Next to him... JENNY KELLY (23), a dark, beautiful woman with a brooding quality that says she has a bone to pick with the world.

The SEX is ANOTHER COUPLE on the other side of the wall.

As the neighbors' lovemaking approaches a crescendo, Jenny rolls over, gives David a kiss on the cheek. David turns to reciprocate, but... Jenny is gone, up and out of bed. David goes back to staring at the ceiling and from the other side of the wall.... WOW... CLIMAX.

INT. KITCHEN

David pads around the kitchen, brewing coffee, making some sort of elaborate egg concoction.

FROM THE LIVING ROOM:

JENNY (O.S.)
Have you seen my cigarettes?

INT. LIVING ROOM

Jenny turns the room upside down -- throwing cushions on the couch, clearing the coffee table -- in her relentless pursuit of smokes.

A PHONE starts to ring. Jenny crosses to a pile of striking framed photographs stacked against the wall.

CU: THE FACES ON THE PHOTOS are both beautiful and unnerving. One depicts a couple in an embrace that could be described as anything from desirous to deadly.

Jenny moves the photographs, finds the phone...

JENNY
Yeah?

On the other end of the line... nothing but BREATHING.

JENNY
He-llo?

EXT. STREET, DOWN THE BLOCK

A beat up '72 Chevrolet Impala sits beside a PAY PHONE. On one end of the bumper, a sticker warns all that follow: "Life sucks... unfortunately it doesn't swallow." A second sticker, faded over time, reads: "H k if y 're b i d!"

NEXT TO THE CHEVY: A STRANGE MAN in his mid-twenties stands at a pay phone, holding the handset by his side. His eyes are wild, his skin pallid, his hair unkempt.

His attention is riveted on the SECOND STORY WINDOW where Jenny pulls aside her bra strap to check her tan line.

JENNY
(through the receiver)
Buon Giorno? Shalom?

The Strange Man smiles, watching her, intense, then...

INT. LIVING ROOM

...CLICK, the line goes dead. Jenny stares at the phone.

JENNY
Must get caller I.D.

EXT. STREET, DOWN THE BLOCK

The Strange Man sets out walking toward the apartment.

INT. KITCHEN

Jenny crosses into the room...

JENNY
I'm losing my mind...

DAVID
(holding out the pan)
Taste this. Tell me what it needs.

JENNY
...there were cigarettes in this house
when I went to bed last night, so
unless the cockroaches have started to
smoke...

She starts banging around the kitchen, in her never-ending quest for nicotine. David stands in the middle of the room holding the pan. She looks up, smiles...

JENNY
Can cockroaches get lung cancer?

DAVID
Jenny--?

JENNY
What?

DAVID
Will you taste the omelet?

A long silence. They stare at each other, both holding a forced smile on their faces.

JENNY

No.

She picks up her grapefruit, exits.

EXT. FRONT PORCH - DAY

The Strange Man stands at the front door, quietly jiggling the door handle, trying to get in.

INT. BEDROOM

Jenny searches the room. David appears in the doorway.

DAVID

What's the matter with you? You shouldn't be smoking on the patch anyway. Your head is going to explode.

JENNY

(trying to avoid a fight)
Can we not do this first thing in the morning. *Please.*

DAVID

What?

JENNY

(an old argument)
Don't be *that* guy, David.

DAVID

What guy?
(re: the pan)
I'm trying to make you breakfast, do something nice for you. What the hell is so wrong with that?

JENNY

David, please--
(out of gas)
Where are my cigarettes?

David looks down and notices, JENNY'S TOP DRESSER DRAWER, open a crack. The bright blue corner of a package of American Spirits is visible.

DAVID

You looking for these?

A PHOTOGRAPH. Well worn. Two faces - one Jenny's, one a HANDSOME YOUNG MAN'S - peer out from under a mass of empty film cannisters.

David's eyes linger in the drawer a moment too long.

JENNY

What are you looking at?

DAVID

Nothing.

David closes the drawer, tosses Jenny the cigarettes. Jenny takes the last cigarette, lights up, and takes a long drag, waiting for the buzz. Then...

JENNY

(exhaling, sincere)

I'm sorry. I am. We got off on the wrong foot this morning.

DAVID

I think we passed the wrong foot.

JENNY

(grabbing a towel)

I'm going to take a bath. Maybe the right something will show up.

Jenny exits. David re-opens the dresser drawer.

CU: THAT PHOTOGRAPH AGAIN. Two grins, an embrace, a hell of a lot of affection.

INT. HALLWAY

David, throwing his coat over his shoulders, passes the bathroom door.

IN THE BATHROOM: Jenny sits with her feet dangling in the tub, her bathrobe hanging off, a good portion of her naked back visible. She's singing with the RADIO, hopelessly off key.

DAVID

I got to get out of the house. I'm going to the corner, get a paper...

JENNY

And some--

DAVID

--some more cigarettes.

JENNY

(with a smile)

I was going to say *toilet paper*. We're out.

They lock eyes. A longing gaze...

JENNY
(an apology)
Why do you put up with me?

DAVID
Because I love you.

JENNY
Then you have to be patient.

DAVID
It's been two years, Jen...

CU: David, reaches up, tugs on his ear.

DAVID
...but I can be patient.

EXT. APARTMENT

David walks out the front door, heads down the street.

CU: The door slowly swinging shut and... A DIRTY BOOT belonging to the Strange Man stops the door.

The Strange Man looks over his shoulder, heads into the apartment, bounds up the stairs.

EXT. STREET

David ambles up the street to the corner market, kneeling down to pet a DOG out front.

INT. BATHROOM

Jenny kicks her feet around in the water as the tub continues to fill.

FROM THE LIVING ROOM: A DOOR CREAKS.

JENNY
David? David, you still here?

Jenny gets out of the tub, heads into...

INT. LIVING ROOM - CONTINUOUS

...where she notices the front door ajar. As she crosses she sees mud tracked across the floor.

JENNY
David?

Jenny turns around and... A CAT POPS OUT OF NOWHERE.
Jenny SHRIEKS. The cat scurries off into the apartment.

JENNY

Miles!

EXT. STORE

David exits the store with a newspaper and a roll of toilet paper. He looks up, sees...

A BILLBOARD with a photo of an ape smoking a cigarette and the slogan, "IT LOOKS JUST AS STUPID WHEN YOU DO IT."

David abruptly turns, re-enters the store.

INT. APARTMENT

Jenny peers under the dresser: lots of dust, no Cat. She opens the bedroom closet, shifts the clothes. Again, no cat. Then, notices the hallway closet slightly ajar, hears SCUFFLING from within.

She heads back into the hall overlooking...

...A BOOT PRINT ON THE HARD WOOD.

She opens the closet and... nothing.

JENNY

(with a sigh)

Fucking cat.

BOOM... the CAT POPS OUT nearly taking her head off.

JENNY

(yelling after...)

Fucking cat!

Miles bolts through the house, back out the front door. Jenny laughs, closes the door behind it.

Then, she remembers...

JENNY

(under her breath)

Shit. Bath.

INT. BATHROOM

Jenny runs down the hallway and opens the door. She can barely see through the steam. She goes to cut off the faucet when she discovers... THE WATER HAS BEEN TURNED OFF.

JENNY
(worried)
David?

She gets a chill down her spine.

EXT. FRONT PORCH

David ambles up the stairs, fumbles in his pocket for his keys.

INT. BATHROOM

Jenny turns and... the outline of the Strange Man fills the doorway behind her.

CU: Jenny, frozen, swallowing hard.

CU: The Strange Man steps forward.

CU: Jenny, she wants to scream, but can't. The Strange man reaches out and... In the b.g. the front door opens.

DAVID (O.S.)
...I think they gave the Corner Store
Dog a flea bath. He doesn't look--

David stops cold.

The Strange Man turns.

STALE MATE. DAVID. JENNY. THE STRANGE MAN.

DAVID DROPS EVERYTHING AND ATTACKS.

David LEAPS at the Strange Man, sending him SLAMMING into the wall with such force that an eight-inch vein appears in the center of the plaster. The Strange Man LUNGES, gets the upper hand, reaching into his back pocket for...

A SET OF HANDCUFFS.

He grabs David, trying desperately to lock the handcuffs around David's wrist. David fights back, GRABBING, SCRATCHING, CLAWING and both men stumble toward...

THE BATHROOM... knocking Jenny into the tub.

SPLASH.... SOAPY WATER goes everywhere.

CLANG, the handcuffs hit the floor.

David slips free of the Strange Man's and takes off through the...

HALL and into the...

BEDROOM. He rushes to a bedside dresser, yanks open a drawer, throws aside clothes, uncovering...

A HANDGUN and a BOX FULL OF BULLETS.

David fumbles with the gun, trying to shove bullets in chambers. He gets a few in and turns, but...

The Strange Man is RIGHT ON TOP OF HIM.

David raises the GUN... the Strange Man grabs his wrist.

The advantage shifts back and forth. In one moment it appears the Strange Man will disarm David, in the next, the barrel of the gun presses into the Strange Man's cheek.

IN THE BATHROOM, Jenny, covered in soapy water, lifts herself out of the tub.

David BITES the Intruder's wrist. The Intruder lets out a MOAN. The Intruder spins, and the GUN, falls, CLANGING against the hardwood floor...

BANG. A ROUND IS DISCHARGED.

IN THE BATHROOM, Jenny falls, her head STRIKES the blue tiled floor. She lies unmoving.

IN THE BEDROOM, every bit of attention is now focused on Jenny, lying unconscious on the bathroom floor. From his POV, Jenny's face looks pale and utterly lifeless.

DAVID

Jenny!

The Strange Man seizes the opportunity. He drags David across the room, and CUFFS him to a radiator.

IN THE BATHROOM, Jenny lies splayed.

DAVID

Jen! Are you all right?!

The Strange Man rushes to Jenny. He reaches down, carefully rolls her onto her back, and examines her.

STRANGE MAN

She's fine. She wasn't shot. Probably just slipped on the floor.

CU: JENNY Her eyes pop open. SHE RECOGNIZES THE VOICE!

JENNY

Alan?

The Strange Man brushes the hair from his face, revealing himself to be ALAN POOLE.

The CAMERA SLOWLY ZOOMS IN to a CLOSE UP.

SMASH CUT TO:

INT. DAVID'S HOSPITAL ROOM

Anne and Denny stand over David, confused.

ANNE

This guy who kidnapped you, you know him?

DAVID

(nodding)

Yeah. His name is Alan Poole.

SMASH CUT TO:

INT. HALLWAY, HOSPITAL - PRESENT DAY

Anne leads Denny into the hallway.

ANNE

I want you to get on the phone to Westport. Suspect's name is Alan Poole. Victim is Jenny Kelly. Tell them we've got a kidnapping, maybe a hostage situation... *maybe a homicide.*

Anne stops at the counter, unbuttons the top button on her blouse, picks up a piece of paper and fans her face.

ANNE

Is it hot in here?

DENNY

A little bit.
(he looks her over)
You all right?

ANNE

Just a headache.

DENNY

You want me to get you something?
Aspirin? Tylenol? Ice chips--?

ANNE

Denny?

DENNY

Seriously. You can't be too careful.
That flue is going around--

ANNE

Denny!

Denny stops.

ANNE

Just find that woman.

DENNY

O.K.

Denny hustles down the hall. Anne turns, heads back into...

INT. DAVID'S HOSPITAL ROOM - CONTINUOUS

...where David sits staring at the handcuff on his wrist.

Anne picks up the note pad...

ANNE

So... all right.. you and Mr. Poole,
how do you know him?

DAVID

He went to college with Jen and me.

ANNE

And what exactly was your
relationship?

DAVID

Well, it's... it's complicated.

DISSOLVE TO:

EXT. A CAMPUS BUILDING - THREE YEARS AGO - DAY

Red brick with a hint of ivy. A large window.

DAVID (V.O.)

See... Jen and I-- we met in an
English seminar Junior year. Class
Conflicts in British Literature.

THE CAMERA PUSHES THROUGH THE WINDOW, revealing a college-aged David sitting several rows back from Jenny.

DAVID (V.O.)

For most of the semester she was the
"girl two seats over who smells like
lilacs."

The PROFESSOR poses a question. David responds with an answer that is smart and funny. Jenny turns in her seat to look at David and David stops mid-sentence and... the two exchange a look... ZAP. This is the beginning.

DAVID (V.O.)

Sometime in May I got up the courage
to engage her in a discussion of
Middleton and Rowe. And by the
beginning of senior year we were best
friends.

EXT. STOOP, JENNY'S APARTMENT - MONTHS LATER, NIGHT

A clear, crisp night sky frames a three story brick building. On the front stoop, Jenny sits devouring Twinkies. She's biting the end off, sucking out the middle, then discarding the yellow cake "bones".

DAVID

(mid-rant)

...all that matters is the ACT.

JENNY

Why?

DAVID

Because the act is the manifestation
of the thought. The "intention" is
just fuel. Oliver Wendell Homes,
right...

Jenny lovingly rolls her eyes.

DAVID

He said, "I find the great thing in
this world is not so much where we
stand, as in what direction we are
moving."

Jenny screws her face up, Twinkie from chin to nose.

JENNY

Yeah, but... O.K.... just because lots
of people, they want to help you...
they'll go to the store for you, buy
you stuff, give you a lift to the
airport, that doesn't... when push

JENNY (cont'd)
comes to shove... all they really want
is to date your sister.

David drops his head in his hands in mock frustration.

JENNY
No! I'm right on this! They might want
to help you, or they might want what
they want.

David reaches over and wipes the Twinkie filling off her
face. He pauses a moment not knowing what to do with the
lard and then decides to wipe it on the grass.

JENNY
Look at me.

DAVID
What?

JENNY
Look me in the eye.

Jenny flashes a grin that can only be described as
ADDICTIVE. There is a generosity and simplicity about
this Jenny that was all but extinct in the earlier
scenes. She doesn't have a jaded bone in her body.

JENNY
The action is I'm looking at you.
Right? The action is I'm staring into
you, but what's really important is...
the why? Why am I staring at you? What
do I want?

She's getting closer and closer and...

JENNY
What. Will. I. Do. Next?

...their lips barely touch and then, she bites him hard
on the nose.

David recoils, *not what he was expecting.*

From behind her back Jenny pulls a camera and -- CLICK --
she captures that look. Jenny peers out from behind the
camera, winks at David, flashes a huge grin and...

INSTANTLY, all the frustration evaporates from David's
face, sucker-punched by her charm.

Jenny lies back, letting the cool night air frolic
between her toes. She begins softly singing, off-key as
always. David smiles, joins in, trying to help her find

the notes and the two of them sit bathed in moonlight, crooning for the stars.

INT. DAVID'S APARTMENT - THE NEXT NIGHT

FINGERS flying. MUSIC blaring. David types on his laptop.

PULL BACK TO REVEAL: Not your typical single male college student's abode. Instead of the standard wall of swimsuit models, David's room is plastered with images of literary wonders: Shakespeare doth festoon one wall, e. e. cummings hangs NeXt to the (bath)room dOOr, and a poster from Mamet's fuckin' "American Buffalo" hangs over the fuckin' desk.

David looks up from his typing and notices...

EXT. STREET, IN FRONT OF JENNY'S APARTMENT

...Jenny and a YOUNG MAN approach the stoop in front of Jenny's apartment. The Man wrings his hands, tries to look comfortable, then leans in to kiss Jenny.

As they embrace Jenny wraps one arm around the young man and gives the "thumbs down" sign.

INT. DAVID'S APARTMENT

David smiles, picks up the phone, dials. Down below...

EXT. STREET, IN FRONT OF JENNY'S APARTMENT

...a phone starts to ring in the apartment. Jenny points to the door and mouths the words...

JENNY
I should get that.

She slips inside, leaving the Young Man alone on the porch. He turns and heads down the stairs.

INT. JENNY'S APARTMENT

...definitely more spacious than David's and has the unmistakable groove of a chick with style.

Jenny rushes across the room and picks up the phone...

JENNY
(into a cordless phone)
Thanks for the save.

DAVID (O.S)
(on the other end of the line)
That bad, huh?

She plops herself sideways in a recovered lazy boy, her skirt pulled up around her thighs, her bare feet dangling over one of the arms.

JENNY
Nothing. Totally flat.

DAVID (O.S.)
You should've guessed that when he invited you to his wrestling match.

JENNY
I don't know. It sounded cute. Or kinky. Either would have been fine.

INT. DAVID'S APARTMENT - INTERCUT

David sits on a radiator by the window, straining to see Jenny moving through her apartment.

DAVID
You got a plan tonight?

JENNY (O.S.)
Bath, book, bed. You?

DAVID
Pretty much the same. I may go down to a coffee shop, finish my paper.

IN JENNY'S APARTMENT: She looks up, notices David watching her.

JENNY
What are you doing?

DAVID
(innocent)
Nothing.

Jenny smiles a little and... starts unbuttoning her way down her shirt, leaving it hanging limply over her shoulders...

JENNY
What's the paper on?

DAVID
Huh?

JENNY
Your paper? What's it on?

No response from David.

JENNY

How about this: what class is it for?

DAVID

(totally lost in Jenny)
No earthly idea.

JENNY

(laughs)
I'll call you tomorrow, David.

DAVID

(not wanting to let her off)
Jen? You believe there's *one* person...
one person for everyone?

JENNY

Definitely. Yes. I believe-- I believe
in DESTINY. I think that you know
right away. It's in their eyes or in
the way they say something. I believe
the big green light goes off and you
know they're the one.

David takes a deep breath, summons the courage to chance
rejection.

DAVID

What if you don't know right away?
What if it's someone... like a
friend... then you realize later.

JENNY

There is a difference between friends
and lovers.

Jenny stops in the door to her bathroom. From David's
view, all he can see is Jenny's thigh, knee, ankle...

JENNY

It's like-- Some people you want to
hold and protect. Nurture. You want
them NEXT to you. Some people you want
INSIDE you. Want to get INSIDE them. I
mostly think we'd be happier if we
chose the "next to" people over the
"inside people", but we don't work that
way. It's like you and I. We're just
basically different. I'm...

DAVID

...crazy...

JENNY

(with a laugh)
...sure. And you're that poem.

DAVID

Which one?

JENNY

The one you're always quoting. "Since feeling is first, he who pays any attention to the syntax of things will never wholly kiss you."

DAVID

"Who" not "he who."

JENNY

What?

DAVID

There's no "HE." It's just "WHO pays any attention to the syntax of things will never wholly kiss you."

JENNY

I rest my case.

Jenny steps into the bathroom, out of sight.

David, trying to follow her with his eyes, steps into a wall, smacking his head.

EXT./INT. JENNY'S APARTMENT, BEDROOM

David climbs a RUSTY FIRE ESCAPE with a legal pad tucked under one arm. He gives a tap on the window and after a few seconds Jenny appears, dressed. She barely gets the window open before David starts in...

DAVID

All right, here's the question: Which is more evocative? A "tangle" of weeds, a "conspiracy" of weeds, or a "cornucopia" of weeds?

JENNY

(totally confused)
Um... definitely not number three.

Jenny leads David through the...

INT. BEDROOM TO THE KITCHEN AREA TO A LARGE PANTRY

...which has been turned into a darkroom. When they get inside, Jenny flips on the lights bathing them in red.

DAVID

All right, I want your honest opinion.

JENNY

On what?

DAVID

It's-- I wrote this... this thing.

JENNY

For a class?

DAVID

No, it's-- It's-- It's a poem thing.
Just be honest.

JENNY

(amused)

When am I not honest?

DAVID

I just-- Don't hold back. Be brutal.

JENNY

You'd like me to hate it?

DAVID

Yes.

JENNY

I can do that.

David arranges papers on the kitchen table. Jenny steps in front of her developing trays and returns to work. David reads, at first haltingly, then with conviction.

DAVID

Her feet soar, leave the earth,
uninhibited by the conspiracy of weeds
that ensnare me. Her eyes
(blessed eyes) pursue rays of
moonlight I am blind to; Capture
wonders, REAL WONDERS, (she and God
only, I think), which my nervous
tendencies deprive me.

David looks up, "nervous tendencies" apparent.

DAVID

You think "conspiracy" is too subtle or how about "feet rising off the earth." Too comical? These disembodied feet flying overhead?

Jenny shakes her head in admiration, crosses to David, and kisses him gently on the forehead.

JENNY

I hate it.

David beams with delight.

INT. DAVID'S APARTMENT BUILDING, HALLWAY - DUSK

David, dressed in sweaty basketball attire, bounces a ball down the hallway.

INT. DAVID'S APARTMENT, DOORWAY

The light seeping in under David's front door highlights a single PIECE OF MAIL with the words "KLIEN-O-RAMA" printed on the front.

The door SWINGS OPEN and DAVID'S FEET become visible, book-ending the envelope. David picks up the envelope and a huge grin spreads across his face.

INT. JENNY'S APARTMENT - NIGHT

Jenny is banging the phone on its cradle and chanting:

JENNY

Fuck you. Fuck you. Fuck you.

David climbs in from the fire escape, knowing *exactly* what's going on...

DAVID

No luck with Dad?

JENNY

He's at home right now. I left him a message half-an-hour ago and he's not calling me back.

DAVID

Maybe he hasn't picked up the message.

JENNY

The voice mail picked up on one ring, which means he's fucking home, which means he's on the fucking phone, which

JENNY (cont'd)
means he's heard the fucking fucked up
dial tone...

DAVID
...I love when you talk dirty to me...

JENNY
(ignoring that)
...which means he's checked his
messages! Just one semester I'd like
not to have to go through the "tuition
ritual".

David reaches out, takes her hand.

JENNY
Can I tell you how badly I want a
cigarette? I'm considering smoking the
phone.

DAVID
But you've quit...

JENNY
("whatever")
...and I'm never going back.

DAVID
Then I've got a present for you.

He produces the "KLIEN-O-RAMA" letter.

JENNY
What is it?

DAVID
A chance to see a family more screwed
up than yours.

EXT. PARK - PAST - DAY

The Klien Progeny Picnic. Burgers are grilling, corn is
crackling, three dozen people with similar features are
trying to avoid weird Uncle Ray. David and Jenny approach.

DAVID
My uncle does this every year, gets
everyone together. My cousins, their
wives...

They pass THREE OLDER WOMEN wearing house-coats from the
late seventies.

DAVID

(turns to Jenny, with a smile)
You must understand, *this is not my
side of the family.*

Just then David's UNCLE FINCH runs up, arms wide. He's dressed in FAR TOO MANY different shades of brown and he's got a vicious comb-over hair-do.

UNCLE FINCH

David! You made it.

Uncle Finch hugs David. Jenny watches Finch's comb over bob back and forth in the wind.

UNCLE FINCH

Everybody's here. Everybody. Big turn out this year. Even your friend made it.

David stares at Uncle Finch, confused...

DAVID

What friend?

Just then the crowd parts and...

ALAN POOLE and NANA KLEIN, dance into focus.

Alan's both the HANDSOME MAN in the photograph in Jenny's drawer and the STRANGE MAN from the apartment. Very clean, very well-toned, very light on his feet.

Nana is about 73 and graceful as a swan.

Even though there's no music, the two of them glide across the grass like Fred and Ginger.

Alan smiles at David with a Grand Canyon sized grin on his face.

ALAN

How are you, Spaz-Man?

David stares at Alan in shock.

DAVID

What are you doing here?

ALAN

Are you kidding? I'm here every year.
I'm on the official invitee list.

Alan whisks Nana towards David and Jenny.

ALAN

You remember your great-aunt?

Alan spins Nana out. She smiles at David.

DAVID

Hey, Nana.

NANA

Hello, Sweet.

Alan pulls Nana back in.

ALAN

(to Nana)

Dip?

Nana nods. Alan dips her.

NANA

(to Jenny, upside down)

I was Green Creek County Dance
Champion. They call me Twinkle-Toe-
Tammy.

Jenny smiles, looks around for any sign of music.

JENNY

What are you two dancing to?

NANA

I got *Someone to Watch Over Me*.

ALAN

My Funny Valentine. Chet Baker's
version.

Alan begins to croon.

ALAN

My funny valentine...

Nana Poole, giggling like an 8-year-old, joins in.

NANA AND ALAN

...sweet comic valentine. You make me
smile with my heart.

ALAN

SWITCH!

Alan spins Nana into the arms of David then sets himself
before Jenny.

ALAN
Care to dance?

Not waiting for a response, Alan sweeps Jenny away. Nana grabs David...

NANA
(re: Jenny with a smile)
Who's the skirt, David?

ACROSS THE WAY: Alan dances Jenny through the throngs.

JENNY
You're very good... especially
considering the band is mute.

ALAN
It's a trick Nana taught me. Hold your
partner close enough so you can feel
their heart beat. Use that as your guide.

He smiles. She smiles.

ALAN
Alan Poole.

JENNY
Jenny Kelly.

They pull closer. Across the park, David looks on,
slightly disturbed.

EXT. PICNIC TABLE - LATER, DAY

Jenny stands at the end of a long table filled with food,
joking around with Nana.

NANA
So, how long have you two been dating?

JENNY
(ducking the subject)
Can I get you some lemonade?

At the center of the table, Alan heaps potato salad on
his plate, while David examines every piece of chicken
looking for the perfect breast.

Alan looks up, notices David's obsession and -- while
David continues to pick the chick -- starts loading
David's plate with corn... baked beans... salad... cole
slaw... pickled beets... neon green jelly...

David finally find the right breast and goes to put it on his plate only to find, A MOUNTAIN OF SLOP.

David looks up at Alan. Alan flashes a contagious smile.

ALAN
I've missed you.

DAVID
(returning the smile)
Yeah. Me too.

EXT. PICNIC BENCH - MOMENTS LATER

The trio is elbow deep in good old fashioned fried chicken and fixin's. David and Alan push the MOUND OF SLOP back and forth between the two of them.

ALAN
(re: the food, mock judgemental)
Children are starving in Africa, David.

DAVID
(pushing plate)
So, you eat it.

ALAN
(pushing plate)
No, really. All yours.

DAVID
Wait a second. I have an idea...
(deep breath)
...you eat it.

JENNY
So... you two used to be roommates?

ALAN
Uh-huh. Sophomore year.

DAVID
We got assigned.

ALAN
Actually what you never knew was that I was being PAID to hang out with you.
(to Jenny)
It was a pity thing. I split second semester. I wanted to hang out, but the checks stopped coming.

JENNY
(to Alan, whispered)
It's gotten much easier for me since I
got direct deposit.

DAVID
(to Jenny, mock annoyed)
Just pile it on, why don't you?

ALAN
(serious)
I got to tell you, without this guy I
would have bombed out first
semester...

DAVID
...instead he bombed out second
semester.

ALAN
David got me through...

DAVID
...almost killing me in the process.
Alan got me arrested...

ALAN
...not my fault...

DAVID
..."lewd and lascivious conduct"...

ALAN
(the reality)
...streaking...

DAVID
...he's got a thing for streaking.

ALAN
Here's the story. I challenge David to
a race down Main Street with nothing
on but Cowboy boots.

JENNY
(to David)
Yee-haw.

ALAN
It's Friday night, streets are packed
and we're half way down the block,
right in front of a McDonalds when
David trips... tumbles out into the

ALAN (cont'd)
street... STOPPING TRAFFIC and getting
pavement burn on his...

DAVID
...KNEES!

ALAN
...and just David's luck, Officer
Friendly steps out of McDonalds, sees
David, and slaps on the cuffs.
(he starts laughing
uncontrollably)
The cop walked him four blocks with
David's package in a napkin.

JENNY
(to Alan)
Where were you in all this?

DAVID
Exactly. He left me! He fucking left me!

The three of them roll with laughter. When it dies down,
Alan turns to David.

ALAN
I'm coming back to school.

DAVID
When?

ALAN
Now.

DAVID
Now? Alan, classes have been going for
three weeks.

ALAN
So?

David sits back, considers Alan.

DAVID
You're back?

ALAN
I'm back.

DAVID
(turning to Jenny)
God help us all.

EXT. RURAL HIGHWAY - NIGHT

Jenny is spread out on the hood of Alan's '72 Chevy as the car moves slowly down a deserted two lane highway.

INT. IMPALA - INTERCUT

Alan drives, grinning ear to ear. David is in the passenger seat, less than enthused.

ALAN
(out the window)
How's that feel?

OUTSIDE, Jenny's hair dances in the wind.

JENNY
PERFECT!

DAVID
All right. Wind machine very effective. Now, pull over.

ALAN
Take the wheel, will you?

DAVID
What?

ALAN
C'mon. On the count of three I'm going out the window and you're sliding over to the driver's seat. One...

DAVID
...not doing this...

ALAN
...Two...

DAVID
...stay in the car, Alan...

ALAN
...just hold the wheel straight. Two and a half...

DAVID
Alan!

ALAN
Three.

Alan thrusts himself out the window and climbs his way onto the hood of the car.

DAVID

Shit.

David lunges into the driver's seat, reacting more out of panic than a desire to go along with the plan.

ON THE HOOD, Alan lays down next to Jenny.

JENNY

Have you totally lost your mind?

ALAN

Yes.

JENNY

You could have rolled off the hood.

ALAN

Nah, not destined to die in a car.

Jenny looks at Alan, *destiny?*

ALAN

I believe in only two things. Destiny and...

He slowly pushes himself up so that he's standing on the hood of the car.

ALAN

...the beauty of the impulsive act.

CU: Jenny, smitten and then... Alan falls off the car.

JENNY

Alan!

IN THE CAR: David sees Alan fall. He jerks the car to the side of the road.

David jumps out. Jenny jumps off the hood. They run over to Alan, lying face down on the ground.

JENNY

Oh, shit.

David leans down, rolls Alan over to find...

ALAN

(singing)

My funny valentine.

Jenny smiles. David shakes his head, leaps at Alan.

DAVID
You're an asshole. You know that?

David starts to pummel him. A moment later Jenny joins, in poking Alan in the ribs.

ALAN
(holding back laughter)
Stop. Stop. Stop it.

As Alan continues to struggle, PAN to the woods and...

CUT TO:

EXT. WOODS - PRESENT DAY

Denny, on a cell phone, walks amongst the trees, swatting mosquitoes. In the b.g. MORE STATE TROOPERS comb the underbrush.

DENNY
(into the phone)
We've been scouring the woods for an hour. There's nothing out here.

INT. HOSPITAL, HALLWAY

Anne paces, a phone caught in the crook of her shoulder. She taps her fingers on the counter, impatient.

ANNE
Half of me believes this is a kid on a bad drug trip. I'm not so sure you won't find his two friends screwing around in the back of the Chevy within the hour.

DENNY (O.S.)
You want me to call it off?

Anne thinks a moment, watching a NURSE re-dress the wound on David's forehead.

ANNE
Give it another couple of hours.

DENNY (O.S.)
Hey, you know, I was thinking...

IN THE WOODS, Denny stops. Slight nerves here.

DENNY

...what if I made you dinner tonight.
I'm a whiz at Kung Pao Chicken.

AT THE HOSPITAL: Anne shakes her head.

ANNE

What are you doing, Denny?

DENNY (O.S.)

Nothing. I just-- Kung Pao Chicken.

ANNE

...I appreciate this, Denny...

DENNY (O.S.)

...I just thought, y'know, home cooked
meal...

ANNE

Thank you, Denny. Thank you.

DENNY (O.S.)

Just... just think about it will you?

VOICE (O.S.)

(in the b.g., shouting)
Hey! OVER HERE! OVER HERE!

DENNY (O.S.)

Hang on, Anne.

EXT. WOODS

Denny starts running...

ANNE (O.S.)

Denny?!?

...breaking through the tree line...

ANNE (O.S.)

What? What is it?

...to find one of the TROOPERS standing next to the
CHEVY, it's hood CRUSHED around a tree trunk, it's
windshield CRACKED from one end to the other. FROM
INSIDE: a slight PINGING accompanied by the FAINTEST
SOUNDS OF STATIC.

DENNY

(out of breath)
The car... we found the car.

ANNE (O.S.)

Any sign of the other two?

Denny rushes to the door, opens it to find...

The KEYS are in the ignition, the radio is on.

DENNY

(looking around)

Nope...

Denny peers into the back seat, his eyes widening...

DENNY

...but I can tell you this much...

...REVERSE ANGLE, the back seat is STAINED WITH BLOOD.

DENNY

...this didn't end with "fooling
around".

SMASH CUT TO:

INT. DAVID'S HOSPITAL ROOM

Anne appears in the doorway.

ANNE

What can you tell me about a crash?

David looks up.

DAVID

What--?

ANNE

The car... the suspect's car... ran
into a tree. Do you remember that?

David's eyes close again... a long silence... then
David's eyes flutter open and... *he shrugs.*

ANNE

Your girlfriend's life is in danger.

DAVID

(a flash of anger)

You don't think I know that. You don't
think I'm fucking *trying* to remember.
I just-- I just... I can't.

A stare between David and Anne. Then Anne nods...

ANNE

All right. Let's just keep going.

SMASH CUT TO:

EXT. CU: TRUNK, OUTSIDE ALAN'S APARTMENT - THE PAST

Alan and David pull boxes from the back of Alan's '72 Chevrolet Impala. ON THE BUMPER OF THE IMPALA a brand new bumper sticker reads, "HONK IF YOU'RE BLIND".

DAVID

(re: the bumper sticker)

Very PC.

Alan and David lug the boxes toward the porch, where... Jenny sits on the stoop, snapping photos.

DAVID

(to Jenny)

Don't worry about helping, Jen.

JENNY

(obviously not moving)

I'll be right there.

They stare at her, unimpressed.

JENNY

(then with a smile)

Bad backs run in my family.

David shakes his head. They head up the stairs.

INT. ALAN'S APARTMENT, KITCHEN

Alan unpacks one of the dozen or so boxes that sit on the floor. David half helps, half picks mushrooms off a piece of pizza. FROM THE OTHER ROOM...

JENNY (O.S.)

(yelling)

I'm going to try the couch under the window!

FROM OFF: A SCRAPING SOUND, COUCH ACROSS WOOD FLOOR.

ALAN

So, you're a poet now?

DAVID

Walt Whitman was a poet. I'm a bored English major who has taken up poetry. What about you? Last time you tried

DAVID (cont'd)
biology, business, astronomy. Let me
guess...

David pulls an old BABY BLANKET and a stuffed SNOOPY out
of a box. Alan's childhood playmate is dirty as hell and
missing an eye.

DAVID
...animal husbandry?

Something in the box, previously hidden under the
cyclopsified Peanuts character, catches David's eye. He
extracts... A LARGE BAG of CONTRABAND.

DAVID
Alan?

INSERT: A see-through Ziplock bag containing various
substances of the highly illegal type. Marijuana,
ecstasy. There's A LOT here.

DAVID
Shit.

ALAN
It's not mine.

DAVID
I'm sure you're just, "holding it for
a friend."

ALAN
As a matter of fact--

Jenny comes in and...

JENNY
All right, it's not very Feung Shui,
but--

She sees David holding the bag of drugs, stops cold.

JENNY
Am... I... interrupting something?

Alan looks them both over, then...

ALAN
Truth? I'm holding it for Nana.

JENNY
(with a nervous smile)
Good enough for me.

ALAN

David?

David reaches up, TUGS ON HIS EAR and...

DAVID

Yeah. Yeah. Whatever.

Alan shakes his head.

ALAN

(turning to Jenny)

Did you know that David is the worst liar in the world? You ask him a question, he tries to slip one past you and... yank, yank, yank.

Alan starts tugging on his ear, imitating David.

DAVID

(shaking his head)

Fuck off, Alan.

Alan smiles. Jenny starts to laugh. The tension subsides. Alan opens a cookie jar and tosses the Ziplock bag inside.

ALAN

There. All better.

EXT. BASKETBALL COURT - THAT NIGHT

Alan and David are playing a little one-on-one.

Alan shoots a wild hook shot over David that CLANGS off the backboard and goes in.

DAVID

(disgusted)

Nice shot.

ALAN

Seven-five.

DAVID

(correcting)

Seven-Two.

David is focused on basketball, *he can play*. Alan, on the other hand, could care less about the game. He's only there to talk about...

ALAN

So-- Jenny. What's her deal?

DAVID

Her deal?

ALAN

She solo?

David dribbles by Alan for an easy lay-up.

DAVID

Eight-two.

ALAN

She dating? Got a boyfriend? Anything serious?

DAVID

I don't know about serious. I wouldn't say she has a boyfriend, but she dates a lot. She's looking for THE ONE.

ALAN

So, she's available?

Alan dribbles at the top of the key. He tries to make a move around David and...

DAVID

(stealing the ball)
You're not her type.

ALAN

What's her type?

DAVID

Trust me. She's too smart for you.

David shoots a three pointer... nothing but net.

DAVID

Nine-two.

Alan gets the ball, takes it to the top of the key, checks it with David.

ALAN

You got something going, David?

DAVID

No, No. I'm just trying to keep you from humiliating yourself.

ALAN

Because if you want me to stay away--

Beat. David stares at Alan.

DAVID

You're a big boy, Alan. Do what you want to do.

ALAN

Good.

Alan drives by David, goes in for a lay-up, and CLANKS it badly. David doesn't even move to defend.

EXT. JENNY'S APARTMENT, FRONT STOOP

Jenny is sitting on her steps, reading and working on her trademark Twinkies, casually sucking the lard out and leaving the "bones" in a pile. She looks up to see...

JENNY

Hey.

Alan standing over her.

ALAN

You know, the whole Twinkie thing would be freaky enough if you didn't also have to wear it.

JENNY

Where's your boyfriend?

ALAN

Writing. I think.

Jenny smiles a frosty smile. Beat. They Hold each other's gaze and then... Alan smiles and... without warning Alan swoops in and... licks the icing off Jenny's face. Jenny looks up, stunned. Awkward silence. Jenny keeps her eyes fixated on Alan as she reaches down, grabs another Twinkee and... smashes it on his forehead.

Alan smiles... FOOD FIGHT!

Alan grabs a Twinkee, chases Jenny, laughing and screaming.

EXT. JENNY'S FIRE ESCAPE - THAT NIGHT

David ascends the metal structure, with a hand hidden behind his back. It's one of those hot, Mid-West nights where the humidity is 120% and the breeze has taken a vacation.

David knocks on Jenny's window. Jenny answers, groggy.

JENNY

Hey.

DAVID

You sleeping?

JENNY

No. No. Don't worry. I was just... my eyes were closed but I... y'know...

They smile at each other.

JENNY

Yeah, sleeping.

Jenny climbs partway out sitting on the window ledge.

JENNY

Everything all right?

DAVID

Can't write.

(with a weak smile)

Did win at computer solitaire three times in a row.

From behind David's back he produces a box of Twinkees. Jenny smiles.

JENNY

(pointing)

Low fat?

DAVID

Just looking out for your cholesterol level.

JENNY

(big smile)

Thank you.

She takes the box of Twinkees.

JENNY

Want to see something cool?

INT. JENNY'S BEDROOM - INTERCUT

Jenny scampers to her bed, lies down on her back. David steps into the room, curious.

JENNY

Cut the lights.

David kills the lights. Jenny pats the space next to her.

JENNY

Come here.

David plops down next to Jenny. They lie on the bed, inches apart. David listening intently to the rise and fall of Jenny's breathing, then Jenny reaches over and shuts off the bedside lamp revealing...

THE ENTIRE CEILING decorated with glow-in-the-dark-stars.

JENNY

My own personal galaxy.

DAVID

Cool.

Beat.

JENNY

Your friend asked me out.

David's face clouds.

JENNY

It's just a movie.

DAVID

Oh.

(beat)

What are you going to see?

Jenny laughs, rolls on top of David.

JENNY

That's not really the point.

A long silence, eyes locked, breath intermingling. David takes a deep breath, he's going to tell her how he feels.

DAVID

Jen, I-- I--

(then, chickening out)

Take it slow with Alan.

JENNY

Take it slow... with Alan?

Jenny shakes her head, rolls off David.

DAVID

It's just-- I see you searching for something and... I'd hate for you to

DAVID (cont'd)
wind up in love when he winds up in
Borneo.

JENNY
We're just seeing a movie. *Freak.*

She starts poking him, tickling him.

DAVID
I'm serious, Jen. He's dangerous.

JENNY
(she stops poking)
What do you mean dangerous?

DAVID
For awhile you'll be the only person in
the world, but then it'll start to mean
something and... I've just seen women
get totally fucked over. Be careful.

JENNY
I will...
(she salutes)
Scouts honor.

David sits up, starts to go. Jenny grabs his arm.

JENNY
Hey, stay for awhile.

David lies back down...

DAVID
Cool.

...and they both ruminate below the stars.

DISSOLVE TO:

INT. ART-HOUSE MOVIE THEATER - NIGHT

...and the starts projected on the ceiling of the
theater.

IN THE SEATS: Alan and Jenny. He's watching the movie,
she's mostly watching him... more enamored by the second.

EXT. IN FRONT OF JENNY'S APARTMENT

Alan and Jenny walk up the front stoop. She stops at the
door, turns...

JENNY
I had a good time.

ALAN

Me too.

INSIDE JENNY'S APARTMENT: the PHONE starts to RING.

JENNY

I should...

Alan moves in slowly...

JENNY

I should get that...

Alan kisses her. There's real passion here.

And INSIDE the phone keeps RINGING.

INT. DAVID'S APARTMENT

...David stands, phone in hand, watching the kiss below...

EXT. IN FRONT OF JENNY'S APARTMENT

...the phone rings and rings, the kiss keeps goes and goes...

INT. DAVID'S APARTMENT

THROUGH THE PHONE...

JENNY'S MACHINE

Hey, this is--

David hangs up, turns and walks away from the window.

LIBRARY STACKS - SUCCESSIVE NIGHTS

PANNING ROWS, IN THE FIRST ROW... Alan and Jenny lie on the floor, reading from a romance novel, arms and limbs hopelessly intertwined.

IN THE SECOND ROW... Alan and Jenny dance, whispering in each other's ears, giggling quietly.

IN THE THIRD ROW... David sits alone, doing homework.

IN THE FOURTH ROW... Jenny and Alan lean against the stacks, kissing, groping.

INT. JENNY'S KITCHEN - NIGHT

Jenny stands in the middle of the room, cleaning the lens of her camera with solution.

ALAN (O.S.)

Why are we doing this again?

JENNY

I've got a portraiture assignment.

ACROSS THE ROOM: Alan stands shirtless in the middle of the room with a pile of his clothes next to him. He holds up two different shirts, for her approval.

JENNY

(re: the shirts)

Too stuffy. Too orange.

(adjusting the lights)

Shift to your right.

Alan moves to his left.

JENNY

No, the other right.

Alan turns more and more to the left until he gets all the way round. The result is he's actually shifted slightly to the right. He flashes a grin and does a little dance with his eyes brows. Jenny blushes, resumes her work and then... their eyes meet. A long silence.

JENNY

What?

ALAN

(uncomfortable)

It-- I sometimes feel like I-- I don't say shit like this too much so it's going to come out stupid-- but sometimes when you're around I can't breathe. Like I'm afraid I'll fuck up the moment.

JENNY

(a smile, knowing the answer)

Is that good or bad.

ALAN

So good.

The moment's too intense. Jenny can't hold the gaze.

JENNY

(diving back into her work)

I was thinking about what you said, about the beauty of the impulsive act.

CU: Jenny. Really trying to wade through this thought.

JENNY

It's what I strive for, you know. The great photographers -- they had it. The act that-- pulses -- starts right at the base of your spine, like an itch and-- GOD, I HATE IT WHEN I CAN'T TALK-- I can't speak when I know exactly what it is I want to say. Do you ever have that--?

She looks up and... Alan is sitting in the exact same position as before, but now he's completely naked.

ALAN

What do you think?

JENNY

It's... It's... Wow.

And she crosses and stands over him and -- FFFFTTT -- accidentally sprays lens cleaning fluid on his naked chest.

JENNY

(with a laugh)

Oops.

Jenny lowers herself into his lap and begins to kiss him.

INT. DAVID'S APARTMENT, PAST - NIGHT

CU: The phone rings, the answering machine clicks on.

DAVID'S VOICE

(on the machine)

David's machine. Speak now.

SOUND: BEEP.

JENNY (V.O.)

Must change the message, David. Um... You should call me, I think. It's not... Just call me. I'm actually going to bed now. So why don't you call me.

David's hand appears in the frame, turning down the volume on the answering machine.

INT. DAVID'S APARTMENT - THE NEXT DAY

David sits in front of his computer. Out the window...

DAVID'S POV: There's a sign in Jenny's window which reads "DAVID, CALL ME!"

David grabs his notebook, heads for the door.

EXT. BARN ROOFTOP, WICKER FARMS - DAY

David sits on the dilapidated rooftop of a run-down barn flying a kite. His yellow notebook sits nearby.

ALAN (O.C.)

Spaz-man?

Alan appears over the back of the roof. He's got a plastic bag in hand.

ALAN

Well call me Sherlock Holmes. I talked to crew-cut guy across the hall from you and he says you left with a kite.
(bad English accent)
By jove, Watson, he's gone to Wicker Farms.

David keeps his eyes locked on the sky. Alan begins unpacking a picnic of Cheese balls and YOO-HOO.

ALAN

I couldn't find the kite we used to bring here, so I bought a new one...

Alan produces a kite from the bag.

ALAN

...and decorated it myself.

Attached to the front and back of the kite are Xeroxes of what appears to be a BUTT.

ALAN

Yes, it is my ass. I figure, that's how you see me right now, so I might as well accept it, be proud of it, and display it for the world to see. The people at Kinko's were none too happy, but hey, fuck 'em, nothing a little Windex won't take care of. Right?

With that Alan tosses the kite over the edge of the roof.

David's very proper box kite soars steadily through the clouds while Alan's makeshift monster careens around the sky like a drunk driver.

DAVID

Want to keep your ass on your side of the sky?

Alan, struggles mightily to keep his kite in control.

ALAN
Shit. Shit. Shit.

DAVID
Give me that.

David takes the kite and within seconds he's got it under control. Kite in hand, he grabs his yellow note pad, and reads what he's written.

DAVID
To the casual observer, it would appear as if the string is holding the kite back; that without the string the kite would escape this earth and chase the moon. In reality the string is the anchor, the structure that allows the kite to soar. Without it...

David lets go of the spool attached to Alan's kite.

DAVID
...utter chaos.

Alan's kite goes crashing to the ground.

Beat. Alan stares at the kite.

ALAN
So you're the string and she's the kite and I'm... what? Hey, help me out on this one! I'm the wind? The spool?
(serious for the first time)
Talk to her.

DAVID
I don't have anything to say.

ALAN
This is really... I don't know. This is fucking her up. Normally it would be just devastating, but with all the father shit. David, you're her rock.

Silence. David searches Alan's eyes.

DAVID
What are you going to do?

ALAN
What do you mean?

DAVID

I know you, Alan. I know what you are capable of. She doesn't.

ALAN

You talking about Susan?

DAVID

Susan. Renee. Jackie.

ALAN

I've changed that shit.

DAVID

People don't change.

ALAN

C'mon. That was three years ago.

David stops, turns to face Alan.

DAVID

Look, I thought I could do this, but I can't.

(beat)

What if I asked you to walk away from Jenny?

ALAN

What if I told you I can't do that?

Long pause. Stalemate.

EXT. HOUSE, PARTY - NIGHT

Jenny heads up the walk toward a party in progress. People chat on the front lawn. From inside, music blares. Jenny pushes her way into the house and...

INT. HOUSE, PARTY

...fights through the masses, looking for David, finally spotting him at the keg. Jenny heads over to him and...

JENNY

(yelling over the music)

Since when do I have to track you down?

David looks up, hands Jenny a beer, and...

DAVID

Excuse me.

...walks away. Jenny stands there a moment, realizing David isn't coming back...

EXT. HOUSE, PARTY, BACK YARD

Jenny chases David through the yard.

JENNY

Tell me what I'm supposed to do, David? I'm trying to respect your feelings and still-- y'know -- listen to MY feelings. Can't we just talk about this?

DAVID

Sure. We can talk. As long as you promise to "take things slowly."

JENNY

David--

DAVID

(angry)

I gave you a piece of advice and you totally disregarded it. You went flying into something with your heart hanging out.

(sarcastic, aloof)

So, great! Have fun.

JENNY

Oh, c'mon. You really expect me to believe that you're this angry *because I didn't take your advice.*

DAVID

Believe whatever you want, Jen.

Jenny reaches out, grabs David's arm, spins him around.

JENNY

How would you know about any of this? When was the last time you even approached a romantic notion that wasn't on paper?

Beat. They stare at each other. David locks his jaw.

DAVID

So... he's it? He's the one?

Jenny doesn't say a word, wanting to say, "no", but knowing in her heart that's not the truth.

David shakes his head...

DAVID
(back to aloof)
I'm really happy for you.

...and walks back toward the party.

INT. DAVID'S APARTMENT, BEDROOM - EARLY MORNING

David is asleep, the room is dark. Across the room, JIGGLING AT THE FRONT DOOR, then MORE JIGGLING, then POP... the door CREAKS OPEN... light falls on David's face. He looks up...

DAVID
(disoriented)
Who's... what...

WHISPERED VOICE
Shhh. Go back to sleep.

David's eyes pop open -- *what the fuck* -- and someone pounces on him.

EXT. STREET - MOMENTS LATER

The back door of Alan's car is open, revealing...

David, bound, gagged... *pissed*. He struggles to loosen a necktie that's been wound tightly around his wrists.

ALAN (O.S.)
What do you think?

DAVID
(through the gag)
Mottttttthhhheerfuuuucker.

REVERSE ANGLE: Jenny -- groggy, still in her pajamas -- peers into the car. Alan stands behind her.

ALAN
Get in.

JENNY
What are you doing, Alan?

Alan holds up... *those handcuffs, now brand spanking new.*

ALAN
(playfully)
Don't make me use these.

Jenny sighs, gets in the car.

EXT. ROUTE 150 - LATER

The Impala travels West along Route 150.

INT. IMPALA

Jenny stares out the window.

David, no longer bound and gagged, fumes.

Alan's face appears in the rear view mirror.

ALAN
(mock maniacal)
Everyone having fun?

JENNY
Where are we going, Alan?

ALAN
Patience my dear.

Alan pulls to a stop sign. David, grabs the door handle and pushes... nothing... and when he reaches for the lock, there's nothing to pull.

ALAN
They don't unlock from the inside.
(with a smile)
Relax. Enjoy the ride.

EXT. COUNTRY STREET - LATER - DAY

The Impala cruises down the street, then turns off the highway onto a dirt road lined on both sides by enormous oak trees.

EXT. DIRT ROAD - CONTINUOUS

The road disappears behind them as the Impala cuts a path through low hanging branches descending deeper and deeper into nowhere.

EXT. METAL GATE - CONTINUOUS

The Impala stops at an unbelievably ornate metal gate anchored between two huge statues. Both statues depict men looking and gesturing toward the heavens.

INT. THE IMPALA (STOPPED) - CONTINUOUS

Jenny presses her face to the window.

JENNY

Wow.

ALAN

(turning around)

Get out.

DAVID

(what's going on?)

Alan?

Alan gets out of the car, grabbing a large HEFTY GARBAGE BAG from the floor in front of the seat.

David and Jenny sit in the backseat, refusing to move, refusing to look at each other.

A moment passes, then another, then...

JENNY

(shaking her head)

Fuck it.

She climbs into the front seat, hops out of the car and races after Alan.

David sits there. Crosses his arms. He's not budging. He stares out the front window, waiting for them to come back for him... they're not coming back.

David reluctantly gets out, runs to catch up.

EXT. INSIDE THE GATE - PAST

Alan, David, and Jenny follow a path. In the distance a LARGE HOUSE sits on the top of a hill.

ALAN

Allerton. Built in 1933 by a man named Vernon Brown. Millionaire. Had two sons, a wife who died. The young son was a genius. A regular Einstein. Shit like writing a symphony by the time he's fifteen. The other son... one disaster after another.

They get to...

EXT. RICKETY BRIDGE - CONTINUOUS

...below them, an impromptu stream bubbles over large chunks of marble.

ALAN

Bad son eventually kills two woman. They were found tied together, their stockings in their mouths. *They said it was sex thing.* The authorities are going to put him away, but he escapes and disappears into the night.

A gravel road leads up the hill. On the shoulder, more statues, randomly placed, scattered throughout the woods.

ALAN

Vernon is convinced his son is innocent, can't accept that his son is a killer. The good son tries everything to distract him - more music, hosting parties, whatever - but nothing works.

DAVID

I hope there's a point to all this.

The gravel road ends at a large field of weeds and wildflowers. At the far edge of the field... the ornate Allerton Mansion.

EXT. FIELD

Alan, David, and Jenny cross the field...

ALAN

So, Vernon hits the road in search of bad boy. Figures he'll find him and clear his name. He spends two years looking everywhere. America. Europe. Africa. Nothing. And when he finally comes back to the house... it's empty. The good son is gone. Imagine it. You're perfect and it's still not enough. All dad wants is the asshole. Now both sons are gone. Vernon lost everything.

...and arrive at the front door to the Mansion. Alan turns, smiles a knowing smile and steps inside to...

INT. ALLERTON MANSION, FOYER...

...which leads from the front door to a huge set of marble stairs. At the base of the stairs, the most amazing statue -- THE MANGLED MAN -- crippled, distraught, desperate. Thirty feet tall from floor to ceiling.

ALAN

The old man spent the rest of his life alone. Spent every dollar he had building this place. Every statue - every single one - begging for forgiveness.

Jenny looks up at the statue in awe.

ALAN

Kneel.

DAVID

What?

ALAN

Both of you. Kneel.

David and Jenny kneel, reluctant.

JENNY

You're not going to get Satanic on us, are you?

Alan smiles... *maybe*.

ALAN

(looking up at the statue)

Here's a place where a guy spent every buck he had trying to make peace AFTER it was too late.

(Back to David and Jen)

We ~~matter~~, the three of us. We're tied together. Destiny. I know we got some "issues" here, but as of this moment I want everyone to deal. End-O-God-Damn-Story. So let's all say we're sorry, hug, and get this road on the show.

David and Jenny stare each other down, each waiting for the other to break.

ALAN

Come on. Hug. I want a hug.

No one is giving in. Alan reaches into the hefty bag and pulls out... a SWISS ARMY KNIFE... and calmly opens it.

David and Jenny react, *maybe he is going to get Satanic*.

ALAN

(serious)

I said...

Alan opens up the palm of his hand and starts running the blade across his own flesh, cutting himself.

ALAN

...hug.

David and Jenny react in horror.

JENNY

Alan?

But Alan keeps going. The cut becomes an inch...

ALAN

I. Want. Hug.

...an inch and a half...

DAVID

Stop it, Alan.

JENNY

Would you stop?

...two inches...

DAVID

(angry)

You-- You can't force us to "matter".
You can't just say "all right" and
like magic everything goes back to
normal. THIS IS AMERICA, ALAN!

A long silence. Alan stops cutting. He looks up at David.

ALAN

"This is America, Alan"?

Alan starts to laugh. David looks away, embarrassed.

ALAN

Constitutional amendment 33. No
forcing a person to hug against their
will?

Jenny starts to giggle, she can't help herself.

JENNY

Sponsored by Senator Klein from
Illinois.

DAVID

Look-- This is-- It's just I know how these things go and I don't know if I can be the third wheel.

JENNY

We're not a bicycle, David. We're friends. You do matter, David. You *will* always matter.

Beat. David moves in for a hug. They embrace.

DAVID

(over Jenny's shoulder)
Happy?

ALAN

(looking down at his palm)
In a great deal of pain, actually.

INT. ALLERTON MANSION, DINING ROOM - DUSK

SOMETHING GROOVY plays on a BOOM BOX as a BONFIRE in the enormous stone fire place casts flickering shadows on David, Alan, and Jenny. Around them, the remnants of a minor feast... bread, wine, cheese.

DAVID

(a little drunk already)
This is amazing. What is it?

ALAN

Baked brie.

DAVID

Shit.

ALAN

You think that's good, try this...

Alan reaches into the Hefty, pulls out...

A jar of the most foul looking alcoholic liquid imaginable.

David and Jenny stare at it, dubious.

With Alan's now bandaged hand he unscrews the top on the jar and drinks.

ALAN

...I guarantee you...

He hands the jar to David.

ALAN

...very soon we will be feeling no pain.

David drinks, revulsed by the taste. He hands the bottle to Jenny. As she drinks, Alan reaches over, turns up the something GROOVY.

EXT. ALLERTON MANSION - NIGHT

UNDER SOMETHING GROOVY, flashlights dance in the broken windows.

INT. ALLERTON MANSION, ALL OVER - NIGHT

MORE GROOVY MUSIC AS MOONLIGHT seeps in through holes in the ceiling washing contemplative statues in a ghostly blue hue. Alan chases David... who chases Jenny... up stairs... in and out of rooms... LAUGHTER abounds.

Alan stops at the top of the stairs, hops on the long wooden banister leading down, slides. As he gets to the bottom, he loses his balance, KNOCKS THE MARBLE HEAD POST off the bottom of the bannister and goes tumbling to the floor. Jenny and David appear at the top of the stairs.

JENNY

You all right?

ALAN

I think I have an ass in my splinter.

Drunk as a skunk, that's the funniest thing ever said.

Alan reaches down, grabs the marble head...

ALAN

Look, we've made a little friend.

EXT. ALLERTON MANSION

Through the broken window we see Alan favorite past time... *streaking*. Alan first, running full speed. Then Jenny, howling as she goes. And finally David... who trips... BAM... disappearing below the window.

DAVID

(quiet, after a pause)

Ow.

Laughter from Alan and Jenny.

David gets up, limps after the others.

INT. ALLERTON MANSION, BALLROOM

David, Jenny, and Alan sing and dance. They get closer and closer and closer to each other, until the dance turns into a vaguely sexual intermingling of limbs. Jenny kisses David on the neck, reaches behind her and runs her hands down Alan's body.

DISSOLVE TO:

EXT. BOTTOM OF THE EMPTY ABANDONED SWIMMING POOL - LATER

Three sets of eyes staring up at the stars.

JENNY

We should stop now. While everything is perfect. We should grab hold of each other and freeze time.

Jenny reaches out, takes both their hands. Friends. They lie there, connected. Time seems to stop. Then...

Alan pulls out the Marble Head and...

ALAN

(sitting up)

Okay. Mr. Marble Head officially calls this meeting to order. Sister Jenny, your thoughts?

JENNY

It's, uh... It's nice to be surrounded by people who don't run away when...

She takes a deep breath, tries to remain composed.

JENNY

...who don't run.

Alan smiles, leans over and kisses her.

ALAN

Brother David?

DAVID

No words.

Alan smiles, leans over to kiss David...

DAVID

(stopping him)

I can do without the kiss.

EXT. ALLERTON - NIGHT

David, Alan and Jenny exhausted and dirty drag themselves toward the car. Alan rides on Jenny's back.

JENNY

So, what happened to him?

ALAN

Who Vernon? Someone clubbed him to death with a shovel.

JENNY

Wow!

DAVID

Jesus!

ALAN

And here's the kicker. They found Vernon with a loaded shotgun. Vernon knew his killer and he just let him do it.

JENNY

The bad son came back?

ALAN

That's the theory.

As they pass the ALLERTON sign, Alan reaches into the Hefty and pulls out a camera.

ALAN

All right, guys. Let's see it.

David and Jenny pose, striking one Sears catalogue shot after another, pointing off in the distance as if there was something on the horizon.

ALAN

David?

(tossing the camera)

Catch!

David catches the camera. Alan runs over to Jenny, picks her up and spins her in his arms.

FLASH -- David takes a picture.

That picture from the dresser drawer.

Jenny turns her and... she and Alan share a look. A smile from him, a twinkle from her. Then...

ALAN
(to David)
15 minutes.

DAVID
What?

ALAN
We'll be right back.

David pouts. Jenny walks over, kisses him on the cheek.

JENNY
(trying to make it alright)
We'll be right back, David.

Jenny rushes to Alan, jumps on his back. The two of them stumble, laughing, off into the woods.

David watches them go, silent.

INT. IMPALA - CONTINUOUS

David sits in the front seat, staring at the MARBLE HEAD sitting in his lap.

EXT. ALLERTON, BELOW AN APPLE TREE

CU: Jenny and Alan's initials carved at the base.

ALAN
I-- I--

PAN OVER to Alan lying atop Jenny.

ALAN
I think I love you.

Her entire face blossoms into a smile. She leans forward, presses her lips to his, slowly unbuttoning his shirt. Her kisses descend down his neck, across his chest, and down to areas unseen.

EXT. IMPALA

David waits... and waits... and waits. He stares straight ahead. The MARBLE HEAD's grimaced visage seems to be mocking him.

David's expression: some strange mix of emotions.

DISSOLVE TO:

INT. DAVID'S HOSPITAL ROOM

David stands in the bathroom, staring into the mirror with that same strange expression.

In the b.g., Anne can be seen in the hallway, pacing with the phone to his ear, the hacked off handcuffs on the desk in front of him.

DENNY (V.O.)
(through the phone)
Someone went postal on this thing.

INT. HOSPITAL CORRIDOR - SAME

Anne turns his back to the hospital room, whispers so David can't hear.

ANNE
Check the trunk for initials.

EXT. ALLERTON, BELOW WHAT ONCE WAS AN APPLE TREE

Denny stands in front of the remnants of that same apple tree. Around him... a chaos of chopped wood and splinters... someone went seriously ape shit. Denny bends down, and on the trunk to reveal... "A.P. loves J.K."

DENNY
This is the one.

ANNE (V.O.)
But no sign of anyone?

DENNY
(with a shake of the head)
Sorry.

ANNE
All right. Get up to the house as fast as you can.

Denny nods, thinks a moment.

DENNY
Anne...?

INT. HOSPITAL CORRIDOR - SAME

Anne rubs her temples...

ANNE
...yes Denny?

DENNY

If you don't like Kung Pao chicken, I could make a turkey-loaf...

ANNE

...Denny, we are in the middle of an investigation here...

DENNY

I care for you, Anne.

ANNE

We've been over this...

DENNY

...and every time we talk about it you make some excuse...

ANNE

...I am a married woman, Denny...

DENNY

...Burt's been dead for five years...

ANNE

..I am fifteen years older than you...

DENNY

So what, Anne. So fricken what? I care for you very deeply and today I'm just trying to make you a meal. Why can't it be that simple.

ANNE

(frustrated)

Because it's unprofessional, I'm allergic to turkey, and I'm having hot flashes. All right? All right? Nothing is simple. Life is not simple.

DENNY

It is to me.

Beat.

ANNE

(deep breath)

I appreciate your feelings, but can we just drop it and try and deal with the matter at hand. Please?

Click, Denny hangs up. Anne stands there a moment, then carefully sets down the receiver.

She turns back to look at David, standing in front of a sink holding his raw wrist under water.

PUSH IN ON DAVID, staring into the mirror, lost in thought and...

DISSOLVE TO:

INT. CROWDED BAR - PAST

AT A TABLE: David is lost in thought, his attention ELSEWHERE.

ELSEWHERE, an attractive BLONDE, her legs shown off in a thigh-length skirt, sits with a few FRIENDS, laughing and joking around.

ALAN (O.S.)
You should go talk to her.

BACK AT THE TABLE: David, Alan, and Jenny sit, a dozen empty beer glasses in front of them.

JENNY
Yeah, David. Ask her out.

DAVID
I wasn't--

ALAN
We know, you were considering the political ramifications of...
(pronouncing it wrong)
Proust's romanticism.

DAVID
It's...
(correct pronunciation)
Proust, he wasn't political, and he was hardly a romantic.

ALAN
What about his legs?

DAVID
Not as good as hers.

David stares at the Blonde, summoning the courage. A moment passes, then another...

JENNY
David?

ALAN
(out of patience)
Oh, Fuck it.

Alan gets up and crosses to the other table and within seconds, he's making a nuisance of himself. The Blonde blushes. Her friends laugh. Alan steals a pen from a passing waitress, turns around, and forces the Blonde to write her number on his neck.

BACK AT THE TABLE: Jenny smiles. David shakes his head.

DAVID
He's truly amazing.
(then with a laugh)
There were these two girls freshman year. Renee and Jackie. Alan met them in a bar and they both took the bait. He was going back and forth between them all first semester, until they found out about each other.

JENNY
Then he got dumped?

DAVID
Then he had a threesome.

Jenny looks up, slightly nauseous. David doesn't notice.

DAVID
I came back to the room to find this mass of flesh--

JENNY
David, stop.

David looks up.

JENNY
Why would you tell me that?

There's a tense moment between the two of them.

JENNY
Let's move on.

Alan returns, sits down.

ALAN
Piece of cake.

He notices the tension at the table.

ALAN

What?

JENNY

Nothing.

(all rosy again)

What did you tell her?

ALAN

That David was the first living recipient of a baboon's penis and he was looking to try it out.

The woman gets up, waves. Alan waves back wildly. David can only manage an embarrassed grin.

ALAN

Her name is Elise. Call her.

INT. DAVID'S APARTMENT

David stares at ELISE'S NUMBER. Daring. Taunting. David picks up the phone, dials. Ring. Ring. Ring.

Then, ON THE OTHER END OF THE LINE...

ELISE'S VOICE (O.S.)

Hello?

DAVID

Hello? Elise?

ELISE'S VOICE (O.S.)

(confused)

Hello? Who is this please?

DAVID

Yeah. My name is...

ELISE'S VOICE (O.S.)

(a peel of laughter)

GOTCHA!!

More laughter. It's Elise's answering machine.

ELISE'S VOICE (O.S.)

Leave a thingee at the whatchamacallit.

BEEP!

DAVID

Uh... hi.

INT. RESTAURANT - NIGHT

David sits at a table nervously bending his silverware. His fork and spoon are unusable.

IN THE DOORWAY: Elise enters and walks right past David. She's dressed in an outfit that frames her ample chest. The girl is hot.

DAVID

Elise?

Elise turns, the slightest hitch in her greeting.

ELISE

David?

DAVID

Yeah.

ELISE

Oh-- Oh-- I'm sorry. I was by the front there for like ten minutes. I was just-- I-- You know--

(then blurting)

I thought you were going to be the other guy.

CLOSE ON: David, wishing he were the other guy.

DAVID

No. I'm... just... me.

INT. RESTAURANT - LATER

Elise looks at David. David looks at the floor. Elise eats a long bread stick. The silence grows longer and longer and longer. Finally...

DAVID

I'm sorry, I need to be really honest. I'm incredibly nervous and I don't date very often and then you came in and said that thing about Alan and now I'm sitting here trying to figure out why my usual facility for language is eluding me... *other than the fact that you look great tonight...* and hoping you'll say something that will release me from my self-inflicted--

CU: ELISE. Her mouth is full. She holds up a finger and finishes chewing her food. Then, she reaches across the table and holds out her hand.

ELISE
(a greeting)
Elise Stevens.

DAVID
(taking her hand, a tad
confused)
David Klein.

Elise flashes a winning smile.

ELISE
Why don't we just start over.

EXT. BASKETBALL COURT - AFTERNOON

Alan and David are playing horse.

ALAN
What is it HO to HOR?

DAVID
You have H-O-R-S. I have nothing.

ALAN
Turn around jumper, eyes closed,
humming Beck.

Alan hums and shoots... CLANG... off the front rim.

ALAN
So... what happened?

DAVID
With what?

ALAN
Elise.

DAVID
(nonchalant)
You know...

Alan stares at David, "No, I don't".

DAVID
Well, it started slowly, but the end
was... nice?

ALAN
Nice? What the fuck is nice? Did you
bang her or not?

DAVID

Well...
(a tug on his ear)
...no.

ALAN

(throwing the basketball at
David)
You dog! You stinky, rabid, flea-
infested hound! You banged her!

David starts to laugh. Alan starts punching David's arm.

ALAN

Details! Details! I want details!

From across the street Jenny comes running up.

ALAN

(turning to Jenny)
You're not going to believe this but
our boy David got some--

Alan stops, noticing tears rolling down Jenny's cheeks.

ALAN

What?

JENNY

(holding back sobs)
My-- My father--

DAVID

He's not going to send your tuition?

Jenny shakes her head, "no".

DAVID

He is going to send the tuition?

JENNY

We're going to have dinner!

Jenny starts jumping up and down.

JENNY

He called me. *He. Called. Me.* We're
going to meet in the city. He picked
the place!

(tears flowing freely)
He said he "missed me!"

INT. JENNY'S APARTMENT - KITCHEN - DAY

David sits at the table. Alan makes a stir fry. Jenny sets the table, *highly manic*.

JENNY

This is going to be so great. You and Elise will date... *we'll double date... you'll fall in love, you'll get married, and years from now you two will come over to our house where we'll leave our kids with the baby-sitter and the four of us will go out for Chinese food!*

Alan looks up, suddenly tense.

ALAN

Hey David, take over for me here.

JENNY

(what happened?)
Something I said?

ALAN

No. No.

He reaches over, pulls the MARBLE HEAD from the counter.

ALAN

(forcing a smile)
Mr. Marble Head must have beer.

JENNY

Yes. Beer. Good.

ALAN

Kill Brontosaurus. Get beer. Come home.

And with a kiss, Alan disappears out the front door.

INT. JENNY'S KITCHEN - LATER - NIGHT

CLOSE ON the stove. Remnants of stir-fry sizzled to a crispy brown in a wok.

DAVID AND JENNY, sit at the now empty table in silence. They eat. Clink. Sip. Clink.

JENNY

I think I pushed him too hard. I asked him to go see my father with me tomorrow night. I just-- I could see the panic in his eyes.

DAVID

Jen--

JENNY

David, "I told you so," is always very effective at moments like this.

David nods, guilty as charged.

Jenny turns and stares at the door like a puppy.

DAVID

Let me see what I can do.

EXT. ROOF OF BARN - WICKER FARMS - NIGHT

Alan sits on the roof of the barn. He, and the tangled kite, are barely visible in the moonlight. A six pack -- now more like a two and a half pack -- sits beside Alan and Mr. Marble Head.

David appears on the back-side of the roof.

DAVID

Alan?

ALAN

(slight slur, almost drunk)
You know-- Have you ever-- You ever had *buzzing*?

DAVID

Buzzing?

ALAN

Yeah? I think-- God-- you meet someone, you-- you take a piece of them-- then you see something in their eyes. Something vulnerable. Something only meant for you.

Alan starts rocking back and forth.

ALAN

This woman is everything. I don't know what kind of asshole sap that makes me, but I am totally drowning in her.

DAVID

Jenny told me about the father thing.

(beat)

Why don't I go?

Alan looks back at David.

DAVID
If its too much for you--

ALAN
Would you?

DAVID
I've got a date with Elise. I'll just
reschedule.

Alan nods, starts rocking a little harder.

ALAN
I just need more time.
(closing his eyes)
I'm not going to fuck this up, David.
I'm not. I'm not. I'm not.

INT. ALAN'S IMPALA - CURB - NEXT DAY

David sits in the driver's seat. Jenny slides in the
passenger seat.

DAVID
Ready to roll?

Jenny offers up a weak smile.

Just then there's a knock on the window. Jenny turn to
find... Alan standing there with a bouquet of wildflowers
in hand. He's out of breath from running.

Jenny rolls down the window.

ALAN
I'm glad I caught you. I just didn't
want you to leave without--

He thrusts a his tattered blanket through the window.

ALAN
It's my security blanket. From when I
was a kid. I-- I--

Jenny takes the blanket, her face beaming with delight.
She leans out the window and kisses Alan.

DAVID
Alright, we're out of here.

EXT. ALAN'S IMPALA (MOVING) - RAINY AFTERNOON

The car flies down the open road.

INT. ALAN'S IMPALA (MOVING) - RAINY AFTERNOON

David drives. Jenny stares out the window. David pops a tape in the deck and a moment later... a deep bass starts pumping from the speaker. Jenny does a slow burn... *what is this song?* And then, David turns to Jenny and as the lyrics start, he mouths along with the music...

DAVID

(mouthing)

Stop what you're doing, cause I'm about to ruin the image and the style you're used to.

JENNY

What are you doing, David?

DAVID

...I look funny. But, yo I'm makin' money, see, so you world I hope you're ready for me...

JENNY

(teasing)

You're such a loser.

DAVID

(beat, sincere)

You O.K.?

JENNY

(sincere)

Yeah. No. I don't know.

They both hold each other's gaze. Then, along with the music...

DAVID AND JENNY

(signing along)

...My name is Humpty. Pronounced with a "umpty"...

EXT. IMPALA (MOVING), RAINY DAY

The music swells, the car rumbles on. Inside dancing and...

DAVID, JENNY AND HUMPTY (O.S.)

...yo ladies -- oh -- how I like to funk thee...

INT. BERGHOFF'S RESTAURANT - RAINY NIGHT

David and Jenny wait. The Hostess approaches.

HOSTESS

Two?

JENNY

(a little giddy)

Three.

The waitress grabs three menus, leads them to their booth.

INT. BERGHOFF'S RESTAURANT, BOOTH LATER

Three menus... two people. David pretends to read the table tent. Jenny stares at the door.

JENNY

I'll check my machine again.

Jenny heads for the pay phone on the corner, makes a call. David starts bending his silverware.

JENNY

(returning to the table)

Let's just go home.

INT. IMPALA - LATE AT NIGHT

David is driving. Jenny's face is buried in Alan's blanket.

EXT. ALAN'S APARTMENT

They pull up outside Alan's apartment...

JENNY

(leaning over)

Thank you.

She leans over and kisses David on the lips... a kiss that lasts a moment too long... a kiss that lingers... then Jenny opens the door and gets out of the car.

David and Jenny silently make their way up the walkway and into the building.

INT. ALAN'S APARTMENT - SAME

Jenny opens the front door with her key. Muffled music can be heard coming from the back of the apartment.

JENNY

Alan?

DAVID

I'll get my coat, get out of here.

David and Jenny make their way toward the music.

As they pass the entry way to the kitchen they turn to see... empty beer cans on the kitchen table.

A joint smolders on a coffee saucer.

JENNY

Alan?

Jenny crosses to...

INT. ALAN'S APARTMENT, BEDROOM

...swinging open the door and Alan sits on the dresser...
Elise KNEELS at his feet.

There is no mistaking what they are up to.

CU: JENNY & DAVID. Utter rage from her, disbelief from him.

INT. JENNY'S APARTMENT - PAST - NIGHT

A framed photograph flies through air and then... CRASH!
Glass shatters.

JENNY (O.C.)

No! No! No! No! No!

Jenny kneels in front of the bed with a large garbage bag at her side. She's stripping the sheets, ripping them in half, and depositing them in the bag.

She's a mess. Tears, sweat, spit. Her hair is matted to her face. David sits, motionless, in a folding chair.

JENNY

Stupid. Stupid. Stupid. Fucking stupid!

She starts yanking photos of Alan off the wall, ripping them in pieces, shattering their frames. Then she crosses to David.

JENNY

Get up!

DAVID

Jen?

JENNY

Get out of the chair.

David stands and an instant later she has started destroying it. She picks it up and fires it against a wall. It shatters into a couple of pieces.

DAVID

What are you doing?

JENNY

I want it all gone! All of it!
Anything he touched. EVERYTHING. I
NEED EVERYTHING GONE!

Jenny picks up one of the chair pieces and tosses that. CRACK. WOOD SPLINTERS EVERYWHERE. Jenny stands a moment, exhausted. Then...

JENNY

There's no "one".

DAVID

I don't believe that.

JENNY

Yeah? Well, they call it "settling down."
Settle. Down. Which word inspires you?

INT. JENNY'S BEDROOM - NIGHT

Two figures in the darkness. The SNAP of a lighter that doesn't work. SNAP again. Then a hand reaches out, takes the lighter and gets fire.

David and Jenny sit next to each other on her bed. David lights Jenny's cigarette for her. She takes a slow drag.

There is a KNOCK at the door.

ALAN (O.C.)

Jen? Jenny? Can we talk?

Jenny and David share a look.

ALAN (O.C.)

Jen? Please, it's been a week. I-- I
can't take this. I'm not eating. I'm
not sleeping. I-- I--

Silence. Jenny takes David's hand.

ALAN (O.C.)

Please, Jen. Come to the door. Please.

Jenny doesn't move. Doesn't budge. A moment later, the SOUND of feet shuffling away.

CUT TO:

INT. JENNY'S APARTMENT - LATE NIGHT

In the darkness of Jenny's room...

SMASH SOMETHING COMES THROUGH THE WINDOW -- SMASH

Jenny flips on the light.

It's MR. MARBLE HEAD, now cracked in two.

INT. DAVID'S APARTMENT - LATE NIGHT

David opens the door. Jenny is standing there, the MARBLE HEAD in her hands, he lower lip trembles.

JENNY

It-- It came through my window.

David stares at it in disbelief.

JENNY

(angry)

What the fuck is his problem?

(scared)

Can I stay?

EXT. WALKWAY - DAYS LATER

David comes charging up the street. IN THE DISTANCE...

JENNY

Get away from me!

David starts running. On the front porch of her apartment, Alan blocks Jenny from going up the stairs.

ALAN

Give me five minutes.

JENNY

Who do you think you are!?! You-- You walk all over me. You stalk me. You can't understand why I don't want to see you...

ALAN

Jenny--

JENNY

And then your throw something through
my fucking window?

ALAN

What are you talking about?

David runs up behind Alan, grabs Alan by the neck of his
T-shirt and pulls him away from Jenny. The two scuffle as
they make their way down the walkway.

DAVID

Go away, Alan.

ALAN

David, stay out of this.

DAVID

Just leave her---

ALAN

Would you fucking let go!

Alan pries David's fingers off his shirt and **THROWS HIM
TO THE GROUND**. The side of David's head connects with the
pavement.

ALAN

Shit.

Bending down...

ALAN

Sorry, man. I wasn't trying to--

...he reaches to help David, but David comes up swinging.
What David lacks in strength and technique, he more than
makes up with rage. He pummels Alan, punching and
kicking. In one final moment of anger David hauls off and
clocks Alan in the mouth splitting his lip.

ALAN

(utter shock)

My lip. My-- my...

Alan puts his hand to his mouth... *blood everywhere.*

ALAN

(to David)

You-- You--

(pain setting in)

AWWW SHIT!

(eyes flitting between Jen
and David)

ALAN (cont'd)
I fucked up... I know that... I-- I--
just want my chance to explain.

Alan turns, stumbles away, blood pouring down his chin.

David turns to Jenny...

JENNY
I want him gone.

DAVID
Jen--

JENNY
I want him out of my life.

THE SOUNDS OF A SCUFFLE AND A POLICE RADIO FILTER IN FROM--

DISSOLVE TO:

EXT. ALAN'S APARTMENT - DAY

David approaches, as TWO POLICE MEN escort Alan from his home to their awaiting squad car.

Other OFFICERS WITH DOGS move in and out of the building.

David's walk turns into a jog.

DAVID
Hey, hey! Alan?

Alan is pushed into the back of the squad car.

DAVID
What's going on?

A POLICEMAN comes out of the apartment with... the cookie jar.

He reaches inside and extracts the large bag of drugs, holding it up triumphantly for the other officers to see.

EXT. FIRE ESCAPE - SAME

Jenny is smoking. David scrambles up the fire escape.

DAVID
(out of breath)
They arrested Alan.

No response from Jenny.

DAVID

The police. I saw them leaving the house. They found the drugs.

No response from Jenny. She puts out the cigarette on a metal pipe.

DAVID

Jen?

JENNY

What?

DAVID

I thought-- I guess he's gone, huh?

Jenny her head, starts to cry.

DAVID

(leaning in)

Jen--

He kisses the side of her head, pulls her to him and... Jenny looks up, *dead in the eyes*. She kisses him, one kiss leading to the next, until they begin to strip each other with fury.

DAVID (O.S.)

And that was it....

EXT. STREET CORNER - WEEKS LATER

David and Jenny pile their belongings into a rental truck...

DAVID (V.O.)

I think he served twelve months.

Jenny gets in the driver's side. David gets in the passenger's side.

DAVID (V.O.)

After he got out I heard a bunch of rumors. Heard he was institutionalized for a short time. Heard he was drinking a lot.

And they drive off, passing Alan's car.

It has a BOOT on the wheel.

DAVID (V.O.)
After graduation, we moved to the
city. We got an unlisted phone number.
Didn't leave any sort of a trail.

ANNE (V.O.)
But somehow he found you.

DAVID (V.O.)
Yeah... somehow he found us.

SMASH CUT TO:

INT. ALLERTON MANSION

...CU: A bullet shell lays at the top of a set of
stairs...

SMASH CUT TO:

INT. ALLERTON MANSION

...CU: Blood stained marble...

SMASH CUT TO:

INT. ALLERTON MANSION

...CLOSE ON: A gun being picked up by gloved hands...

SMASH CUT TO:

EXT. ALLERTON, IN FRONT OF THE MANSION

Denny rushes from the mansion, flips open his cell phone,
starts dialing...

SMASH CUT TO:

INT. HOSPITAL, FRONT DESK

...a phone starts to ring...

SMASH CUT TO:

INT. HOSPITAL, HALLWAY

...Anne, on the phone, listening...

SMASH CUT TO:

INT. DAVID'S HOSPITAL ROOM

...David looks up from the bed to see Anne bearing down on him.

ANNE
Stand up!

DAVID
What? What are--

Anne stands David up, spins him around...

DAVID
OW! OW!

Anne shoves David to the bed, pushing his face into the pillow. She's a lot stronger than she looks.

ANNE
You have the right to remain silent...

She slaps a set of handcuffs on his wrist.

DAVID
...what are you...

ANNE
...anything you say can and will be used against you in a court of law...

DAVID
I didn't do anything.

ANNE
You don't remember? Bullshit! I've got a gun... I've got shells... I've got your prints all over...

DAVID
You've got it all wrong--

ANNE
TODAY! Tell me how you got out of the apartment... how you got downstate... why there is a BODY in that mansion!!

David, muffled by the pillow, starts to sob.

ANNE
Listen, this is not the time to screw around. This is not the time--

DAVID
I didn't-- I didn't do anything!?!

ANNE
STOP FUCKING AROUND AND TELL ME WHAT
HAPPENED!

DAVID
(muffled)
All right. All right.

Anne flips David over, stares into his eyes.

DAVID
You-- you have to believe me-- it
wasn't my fault.

SMASH CUT TO:

INT. DAVID AND JENNY'S APARTMENT - YESTERDAY

David LEAPS at the Strange Man, sending him SLAMMING into the wall with such force that an eight-inch vein appears in the center of the plaster. The Strange Man LUNGES back, gets the upper hand, reaching into his back pocket for...

A SET OF HANDCUFFS.

He grabs David, trying desperately to lock the handcuffs around David's wrist. David fights back, GRABBING, SCRATCHING, CLAWING and both men stumble toward...

THE BATHROOM... knocking Jenny into the tub... SPLASH.... SOAPY WATER goes everywhere.

David slips free of the Strange Man's and takes off through the...

...HALL and into the...

...BEDROOM. He rushes to a bedside dresser, yanks open a drawer, throws aside clothes, uncovering... A HANDGUN and a BOX FULL OF BULLETS.

David fumbles with the gun, trying to shove bullets in chambers. He gets a few in and turns, but... the Strange Man is RIGHT ON TOP OF HIM.

David raises the GUN... the Strange Man grabs his wrist.

The advantage shifts back and forth. In one moment it appears the Strange Man will disarm David, in the next, the barrel of the gun presses into the Strange Man's cheek.

IN THE BATHROOM, Jenny spies... THE HANDCUFFS in a puddle of water on the floor. She moves toward them.

IN THE BEDROOM, David opens his mouth and BITES the Intruder's wrist. The Intruder lets out a MOAN. The Intruder spins, and the GUN, falls, CLANGING against the hardwood floor.

BANG. A ROUND IS DISCHARGED.

IN THE BATHROOM, Jenny CRUMPLES. Her body slumps to the ground, her head STRIKES the blue tiled floor.

IN THE BEDROOM, every bit of attention is now focused on Jenny, lying unconscious on the bathroom floor. From his POV, Jenny's face looks pale and utterly lifeless.

DAVID

Jenny!

The Strange Man seizes the opportunity. He grabs the handcuffs, drags David across the room, and CUFFS him to a radiator.

IN THE BATHROOM, Jenny lies splayed, unmoving.

DAVID

Jen! Are you all right?!

The Strange Man rushes to Jenny. He reaches down, carefully rolls her onto her back, and examines her.

STRANGE MAN

She's fine. She wasn't hit. She probably just slipped on the floor.

EXT. FREEWAY - AN HOUR LATER

The city whizzes by.

ALAN (V.O.)

(mock cheery)

So, what have you guys been doing with yourselves?

INT. IMPALA - CU: AN ARM, HANDCUFFED TO THE CAR DOOR

PULL BACK to reveal David shackled to the door in the back seat. He presses his head against the cool glass of the window in an attempt to quell a raging headache.

On the other side of the back seat, Jenny is handcuffed to the other door. She stares bullets through the back of Alan's head.

ALAN

Graduating? Getting jobs? Looked like you had a very domestic situation going on back there.

IN THE REAR-VIEW MIRROR Alan's eyes flit between David and Jenny.

ALAN

Anyone curious what I've been doing? Here, I'll give you a hint... you know that old saying, "don't bend down to pick up the soap?" Well... it's true.

Alan turns around to face them.

ALAN

The cops walked into my apartment and went right to the cookie jar. Funny, huh? How did that happen? Because, I'm pretty sure I didn't call--

IN THE BACK SEAT, David's eyes go wide. Jenny screams...

JENNY

ALAN!!!

...forcing Alan's focus back to...

EXT. THE ROAD

The Impala has wandered onto the shoulder and is about to plow over a speed sign. Alan YANKS the wheel to the left pulling the car back into place.

INT. BACK SEAT

CU: David, completely in shock, his mouth hangs wide open. The cut over his eye -- reopened by the recent jostling -- dribbles blood.

IN THE FRONT SEAT: Something catches Alan's attention. He turns the wheel violently, pulling the car off the shoulder.

ALAN

Little detour here.

EXT. ALLEY, BEHIND A HARDWARE STORE

The Impala is parked next to a garbage dump. From inside the car, MUFFLED SCREAMS FOR HELP.

INT. BACK SEAT, IMPALA

Jenny and David try to free themselves from the handcuffs. Jenny looks for a way to unlock the door.

DAVID
(remembering)
They don't unlock from the inside.

Jenny, frustrated, starts thrusting herself against the door. David sits back... exhausted.

DAVID
What do you think he wants?

Jenny doesn't respond, keeps working. David stares out the window a moment.

DAVID
Maybe in the end this could turn out to be a good thing. If-- if the three of us, I don't know--

JENNY
What?

DAVID
I don't know-- finish it.

JENNY
It's been finished for two years.

DAVID
Has it?

Jenny stops struggling.

JENNY
What are you talking about?

DAVID
You haven't thought about him?

JENNY
Are you fucking crazy? What this is-- is some strange psycho revenge thing and what you should be worrying about is getting us out of here alive.

She goes back to working on the handcuffs.

DAVID
I saw the photo in your drawer.

Jenny stops, turns, caught.

DAVID

Look me in the eye and tell me some
part of you was not glad when you
heard his voice this morning.

CU: Jenny, a thousand different emotions all at once.

THROUGH THE FRONT WINDOW: Alan can be seen emerging from
the back of the hardware store with a huge bag in one
hand and... an AXE in the other.

Alan goes to the back of the car, pops the trunk, and
throws everything in. He then rushes round to the
driver's seat.

JENNY

What the fuck is going on, Alan?

ALAN

(a twisted version of that
old smile)
Patience my dear.

EXT. IMPALA (MOVING) - PASSAGE OF TIME

The sun rises over head, the city fades away, brick
buildings giving way to fields of wheat and corn.

INT. IMPALA

Alan pulls the car to the side of the road. He disappears
around the back of the car, opens the trunk, rummages
around. David and Jenny share a look... *what now?*

Then... tap, tap... Alan appears next to David's window
with the gun in one hand, gasoline cans in the other.

ALAN

(to David)

Out.

David peers over Alan shoulder. It's...

EXT. WICKER FARMS - SAME

David stands 15 feet away from Alan, his eyes locked on
THE BARN, which Alan is beginning to douse with gasoline.

DAVID

This is stupid, you know that?

ALAN

Really?

DAVID

You're going to get even with the barn?

ALAN

Not get even, get rid of. It's not like the barn *MEANS* anything, right? Wouldn't burn it down if it did. But-- if you can send a guy to prison. Just *burn two years of his life* when you knew he didn't deserve it. Then obviously he didn't mean anything either.

Alan finishes off the first can, discards it, starts drenching with the other.

ALAN

I made one mistake. She came on to me. I swear it. She came to the house, looking for you, she asked for a beer and... *she came on to me, David.*

DAVID

Alan, that's not the--

ALAN

It was an accident. Just an accident. End of God-damn... End of God...

The old words don't roll off his tongue any more.

ALAN

One mistake. End-of-story.

Alan closes the space between him and David.

ALAN

Jenny did it, didn't she. She turned me in. You tried to stop her. You tried to talk her out of it? Tell me you at least tried to talk her out of it?

Alan reaches into his pocket and pulls a match from a box. A second later the tip burns blue.

DAVID

Would you stop! Alan, this is insane.

ALAN

C'mon. Tell me what happened.

David sputters, speechless.

ALAN

David, I spent 400 days in a jail cell
for a blow job!

Beat. Alan waits. Nothing from David.

ALAN

Fuck it. Time's up.

WHOOSH! Flames crackle, sparks fly, smoke billows and BOOM and explosion from inside. David stumbles backward trips and... without his hands to break the fall... goes forehead first into the ground. His brow opens up, begins to bleed, as his eyes roll back into his head.

FADE TO BLACK:

INT. IMPALA - LATER - NIGHT

David bobs in and out of consciousness.

IMAGE: Alan's face, reflected in the windshield, warped and misshapen...

ALAN

Do you know what it's been like,
thinking, all that time, trying to
figure out who fucked me? David or
Jenny. Jenny or David. Count the
springs on the bed. Count the tiles on
the ceiling. David or Jenny. Jenny or
David...

IMAGE -- Alan's mouth in the rear view window, short
tense bursts of language...

ALAN

No one has the right to ruin another
person's life. No one! Two years. All
my self dignity.

IMAGE -- Jenny's eyes, red with anger...

JENNY

Dignity!? Fuck you. You took my world.
You twisted up all my ideas. I meet a
person... any person... and in the
first five minutes I start wondering
if they've already told me the lie or
if the lie is going to be the next
thing out of their mouth. This is what
you did to me. You made me realize

JENNY (cont'd)
that the lie is always there. ALWAYS.
Just have to find it.

IMAGE -- Alan and Jenny, nose to nose.

ALAN
Tell me you didn't turn me in--

Jenny starts to speak and then looks up, panicked. Alan turns to see what she's looking at and... CRASH... the car plows into something. Alan goes flying into the steering wheel. Jenny, caught by her handcuffs jerks forward. David slams into the front seat.

IMAGE -- An UPSIDE DOWN Alan, the axe in one hand, Jenny's arm in the other.

DAVID
(barely lucent)
Alan? Alan? Whatever you're going to
do... don't.

Alan drags Jenny away, disappearing into the woods.

CUT TO:

INT. IMPALA (STOPPED) - SUNSET

David slowly, painfully pushes himself up. He's alone. He turns, looks out the window to see...

EXT. IMPALA (STOPPED)

...a dirt road lined on both sides by enormous oak trees.

INT. IMPALA (STOPPED)

David reaches for the door handle, but... CLANG... he's still handcuffed. He scoots round, put his foot against the door and... kicks... trying to detach the handle.

David kicks again... nope.... kicks again and... POP...

DAVID
(in pain)
Arrrggg.

...his shoulder starts to give. David sucks air, trying not to succumb to the pain. He goes back to his assault on the door, hammering away with his foot... until... SNAP... the handle comes off, sending him tumbling.

David climbs into the front seat, out of the car...

EXT. IMPALA (STOPPED)

...and onto the ground.

EXT. WOODS - SAME

Jenny kneels on the ground in front of Alan, the AXE IN HIS HANDS. Alan raises the axe over his head...

Jenny closes her eyes, scared shitless.

Alan swings the axe... purposefully missing Jenny and hitting... the APPLE TREE.

Alan starts to go wild, chopping over and over again.

EXT. TREE-LINED ROAD

David hobbles down the road, coming over a rise to find... the front gate to Allerton.

FROM OFF IN THE DISTANCE: WHOOSH, CLUNK... WOOSH, CLUNK... WOOSH, CLUNK... and then... FAINT SOBBING.

DAVID

Jenny?!

EXT. WOODS

Alan rears back, takes one more swing and CRAAAAACK, the tree starts to fall.

EXT. TREE-LINED ROAD

FROM OFF IN THE DISTANCE: Jenny's SCREAM is followed by the sound of the tree CRASHING TO THE GROUND.

David takes off, running in the direction of the crash.

DAVID

Jen!!

INT. WOODS

The CLINKING sound of the handcuffs accompany the mad DASH OF FOOTSTEPS as David barrels through the woods.

He jumps over a fallen tree branch and, when he comes down, he CATCHES HIS FOOT ON SOMETHING and goes tumbling to the ground. David gets up, looks over his shoulder to see what he tripped over...

...Alan's axe lies next to the shattered remains of the apple tree. David picks up the axe, runs toward...

EXT. THE FIELD

...leading to the Allerton Mansion. David, sweat pouring off his brow, makes his way to the front door. He cautiously pushes it open and steps in to find...

INT. ALLERTON MANSION, FOYER

...Jenny at the top of the stairs, the Mangled Man towering over her.

Alan stands over her with the gun pointed right at her head. He looks possessed, unhinged... an *utter lunatic*.

DAVID

Alan--

Alan points the gun at David.

ALAN

Don't, David.

David keeps walking. Goes to the stairs. Starts to climb.

ALAN

David.

David keeps climbing.

ALAN

Put down the axe.

David stops, sets the axe down on the stairs. Alan turns the gun back on Jenny.

ALAN

Tell me I meant something. The barn didn't mean anything, the tree didn't mean anything...

JENNY

(pleading for her life)

Alan--

ALAN

I loved you.

(then simple)

I still love you.

Alan COCKS the trigger.

JENNY

(terrified)

Of course you meant something.

David slowly, carefully moves forward. He's snuck to the top step... Alan and the gun are now a lunge away.

Alan closes his eyes...

ALAN

Then why would you turn me in.

In a baffling, confusing moment THREE SIMULTANEOUS EVENTS: Alan starts to pull the trigger...

...JENNY moves to cover her face...

DAVID makes a mad dash, diving, knocking the gun out of Alan's hand and sending him flailing back into the statue.

BANG a charge EXPLODES into the wall... the statue starts to fall... CAREENING INTO JENNY... KNOCKING her off of her feet and sending her-

TUMBLING DOWN THE STAIRS.

Jenny flips over and over, finally crashing into the wood banister. Her head hits a marble step with a THUD. She lies there, unmoving. Alan rushes down the stairs, looks down at Jenny.

ALAN

This is so-- so fucked.

DAVID sits up stunned... gun at his feet.

Alan looks up at David.

David, picked up the gun and holds it limply at his side.

DAVID

You shouldn't have come back Alan.

Alan's eyes narrow. He grabs the axe...

DAVID

Alan, don't--

Alan raises the axe.

DAVID

Don't!

David closes his eyes and...

SMASH CUT TO:

BLACK

BLAM! BLAM! BLAM!

SMASH CUT TO:

DAVID'S EYES POP OPEN AND...

What he sees is...

DAVID'S POV: Alan fallen, Jenny's face covered in blood.

David PANICS, drops the gun, starts running.

DAVID (V.O.)
Oh my God.

EXT. ALLERTON MANSION

David dashes out the door...

DAVID (V.O.)
You have to understand, he was coming
at me with the axe...

EXT. WOODS

David sprints, trips, stumbles, feet slogging through mud... a shirt splattered CRIMSON... a PAIR OF HANDCUFFS jangling off a wrist. It's not clear where he's running to, or what he's running from, but the motivation is *FEAR*.

DAVID (V.O.)
...I just-- just panicked...

SUDDENLY a twig SNAPS, the world SPINS as... SPLAT... hands and legs tumble into mud.

DAVID (V.O.)
...and they were so close together. I
don't know who I hit...

David staggers to his feet, breaks through the tree line, racing onto the...

EXT. ROAD - CONTINUOUS

...where he stumbles onto asphalt. In the distance... HEADLIGHTS... moving closer. A POLICE CAR SCREECHES to a halt and TWO OFFICERS jump out, drawing their guns.

DAVID (V.O.)
I think-- I think I shot her...

Confused and disoriented, the Dark Figure raises his hands and promptly... PASSES OUT COLD...

DISSOLVE TO:

INT. DAVID'S HOSPITAL ROOM - PRESENT

David is a complete and utter mess.

DAVID
(helpless)
I think I killed Jenny.
(hanging his head)
You have to understand, everything I did was for her. I was just trying to protect her. I-- I never thought things would turn out this way.

FROM DOWN THE HALL COMMOTION... AMBULANCE SIRENS...
YELLING... Anne looks up, Denny appears in the doorway.

DENNY
We're bringing them in.

PARAMEDICS rush by... carrying SOMEONE on a gurney, then...
SOMEONE ELSE, on foot, handcuffed... is whisked by.

David jumps to his feet, SCREAMING...

DAVID
ALAN, YOU FUCKING ASSHOLE--

Denny holds him back.

INT. DAVID'S HOSPITAL ROOM - A SHORT WHILE LATER

THROUGH THE WINDOW: The sun sets behind the trees, a light rain has started to fall.

INSIDE THE ROOM: David stares at his wrist, handcuffed to the hospital bed.

FOOTSTEPS are heard in the background. Anne and Denny appear in the doorway.

DAVID
Can I see her body? Please?

SILENCE. Anne stares intensely at David, considering.

DAVID
Let me see her one last--

And then, behind Anne and Denny... JENNY appears, looking like hell, her head bandaged...

CU: David. Utter shock.

DAVID

...Jen...

David jumps to his feet. Jenny charges toward him.

JENNY

What happened, David? I was worried he was going to kill you.

Denny jumps between them.

ANNE

Denny, would you get her out of here!
(angry)
I don't want them talking until we've taken her statement.

Denny grabs Jenny, pulls her away.

JENNY

(from around the corner)
...I was so worried...

David sits slowly...

DAVID

I-- I don't understand.

ANNE

You shot Alan.

DAVID

But-- I saw-- I saw all the blood? Her face was covered--

ANNE

His blood, not hers.

DAVID

(beat)
Is he-- Is he...?

ANNE

He's in a coma.

Anne looks David over, considering, then closes the door.

ANNE
(muffled by the door)
I want to go over the last few events
one more time.

INT. ANOTHER HOSPITAL ROOM

Denny sits in front of Jenny, looking over his notes.

JENNY
...I'm sorry I can't tell you more. I
was out of it from the time I fell to
just before you showed up.

DENNY
After you fell, you didn't see
anything, hear what was said?

Jenny shakes her head, no.

JENNY
You have to understand... Alan was...
he was out of control... he was crazy.

INT. DAVID'S HOSPITAL ROOM

Anne leans in. David stares out the window.

ANNE
He was coming at you with the axe?

David nods.

ANNE
You thought he was going to hurt you?

David nods.

ANNE
So you shot...?

David's eyes shut tight, his hands start to shake, he
reaches up and...

DAVID
In self-defense.

...David *pulls on his ear*.

DAVID
It was self defense.

INT. DAVID'S HOSPITAL ROOM

A DOCTOR stands over David, looking into his eyes, checking his wounds, etc. David rubs his now free wrist, red from the handcuffs.

INT. HALLWAY, HOSPITAL

Anne and Denny watch David.

DENNY
(frustrated)
So, they just go home?

ANNE
What do you want me to keep him on? We got two matching stories, a clear kidnapping, and a ex-con in a coma. Where's the case?

Anne and Denny share a meaningful look.

David emerges from the room, stops in front of Denny and Anne. There's a pause, while the three take each other in, then David heads off down the hall.

ANNE
(watching David go)
I don't know. I just don't know.

Denny pushes away from the counter, starts to head off the other direction.

DENNY
I guess I'll see you tomorrow.

Denny starts to leave. Anne stares at the floor, exhausted, spent.

ANNE
Y'know... I could really use a cup of coffee. Want to take a ride?

Denny stops, turns... smiles.

DENNY
Yeah. Sure.

INT. HOSPITAL, OUTSIDE THE I.C.U.

David stands outside a room, staring at...

INT. I.C.U. UNIT

...Alan lies in a bed, hooked to machines, out cold...

JENNY (O.S.)
Thank you.

INT. HOSPITAL, OUTSIDE THE I.C.U.

David turns. Jenny stands behind her.

DAVID
For what?

JENNY
Saving me.

David nods. Turns back to look at Alan.

JENNY
Looking out for me.

DAVID
Jen...
(beat)
What I did...

...he slowly closes his eyes and...

SMASH CUT TO:

INT. ALLERTON MANSION, FOYER

Alan -- looking desperate, pitiful, spent... as far from a crazy person as possible -- kneels with the gun in his hand. Jenny stands next to him, worried.

David stands at the bottom of the stairs with the Axe.

ALAN
Tell me I meant something...

Alan cocks the gun, and PUTS IT TO HIS OWN TEMPLE. Alan starts to pull the trigger. JENNY lunges, screaming at the top of her lungs.

JENNY
Alan, stop.

The GUN GOES OFF as we...

SMASH CUT TO:

INT. DAVID'S APARTMENT - PAST

David picks up the phone, dials...

DAVID

Elise? Change of plans.

(then)

Meet me at Alan's tonight.

SMASH CUT TO:

INT. ALLERTON MANSION, FOYER

Alan lies on the ground, still. There is the tiniest trickle of blood on his forehead. He missed. Jenny cradles his head.

JENNY

Alan-- I loved you.

(then simple)

I still love you. Of course you meant something.

David -- FURIOUS -- lunges for the gun. Alan panics, reacts, and in the struggle they knock Jenny off of her feet, upending the statue and sending Jenny...

TUMBLING DOWN THE STAIRS.

SMASH CUT TO:

EXT. STREET - NIGHT - THE PAST

David stands in front of Jenny's apartment with the Marble Head in hand. He looks up at Jenny's window and... tosses the Head... SHATTERING the window.

David then takes off down the street.

SMASH CUT TO:

INT. ALLERTON MANSION, FOYER

Alan cradles Jenny's unconscious head. He looks up to find... David, standing at the top of the stairs...

THE GUN IS POINTED AT STRAIGHT AT ALAN'S.

DAVID

Explain it to me. I'm the good son. I love her. I worry about her. I take care of her. I do everything, everything, and no matter what I do, she wants the FUCKING ASSHOLE.

David cocks the gun.

EXT. ALAN'S APARTMENT - THE PAST

David stands at the corner, talking to an OFFICER, pointing down the street at Alan's apartment.

SMASH CUT TO:

INT. ALLERTON MANSION, FOYER

David continues toward Alan.

DAVID

I thought I could keep her safe from you, keep you away. That in time that she'd *finally* let you go, that you'd fade away...

(angry)

...but you don't seem to fade.

Alan's eyes go from the gun to the axe... which is at David's feet, far out of reach. Alan's eyes wander back to David.

David -- hands trembling -- pulls back the hammer and...

ALAN

(what the hell?)

David... don't.

David's eyes narrow... a decision is made...

ALAN

Don't.

David fires, center mass: BAM. BAM. BAM.

Alan falls. Dead.

David starts to tremble... *what has he done?*

DISSOLVE TO:

INT. HOSPITAL CORRIDOR - SAME

ECU: David's reflection. Alan in the bed. Jenny's standing behind him. David's eyes flutter open...

DAVID

See-- You think you know a person. You spend time with them, what feels like your whole life and in your head you think you understand them, you think

DAVID (cont'd)
you know what is really in their
heart, but the truth is... you don't
know anything at all.

JENNY
I was wrong about him.
(beat)
I was wrong about you.

CU: David... hard to tell what he's thinking. He turns to
leave and...

JENNY
Can I come with you?

DAVID
To the taxi?

JENNY
Home. I want to go home.

David nods. Jenny walks away from the door, takes David's
hand and the two head down the hall. David pulls her
close to him, putting his arm around her as she lays her
heavy head on his shoulder.

As they go, PUSH INTO the I.C.U. where Alan lies
helpless, the only sound the BEEPING of the heart
monitor.

FADE TO BLACK.