

TO DIE FOR

by

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**FOR EDUCATIONAL
PURPOSES ONLY**

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(3rd Rewrite)
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10/25/93

1.

1 EXT. COUNTRYSIDE - DAY

1

Under blue skies, the wind blows across rolling snow covered fields. In the distance: a mid-size American town.

HOLD ON THIS. After a while: a hundred pair of running legs - men's legs, women's legs - in a pack, rush across screen. The legs owners are carrying cameras, microphones, tape decks, rolls of cable. The legs cross the screen and disappear, leaving the unobscured view of the snow covered fields and the town below.

DISSOLVE THROUGH TO:

2 EXT. THE TOWN

2

Nearer. Nothing moves.

DISSOLVE THROUGH TO:

3 EXT. MARETTO'S TAVERN

3

A roadhouse. It's locked tight. Its neon sign - MARETTO'S - is off.

DISSOLVE THROUGH TO:

4 EXT. EARL AND CAROL STONE'S HOUSE

4

The curtains are drawn over every window.

DISSOLVE THROUGH TO:

5 EXT. JOE AND ANGELA MARETTO'S HOUSE

5

The blinds are drawn against every window.

DISSOLVE THROUGH TO:

6 EXT. SUZANNE AND LARRY MARETTO'S CONDO

6

MOVE across the yard, up through a second floor window into the bedroom, out onto the landing and down the stairs to the front hallway, slowing to SEE a section of carpet near the front door that is a different color from the rest of the carpet, lighter, as though that section has been scrubbed clean. LOOK AT IT and BACK AWAY out the front door and TILT UP at the blue sky and:

DISSOLVE THROUGH TO:

7 EXT. LAKE - DAY

7

The lake is covered with ice. MOVE FAST across the surface for some distance until we SEE a body under the ice: a young woman, frozen stiff, her mittened hands pressing against the underside of the ice, her open dead eyes staring up as though peering into a mirror. The warp of the ice distorts her features. Her name is SUZANNE MARETTO. Snow falls onto the ice. MOVE IN toward her face until the image dissolves into black and white dots.

SUZANNE'S VOICE

Here's what I've found out. That all of life is a learning experience. That everything is part of a big master plan. But sometimes it's hard to - hard to read. I mean - it's like - if you get too close to the screen, all you can see is a bunch of little black and white dots. You don't see the big picture until you stand back. But when you do, it all makes sense. Everything comes into focus.

The black and white dots reform into an image on a tv screen --

8 INT. ROOM - SUZANNE AND LARRY'S CONDO - DAY

8

-- the image of Suzanne, twenty six years old. Her blonde hair is pulled back and tied with a black bow. She looks straight at us. She speaks with a rehearsed ease; friendly, self-contained, eager to please, proud of her ingenuity, certain of her originality.

SUZANNE

My name is Suzanne Maretto. No. Wait. I'm sorry. Suzanne Maretto is my married name. My own name is Suzanne Stone. That's my professional name. Suzanne Stone.
(pause)
It's not like I have any negative feelings about the name Maretto.

9 EXT. A RESTAURANT - NIGHT - CLOSE ON NEON SIGN

9

The scripted neon sign - MARETTO'S - is on. It's raining.

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3.

10 INT. ROOM - SUZANNE - AS BEFORE 10

SUZANNE

Maretto is the name after all of
my husband who I loved very very
much and also of course of his
parents Joe and Angela Maretto --

11 INT. TV STUDIO STAGE 11

JOE and ANGELA MARETTO sit in chairs, under harsh tv lights,
staring, serious, somewhat self-conscious, at the camera.

12 INT. ROOM - SUZANNE - AS BEFORE 12

SUZANNE

-- and of his lovely and talented
sister, Janice Maretto --

13 INT. INDOOR SKATING RINK - DAY 13

JANICE MARETTO, late twenties, skates into camera, spraying ice.

14 INT. ROOM - SUZANNE - AS BEFORE 14

SUZANNE

-- who have been like a second
mother and father to me and who I
regard as I do my own family --

15 INT. TV STUDIO STAGE 15

EARL and CAROL, Suzanne's mother and father, and FAYE, Suzanne's
sister, four years older, sit in chairs, like the Maretto's.

16 INT. ROOM - SUZANNE - AS BEFORE 16

SUZANNE

-- particularly since my recent
tragedy and who just through
knowing and being related to them
have given me what I think is a
very precious and valuable insight
into the different kinds of ethnic
relationships that are part of the
very things that I've been trying
to explore as a member of the
professional media.

17 EXT. MARETTO'S RESTAURANT - NIGHT 17

Suzanne and several friends run through the rain to the restaurant. The neon sign - MARETTO'S - is on.

18 INT. MARETTO'S - LARRY MARETTO 18

LARRY MARETTO, 24 years old, stands behind the bar, drawing a pitcher of beer. On the tv screen above the bar Larry King interviews a tedious celebrity. On the wall are photographs of Frank Sinatra, Joe DiMaggio and Pope John Paul II. Larry looks at the door as Suzanne and her friends enter. Janice comes out of the kitchen and looks at Larry and then at Suzanne.

19 INT. SKATING RINK - JANICE - AS BEFORE 19

JANICE

First impressions? In one word?
You really want to know? Four
letters. Begins with "C".
(pause - a look)
Cold. C-o-l-d. Hah!

20 EXT. HIGH SCHOOL - DAY 20

JIMMY EMMETT, sixteen, and his buddy, RUSSELL HINES, also sixteen and the product of serious inbreeding, sit on a fence, sharing a joint. LYDIA MERTZ, sixteen, overweight, stands near them, eating a candy bar. They watch as Suzanne drives up in a sports car, parks and gets out.

21 INT. MERTZ HOUSE - LIVING ROOM - DAY 21

Lydia talks to the camera. Her mother, VALERIE MERTZ, a clear indication of what Lydia will be in twenty years, sits in the b.g., watching a tv soap opera.

LYDIA

I thought she was like a goddess
of some kind. Like -- like Lady
Di before she dumped the Prince
and went nudist and everything, I
mean. Suzanne bought me this
dress which I hope to fit some
day.

Valerie Mertz snorts derisively. Lydia moves out to the porch.

22 EXT. MERTZ PORCH - DAY

22

LYDIA

Suzanne Maretto was a beautiful human being with real dreams and as - asper - asperitions.

23 EXT. HIGH SCHOOL - DAY

23

Jimmy, Russell and Lydia stare at Suzanne, standing by her car.

24 INT. WHITE ROOM - DAY - JIMMY EMMETT

24

Jimmy, in short sleeved prison coveralls, sits behind a table.

JIMMY

Mrs. Maretto? She gave me something that lasted - I swear this is true - that lasted for a whole year - and that was a boner.
(pause; he looks off-camera)

Can I say that? Oh. Can I say hardon?

25 EXT. HIGH SCHOOL - DAY

25

Jimmy, Russell and Lydia watch Suzanne walk toward the school entrance. A teacher, MR. FINLAYSSON, walks toward her. Russell howls in mock lust and grabs at Lydia's skirt.

26 INT. ROOM - SUZANNE - AS BEFORE

26

SUZANNE

The point is that - for instance - Connie Chung who is married I believe to Maury Povitch, the well-known interviewer, doesn't say hello this is Connie Povitch with the news, does she, and I don't think that she would be embarrassed by it or anything like that because she's already pretty ethnic when you think about it, or - to take another example of someone who doesn't appear to have an ethnic bone in her body - there's Jane Pauley who I strongly relate to because of our similar physical types although I thankfully don't have to struggle with a weight problem like she does - and she
(more)

26

SUZANNE (Cont'd)

also to the best of my knowledge
has never identified herself
audience-wise as Jane Trudeau even
though her husband - Mr. Trudeau -
is a prominent cartoonist of some
kind and not as so many people
believe the ex-President of
Canada.

(pause; she drinks some
water)

What I'm saying is this: that
there are some people who never
know who they are or who they want
to be until it's too late. And
that's a real tragedy in my book.
Because I always knew who I was.
And who I wanted to be. Always.

27

INT. STONE HOUSE - DAY - 20 YEARS EARLIER

27

ON A TV SCREEN -- the image of SIX YEAR OLD SUZANNE, dressed like *
a little doll, every hair in place, seen through the lens of a *
videocamera of an early vintage. Suzanne stares at the camera. *
The videocam swings around, revealing the living room of the *
Stone's house; TEN YEAR OLD FAYE; their mother, Carol, hiding her *
face behind her hands; and, in a wall mirror, the reflection of *
the videocam's operator, their father, Earl, who grins and waves *
at his own image. The videocam swings around and the focus *
shifts as Earl aims it at their console television set, connected *
to the videocam by a cable, and now on the tv screen and Suzanne *
kneeling by it, looking at the screen. As the videocam moves *
toward the tv set, Suzanne looks back at the lens of the *
videocam, then back at the screen as though trying to see what *
her face looks like on the screen. She turns and reaches for the *
videocam. Her father lets her take it. She aims it toward her *
own face and looks at the tv screen at ther own face coming into *
focus. She stares at her own image wtih a strange intensity. *

28

INT. TV STUDIO STAGE - THE STONES - AS BEFORE

28

EARL STONE

Of course you love all your kids.
Of course. They were both
wonderful daughters. And devoted
to each other. Isn't that right,
Faye?

FAYE STONE

Oh yes.

28

EARL STONE

Faye was just four when we came back from the hospital with Suzie and Faye said "she looks like a little doll". And that's what she was. She was my little doll. My little Princess. My perfect little lady. Every night she'd climb into my lap and we'd watch tv together. And she'd say: "that's Mrs. Partridge", she'd say: "it's Mister Magoo" or she'd say: "look, Daddy, that's Yoko Ono". She knew everybody's name. It was --

(he chokes up)

CAROL

And she worked so hard at school.

EARL

Yes. So hard. She couldn't accept even a B plus. It had to be A's. I said honey, just do your best.

CAROL

When she wanted to become a drum majorette in the school band --

EARL

You should have seen her.

29 INT./EXT. STONE HOUSE - DAY - 18 YEARS EARLIER

29 *

Earl and Carol watch from the kitchen. EIGHT YEAR OLD SUZANNE, in the back yard, practices with a baton, throwing it into the air over and over. She misses it. Throws again. It bounces. Again. It hits her. She throws again. And again.

30 INT. TV STUDIO STAGE - THE STONES - AS BEFORE

30

EARL STONE

I only saw her cry two times. I mean really cry. Imagine that. Two times. Once at Christmas when Carol's mother -- the kids' grandmother -- gave them -- oh this was very -- uncharacteristic --

31 INT. STONE HOUSE - DAY - 20 YEARS EARLIER

31

Six year old Suzanne looks over as her GRANDMOTHER places an antique gold locket on a gold chain around ten year old Faye's neck. Suzanne stares at the locket. Faye covers it with her hand. Suzanne's eyes fill with tears.

32 INT. TV STUDIO STAGE - THE STONFS - AS BEFORE

32

EARL STONE

She just -- I think -- responded to the beauty of it, you know. It was a sort of family heirloom and we couldn't get another just like it for her. But it didn't really matter because Faye misplaced it a year or so later and we never saw it again. So. What was I saying? Oh yes. The other time she cried. I mean really wept. It was when Grace Kelly died.

33 INT. STONE HOUSE-SUZANNE'S BEDROOM-NIGHT-13 YEARS EARLIER 33

THIRTEEN YEAR OLD SUZANNE sits on her bed, watching the funeral on television. She is weeping.

34 INT. TV STUDIO STAGE - THE STONES - AS BEFORE

34

CAROL STONE

It was like she'd lost a member of her own family. She cried for three days.

EARL STONE

She was just so -- sensitive. Isn't that right, Faye?

FAYE

Super sensitive.

35 INT. CLUB - NIGHT

35

A ratty little place, crowded with young people dancing. On a small bandstand is a rock combo. Larry plays drums. The music is loud and bad. Suzanne stands at the back of the club, sipping a drink. Larry sees her.

36 INT. SKATING RINK - JANICE - AS BEFORE

36

JANICE

I just didn't get the Suzanne thing. I mean all the girls around town thought Larry was really cute and they used to hang out at the club where he and his dopey rock band played just to -- you know --

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37 INT. CLUB - NIGHT - SERIES OF SHOTS

37

Suzanne watches as:

FIRST PRETTY GIRL, dancing, blows a kiss toward Larry.

SECOND PRETTY GIRL, drinking, waves and smiles at Larry.

THIRD PRETTY GIRL, playing keyboard, winks at Larry.

38 INT. SKATING RINK - JANICE - AS BEFORE

38

JANICE
Nothing. NOTHING!

39 EXT. CLUB - NIGHT

39

The Club is closing. Larry walks out of the club and goes to his motorcycle. As he climbs on and starts the engine, he looks across the parking lot at Suzanne who stands, leaning against a car. They stare at each other. He grins and guns the engine.

40 INT. TV STUDIO - EARL, CAROL, FAYE STONE - AS BEFORE

40

EARL STONE
At first I have to admit we didn't think too much of it. The relationship. I mean - here was our daughter - a college graduate - a Junior College yes but still with good credits and a degree in - uh -

FAYE STONE
Electronic Journalism.

EARL STONE
Exactly. And here was this young man - a good boy, obviously - but a boy whose education was - well - limited to high school and I remember saying to her -

41 INT. STONE HOUSE BREAKFAST ROOM - DAY

41

Suzanne and her father are having breakfast. Through the window we can see the yard where Suzanne's mother speaks to a GARDNER.

EARL STONE
Honey - I'm just worried that you don't know what you're getting into with this kid.

41

SUZANNE

Dad, I'm not a little girl any more.

EARL STONE

Sweetheart, I know that but what I'm saying is that we come from pretty different backgrounds and for all you know his family could be mixed up with the Mafia or who knows what.

42 INT. TV STUDIO - STONES AND MARETTOS - AS BEFORE

42

EARL STONE

Sorry, Joe -

JOE MARETTO

Please. No problem.

EARL STONE

I was just being -

JOE MARETTO

I understand. No problem.

The Stones and the Marettos exchange nods and slightly embarrassed smiles. Earl turns back to the camera.

EARL STONE

And of course she just laughed.

43 EXT. STREET - DAY

43

Suzanne sits behind Larry on his bike. They zoom up over the crest of a hill and she laughs and shakes out her hair.

44 INT. TV STUDIO - STONES AND MARETTOS - AS BEFORE

44

EARL STONE

If you ask me, I'd say that Larry appealed to a side of her that you wouldn't ordinarily know was there. A kind of - what - ?

FAYE STONE

Wild side.

EARL STONE

Yes. Well - not wild - but - wild.

45 EXT. ROAD - DAY

45

The bike skids to a stop by the water at the edge of the bay. Larry turns and looks at Suzanne. She's breathing heavily.

46 INT. SKATING RINK - JANICE - AS BEFORE

46

JANICE

Sure - I could have said some things. Well, to tell you the truth, I did say some things. But - I mean - in a subtle way --

47 INT. MARETTO'S RESTAURANT - NIGHT

47

Janice cleans out the register as Larry cleans up.

JANICE

Angela Raguzzo is crazy about you.

LARRY

Oh yeah?

JANICE

She wants you to take her out.

LARRY

She's very nice but she's too tall.

JANICE

She's hot stuff.

LARRY

I'll bet.

JANICE

So's Dana DeCarlo.

LARRY

Oh swell. You want me to go out with a gangster's daughter.

JANICE

Who said he's a gangster?

LARRY

Everybody.

JANICE

Don't you want a little excitement?

LARRY

I got all the excitement I can take.

47

JANICE
Who? The ice maiden?

LARRY
You don't know what you're talking
about.

JANICE
Oh yeah? Inform me.

LARRY
Well it's none of your business,
Sis, but let me tell you
something. Suzanne is very
delicate looking -- very fragile --
you know -- but --

JANICE
But what.

LARRY
She's like a volcano.

JANICE
A volcano? You mean people come
from miles around to watch her
explode? Huh?

She laughs and gives him a little kick. He smiles at her.

48 INT. STONE HOUSE LIVING ROOM - NIGHT

48

Larry is on top of Suzanne, moving, breathing heavily. The game
show, JEOPARDY, is on the tv set across the room.

LARRY
Oh Suze -- my beautiful Susie --

On tv, the MC asks a question. The Contestant ponders.

LARRY
Sue Sue Sue...!

SUZANNE
(giving the answer)
Who is Steven Spielberg.

Larry raises his head and looks at her.

LARRY
What?

49 INT. ROOM - SUZANNE - AS BEFORE

49

SUZANNE

Opposites attract. That's one of those cliches that are so true. I suspect that many of my friends were not enthusiastic about our relationship because they expected me to marry into my own field. I referred them to the example of Maria Shriver, one of our finest tv journalists, and her highly successful marriage to Mr. Schwartznegger who is not only a distinguished body-builder and actor but - but - is also a world-renowned restauranteur. Enough said.

49A INT. SKATING RINK - DAY - JANICE - AS BEFORE

49A *

JANICE

So when he says to me:

*

*

49B INT. BOWLING ALLEY - NIGHT

49B *

Janice and Larry with some friends at one lane. Several lanes away, Suzanne and some of her girlfriends bowl, badly.

*

*

LARRY

I'm going to marry her

*

*

JANICE

You're what?

*

*

49C INT. SKATING RINK - JANICE - AS BEFORE

49C *

JANICE

-- I said. And he says:

*

49D INT. BOWLING ALLEY

49D *

LARRY

I'm telling you, Sis -- she's the golden girl of my dreams.

*

*

*

49E INT. SKATING RINK - JANICE - AS BEFORE

49E *

JANICE

And I did one of these -

*

*

• She puts her finger in her mouth in a gagging gesture.

*

JANICE

- which I regretted right away because he looked at me with that doggy look that guys get -

*

*

*

*

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49F INT. BOWLING ALLEY

49F *

Larry turns and looks at Janice.

*

JANICE

*

Oh Jesus, Lar...I was just kidding.

*

She touches him, apologetically.

*

LARRY

*

She's like a delicate china doll, isn't she?

*

*

JANICE

*

Sure.

*

LARRY

*

Like one of those porcelain figurines.

*

JANICE

*

Yeah. That, too.

*

49G INT. SKATING RINK - JANICE - AS BEFORE

49G *

JANICE

*

Because that's what you do, right?
If someone you love says well I
think I'd like a dish of mud for
dinner, you say OK, fried or
sauteed? So when she - Suzanne -
says to me -

*

*

*

*

*

*

50 EXT. OUTDOOR RESTAURANT - DAY

50

Larry brings drinks to Suzanne and Janice at an outdoor table.

SUZANNE

Of course if you're actively
seeking a career in the
professional ice-skating field -
in the spotlight, so to speak - I
think you have to maximize your
positive features.

JANICE

Oh sure.

SUZANNE

So many of our top public figures
are not ashamed to utilize the
accomplishments of modern medicine
in the search for self-
improvement.

50

JANICE

Uh-huh.

SUZANNE

A good example is what for instance Cher Bono has done. Of course she had good basic features to start with very much like you do and wonderful posture which is very important. So what I'm saying is that a qualified plastic surgeon could just snip away those little beauty spots or facial blemishes whatever you call them and you'd see how much better you'd feel about yourself.

LARRY

She's a nut for self-improvement, aren't you?

SUZANNE

You know what I believe?

JANICE

What would that be?

SUZANNE

I believe that Mr. Gorbachev - you know - the man who ran Russia for so long - would still be in power today if he'd done what so many people suggested and had that big purple thing taken off his forehead. I firmly believe that. Some day I hope to interview him and we would talk about that among other more pertinent international things.

LARRY

Suzanne's going to be the next Barbara Walters.

JANICE

Is that right?

SUZANNE

Well -- Barbara has many admirable qualities that I would hope to emulate. A wide range of knowledge about current events. And a deep sympathy for people's inner feelings which is a trait so many people have who are of the Jewish persuasion.

50

LARRY

I: 't she something else?

She pats his hand and smiles at him.

SUZANNE

You know what we're going to do?
We're going to get you a nice
haircut so we can see those pretty
brown eyes.

She reaches up and slowly brushes his hair off his forehead.

51

INT. SKATING RINK - JANICE - AS BEFORE

51

JANICE

And that was that. Finito. Done
deal. He was a goner.

52

INT. STONE HOUSE - DAY

52

The DOORBELL RINGS REPEATEDLY and Suzanne runs down the stairs to the front door and opens it. By the door there's a box with air holes in it. SOUND of a MOTORCYCLE GOING AWAY. Suzanne kneels and opens the top of the box and a tiny yapping dog leaps up at her. She shrieks with pleasure and lifts the dog from the box. It licks her face. There's a ribbon around its neck and a card fixed to it. Suzanne opens the card and reads it.

Written on the card: FOR SUZANNE -- I'D DIE FOR YOUR LOVE.

52A

EXT. CEMETERY GRAVE SITE - DAY

52A *

VERY FAST. On a cold winter day, someone is being buried. *

53

EXT. MERTZ HOUSE - LYDIA - AS BEFORE

53

LYDIA

She named it Walter after Walter -
is it Cronkite - ? - the guy who
used to be on tv. I think he was
Dan Rather's uncle or something.

54

INT. WHITE ROOM - JIMMY - AS BEFORE

54

JIMMY

Walter? The dog? Do I remember
Walter? Oh yeah.

55 INT. SUZANNE AND LARFY'S CONDO - HALLWAY - NIGHT 55

Light from a lamp that's fallen onto the floor illuminates Larry's face as he looks up to the top of the stairs where Walter, the dog, stands, yapping. SOUND OF A STRUGGLE and someone's furious whisper: NOW, NOW, ASSHOLE, NOW!

56 INT. TV STUDIO STAGE - STONES AND MERETTOS - AS BEFORE 56

CAROL STONE
Suzanne just adored that dog.

ANGELA MARETTO
Oh yes. She loved that dog.

EARL STONE
It was a cute little thing, wasn't it?

FAYE STONE
Oh yes. It was darling.

57 INT. SKATING RINK - JANICE - AS BEFORE 57

JANICE
It was a hair-ball puked up by some demon from hell.

58 INT. TV STUDIO - STONES AND MARETTOS - AS BEFORE 58

JOE MARETTO
I thought he would marry - you know - a nice Italian girl but - like the guy in The Godfather says: this is America. OK? The melting pot. Anyway - one day Larry tells me he enrolled in night school - in this business accounting course - and I say -

59 EXT. MARETTO HOUSE BACK YARD - DAY 59

Larry and his father are building something in the driveway.

JOE MARETTO
Is this about that girl? The little blonde?

LARRY
Her name's Suzanne.

JOE MARETTO
Oh yeah. Suzanne.

59

LARRY

Listen, Pop, I want to work the restaurant full time. I have to - I just - got to - like you're always saying, you know - start making something of myself.

JOE MARETTO

What is she - a year - two years older than you? I'm just wondering.

LARRY

I'm going to tell you something, Pop. She's going places. She's got real goals. She's studying stuff. She sends out all these resumes. Did I show you what she gave me for my birthday?

JOE MARETTO

No.

Larry takes a tape cassette from his pocket and hands it to Joe.

JOE MARETTO

(reading)

"You Can Be The One." One what?

LARRY

One anything. That's the point. Self-motivation. It's from that guy on tv. The inspirational millionaire with all the houses and yachts. You know the guy.
(doing an impression)
YOU - can - BE - the - ONE!

JOE MARETTO

Well. This sounds like serious stuff.

LARRY

Serious? Pop -- I sold my drums.

60 INT. TV STUDIO - STONES AND MARETTOS - AS BEFORE

60

JOE MARETTO

And he did. He turned himself around.

60A INT. CHURCH - DAY

60A *

The PRIEST smiles as Suzanne and Larry exchange wedding rings. *

60B INT. SKATING RINK - JANICE - AS BEFORE

60B *

JANICE

Larry was so proud because he said
Suzanne designed their wedding
rings herself. Want me to
describe them. Round and gold.
Big fucking deal. Oh well.

*
*
*
*
*

60C INT. CHURCH - DAY

60C *

Larry lifts Suzanne's veil, slowly, to kiss her.

*

60D INT. TV STUDIO STAGE - THE STONES - AS BEFORE

60D *

FAYE

The veil Suzanne wore she had
copied from a picture in a
magazine of the actual one Liz
Taylor wore at one of her
weddings.

*
*
*
*
*

CAROL STONE

And she looked so pretty.
Suzanne, I mean. So beautiful.

*
*
*

61 INT. CHURCH - DAY - A PRIEST

61

PRIEST

Ladies and gentlemen -- may I
introduce to you Mr. and Mrs.
Larry Maretto.

Larry and Suzanne start down the aisle, followed by Janice and
Faye in identical bridesmaid's outfits.

62 EXT. CHURCH - DAY

62

The wedding party is on the church steps. A photographer takes
a picture. Larry and Suzanne move toward a limousine. Suzanne
suddenly turns and runs back up the steps and embraces her father
and leans up to whisper in his ear.

SUZANNE

I'll still never find a guy like
you, Dad.

EARL STONE

What?

But she's gone, running back down the steps. He looks after her,
a slightly confused smile on his face.

At the bottom of the steps Suzanne stops and throws the wedding
bouquet over her shoulder.

62 Janice and Faye watch the bouquet sail over their heads, neither making a move to catch it.

63 INT. TV STUDIO STAGE - THE STONES - AS BEFORE

63

CAROL STONE

We got a postcard from Suzanne every day they were on their honeymoon. It surprised us that they went to Florida because she never was one for lying around the beach but Larry was very much into swimming and fishing and all those things and I guess she just wanted to make him happy.

64 EXT. FLORIDA RESORT HOTEL - DAY

64

A charter fishing boat leaves from the wharf. Larry and several other men, holding fishing gear, are on board. Suzanne is on the dock. Larry smiles and waves at her as the boat leaves. An OLDER MAN stands next to Larry.

OLDER MAN

That's a pretty little lady you've got there.

LARRY

Yes, sir. She sure is. We've been married four days and -
(looks at his watch)
- eighteen hours.

OLDER MAN

Well -- I wouldn't let her out of my sight for very long.

LARRY

She's not much for fishing.

OLDER MAN

Women have to be trained to like fishing.

LARRY

I guess so. But she can't go in the sun. It's not good to tan too much when you're on tv.

OLDER MAN

TV? What show's she on? Have I seen her?

LARRY

Not yet. But you will.

64

OLDER MAN

Well -- isn't that something,

65 INT. ROYALE HOTEL - DAY

65

A few minutes later. The lobby is crowded. A banner proclaims: NATIONAL MEDIA CONFERENCE. Suzanne walks by the conference rooms. Printed signs indicate the theme of each room's seminar: WHO MAKES THE NEWS; NETWORKING AT THE NETWORK; FAME VS. REPUTATION; etc. A BURST of AUDIENCE LAUGHTER comes from one of the rooms. Suzanne steps inside.

66 INT. HOTEL CONFERENCE ROOM - DAY

66

The room is filled with people, listening to HAL BRADY, a fifty-ish well-groomed executive type, seated on a small stage.

HAL BRADY

So when all is said and done I think we have to remember that here and now, in our fast-moving computer age, it is the medium of television that joins together the global community, and it is the -

Suzanne moves against the wall and takes off her hat. The light catches her hair. Hal Brady pauses mid-sentence as he sees her.

HAL BRADY

- it is the television journalist who serves as messenger, bringing the world into our homes and our homes into the world. Thank you.

The audience applauds. Hal Brady stares down at Suzanne.

67 EXT. MERTZ PORCH - DAY - LYDIA - AS BEFORE

67

LYDIA

Suzanne said that you had to make every day count which is why I'm reading this book she gave me on vocabulary and weight loss - "Speak More and Eat Less". She said to me once: "opportunity is always knocking but if you aren't listening its knuckles get sore and it moves to another house". Something like that.

(more)

67

LYDIA (Cont'd)

She told me that even on her honeymoon she got Larry to take her to some hotel in Florida where there was going to be this kind of convention of all these big-shot tv people that she read about in a magazine. Which of course she didn't tell Larry because she didn't want to maybe hurt his feelings about her tending to her career while they were bonding sexually so to speak.

68 INT. ROYALE HOTEL ROOM - NIGHT

68

Larry is in bed asleep. The clock on the night table reads 12:15.

69 INT. ROYALE HOTEL BAR/NIGHTCLUB - NIGHT

69

Filled with Conference attenders. Seated in a booth are Suzanne, Hal Brady, a SEXY LOOKING WOMAN and a WEASELLY LOOKING GUY. Suzanne has a ladies' drink with a straw sticking out of it.

BRADY

The point is, Miss --

SUZANNE

Stone.

BRADY

Miss Stone --

SUZANNE

Suzanne.

He looks at her with a knowing smile and a nod.

BRADY

Suzanne Stone? That's a good name. That's a name you can remember. The point is, Suzanne, if you want it bad enough, you'll get it. But you've got to really want it. You've got to be able to do things that ordinary people wouldn't do. You see what I'm saying?

SUZANNE

I think so.

BRADY

I'll tell you a story. You got time for a story?

69 Brady puts his hand on her leg.

SUZANNE

Oh yes.

BRADY

What about another of those?

SUZANNE

Oh I don't -

BRADY

Sweetheart -- give us another all around, OK? Anyway -- when I was at the network there was this gal from some ten watt station in the south where she did the weather. The weather! I mean she wasn't the brightest bulb on the Christmas tree but she was ambitious and she had a pleasant speaking voice and a degree in journalism from some hick college somewhere -

WEASELLY GUY

I know who that is.

BRADY

Yeah, you do. So she comes up to New York in her best Donna Karan dress-for-success knockoff, blonde hair all done up in a French Twist and an audition tape in her imitation leather briefcase along with a letter of introduction from her station manager to some lower echelon guy in public affairs. But instead she wangles her way into the office of the President of the news division - who told me this story himself - and she gives him the letter ostensibly meant for the other guy. Are you with me so far?

SUZANNE

Oh yes.

Brady uses his cocktail napkin as a prop for the letter.

69

BRADY

And he tears it open and reads it and it says: please give your most serious consideration to the bearer of this letter - Miss so-and-so - who is of moderate intelligence, who has had some experience in broadcasting and, more importantly, who can suck your cock till your eyes pop out.

Brady barks a laugh. The weaselly guy and the sexy looking woman laugh. Suzanne, trying not to look shocked, joins their laughter.

SEXY WOMAN

Well -- ?

BRADY

Well what?

SEXY WOMAN

Well did she?

BRADY

Did she? Oh did she. And you know who that gal is today?

SUZANNE

Who?

Brady leans over and whispers a name in her ear.

SUZANNE

Is that true?

WEASELLY MAN

Oh is it true.

BRADY

And here comes the best part.

SUZANNE

Yes?

WEASELLY MAN

This is the best part.

BRADY

About ten years ago I'm at some conference somewhere in the south and I run into that station manager and I congratulate him on his letter writing skills. And -- he doesn't - know - what - I'm - talking - about.

69

SUZANNE
Why doesn't he?

BRADY
Because, sweetheart -- he didn't
write the letter.

He grins at Suzanne. She doesn't quite get it.

SUZANNE
Who did?

BRADY
She did. She wrote it herself.

SUZANNE
Oh. I see.

BRADY
It's good, isn't it?

WEASELLY MAN
I love it.

SUZANNE
I watch her show all the time.

WEASELLY MAN
Everybody does.

BRADY
And she's got a shelf full of
Emmys and Peabodys to prove it.

WEASELLY MAN
And a TVQ up there with Cosby and
Roseanne.

SEXY WOMAN
And a very rich husband.

WEASELLY MAN
Whose eyes are out to here!

They all laugh hysterically as the waitress brings them another
round of drinks. After they collect themselves:

BRADY
So what do you think, Suzanne?

His hand is on her leg again.

SUZANNE
What do I think about what?

BRADY
Well....

10/25/93

26.

70 INT. HOTEL ROOM - NIGHT

70

Larry, in bed alone, opens his eyes at a sound at the door.

LARRY

Suze?

He looks at the bedside clock. It says: 1:45. He looks around.

LARRY

Suzanne?

Suzanne stands with her back against the hall door. She is out of breath. Her eyes shine. Her voice is husky as she says:

SUZANNE

Hi, honey.

LARRY

What happened? Where were you?

She moves toward the foot of the bed.

SUZANNE

I couldn't sleep.

LARRY

Where'd you go?

SUZANNE

Did you miss me?

She drops her jacket to the floor. Larry stares at her.

LARRY

Where were you?

She slowly takes her top off and leans toward him.

SUZANNE

Did you dream about me, baby?

LARRY

Hey, Suze...?

As she crawls across the bed toward him.

71 INT. TV STUDIO STAGE - STONES AND MARETTOS - AS BEFORE

71

EARL STONE

They must have had a really --
successful honeymoon because when
they came back they were --

CAROL STONE

Radiant.

71

EARL
Exactly. Radiant.

JOE MARETTO
Larry took the money he'd been saving up in case he decided to go back to college and put a down payment on the condo over in the Heights...

72 EXT. SUZANNE AND LARRY'S CONDO - DAY

72

A condo on a street of row houses.

73 INT. TV STUDIO STAGE - STONES AND MARETTOS - AS BEFORE

73

CAROL STONE
Suzanne did a beautiful job of fixing it up. She wanted it to be - how did she put it? A reflection of two young aggressive achievers on their way up the professional ladder...

JOE MARETTO
And he bought her that little car. That foreign car.

74 EXT. STREET - DAY

74

Suzanne drives her new car, the radio blaring. Walter's tiny head sticks out of the window, yapping.

75 INT. TV STATION (WWEN) - DAY - ED GRANT

75

ED GRANT, middle-aged, sits on the edge of his desk. Behind a window is a tiny broadcasting studio in which Grant's assistant, GEORGE, fiddles with some equipment. Over Ed Grant's shoulder is a tv monitor. On its screen is a freeze frame of Suzanne's face.

ED GRANT
When I put the sign out for a Gal Friday, I figured on interviewing a couple of high-school drop-outs who wouldn't mind running over to the mall for doughnuts and emptying the ashtrays, that kind of thing. And that's the first time we meet Gangbusters -- that's what George and I called Suzanne, not to her face, of course -- she's standing out there - right outside that window - gearing up for battle...

76 (INT.) ANGLE THROUGH WWEN FRONT WINDOW - DAY

76

Another day. Suzanne is outside, dressed in a Donna Karan suit, carrying a new imitation leather briefcase, her hair done up in a French Twist. She straightens her skirt, enters, moves to Ed Grant's desk and sticks her hand out. Ed Grant holds a half-eaten sandwich. In the studio, George is setting something up.

SUZANNE

Mr. Grant -- I'm the woman you're looking for.

He puts the sandwich down, looks around for something to wipe his hand on, holds his hand up apologetically, indicates a chair. She sits. She takes a resume from her briefcase.

SUZANNE

My name is Suzanne Stone Maretto. But I plan to use Suzanne Stone as my professional name. I'd like you to look over my resume which details both my educational background and my references in the media field and I encourage you to contact any or all of the people on the list for confirmation of my credentials.

He takes the resume and looks at it. She starts to close the zipper on the briefcase, changes her mind, leaves it half open, her hand moving in and out of it, oddly.

SUZANNE

Mr. Grant -- I can make you a solemn promise that -

ED GRANT

Excuse me. Suzanne -- can I call you Suzanne - ?

SUZANNE

I'd like that, Mr. Grant, and I would hope that as time goes on -

ED GRANT

Whoa. Hang on a sec. We're just looking for someone to open the mail, run a couple of errands, minimum pay, no benefits -

SUZANNE

Money is not my main concern, Mr. Grant. I just want a chance to contribute something and I think you'll find that I have valuable ideas about programming. I've studied the demographics in this area very intensely -

76

ED GRANT

Hey. Stop! You're not hearing what I'm saying. Look around if you would. I mean, Suzanne, we're talking local cable station here. We're on the air about six hours a day - broadcast range forty, fifty miles tops. We do your twice a day weather reports, community service announcements, you know, who got born, who graduated, who died, that kind of thing. Now I can see you're a smart girl and you've got real poise so I say you go over to Mansfield or Troy where they've got network affiliates and -

SUZANNE

I just need to get my foot in the door, Mr. Grant. Everybody has to start somewhere. Do you know where Edward R. Murrow started?

ED GRANT

No I don't -

SUZANNE

Well neither do I offhand but I don't think it was at the top, do you? Mr. Grant - I live only five minutes away from here and I will be willing and eager to respond to any newsworthy emergency -

ED GRANT

Suzanne -

Her hand goes into her briefcase.

SUZANNE

This is the dream I've had all my life and I'll do anything to --

George steps into the office. She looks at him.

ED GRANT

This is my associate, George.

SUZANNE

I'm pleased to meet you, George.

He nods. She withdraws her hand from the briefcase.

ED GRANT

Miss Stone here wants the job.

76

GEORGE
This job? Here?

SUZANNE
You wouldn't be sorry -

ED GRANT
Well we'll think about it.

SUZANNE
Mr. Grant, I believe my assets -

ED GRANT
Hey -- I said we'll think about
it. We really will. OK?

Suzanne stands. She shakes Ed Grant's hand, steps to George, shakes his hand solemnly, turns and goes. She stops at the door.

SUZANNE
I believe that in our fast moving
computer age it is the medium of
television that joins together the
global community, and it is the
television journalist who serves
as messenger, bringing the world
into our homes and our homes into
the world. It has always been my
dream to become such a messenger.
I look to you gentlemen now to
make that dream a reality.

She exits. Ed and George stare after her, amused but stunned.

GEORGE
Jesus Christ.

ED GRANT
Gangbusters. Fucking gangbusters.

77 EXT. STREET - DAY

77

Suzanne walks away, her legs a little rubbery. She stops at a trash receptacle and leans against it. She straightens up, looks around, opens her briefcase, takes out a sealed envelope, tears it into little pieces and stuffs the pieces into the trash.

78 INT./EXT. SUZANNE AND LARRY'S CONDO - NIGHT

78

Larry and Suzanne open the front door and welcome the Marettos, Joe, Angela, Janice, and the Stones, Carol, Earl and Faye. Walter, yapping, jumps up at Janice's leg and she kicks him away.

79 INT. SUZANNE AND LARRY'S CONDO - MASTER BEDROOM - NIGHT 79

They all look around the bedroom, admiring things. Janice sticks an elbow in Larry's ribs and cocks her head toward the bed.

JANICE
Volcano-ville?

LARRY
Hey hey hey...

80 INT. SUZANNE AND LARRY'S CONDO - DINING ROOM - NIGHT 80

They're at the table. In a longshot it looks like they're saying grace. Closer, it is evident that they're staring at the dish in front of each of them which contains something hard to identify.

SUZANNE
Barquettes with leek chiffonade.

They all think about that for a moment.

ANGELA MARETTO
Barquettes with - ?

LARRY
She found it in this great cooking book - what's it called, honey? -
"Stomachs of the Stars"? -

SUZANNE
"The Celebrity Cookbook", and this is a dish they serve in Johnny Carson's favorite restaurant in Hollywood. He eats it every night except when they're closed.

Janice takes a forkful.

JANICE
Hey - if it's good enough for Johnny -

81 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 81

They're all sitting around. Joe Maretto sneaks a look at his watch. Suzanne pours coffee. There's a bit of a silence.

LARRY
Was that a great meal or what? I say Julia Childs better start watching her back.

81

EARL STONE

To be perfectly frank, if I'd known Suzie could cook like that I wouldn't have let her leave home.

ANGELA MARETTO

It was a wonderful dinner, Suzanne.

SUZANNE

I hope you enjoyed the radicchio salad.

JOE MARETTO

I enjoyed the hell out of it.

SUZANNE

Radicchio is something you ought to consider at the restaurant.

JOE MARETTO

Honey - I been serving radicchio since before you were old enough to pee by yourself.

LARRY

Hey -- we're gonna get fat as a pig on my Suzie's cooking.

SUZANNE

Well I won't be doing this every night. And I'm planning to start this exercise class so I can get rid of a few pounds myself.

JOE MARETTO

Off of where? Your feet?

SUZANNE

On tv, the camera adds five pounds.

ANGELA MARETTO

It does? I didn't know that. Did you know that, Joe?

JOE MARETTO

No.

There's another silence.

JANICE

Talking about exercise, I gotta go. I gotta rehearse at some godawful hour all the way over in Norwalk.

(81

CAROL STONE
Rehearse what, dear?

ANGELA MARETTO
Janice has a job with the Ice
Follies. They go on tour in
September.

LARRY
Hey, sis, that's fabulous.

JANICE
I'm just one of the chorus, you
know, but I'm featured in this one
medley - a kind of salute to the
great tv shows - and I skate the
Peggy Lipton part in the Mod Squad
number -

SUZANNE
Peggy Lipton.

JANICE
Yeah - blonde wig and everything -
Janice gets up. Joe and Earl stand up.

CAROL STONE
How exciting.

JANICE
- and they're talking about maybe
a tv special at the end of the
year.

Faye looks over at Suzanne who's looking at Janice. Larry
suddenly stands. He takes Suzanne's hand.

LARRY
Well everybody hang on a minute
because we've got a pretty
important announcement of our own
and I think congratulations are in
order because -

Angela Maretto lets out a shriek and her hand goes to her mouth.

ANGELA MARETTO
Joe -- Joe --

JOE MARETTO
Are we talking about - ?

CAROL STONE
Oh, honey, when did you - ?

81

SUZANNE

Wait wait WAIT -- CUT. CUT! It's
not that!

ANGELA MARETTO

You're not -- ?

SUZANNE

I'm not pregnant, for god's sake.

She laughs. They all look at her. Larry puts his arm around
her.

LARRY

Suzie's got a job.

EARL STONE

What?

LARRY

Over at WWEN. First woman they've
ever hired. Is that right?

SUZANNE

That's right.

LARRY

Our Suzie's on her way and nothing
can stop her now.

82 INT. JOE AND ANGELA'S CAR - NIGHT - (MOVING)

82

Driving home from the dinner party. Angela stares out the
window. Joe looks at her, turns back, looks again. Angela
doesn't turn.

ANGELA

Mind your own business, Joe.

83 EXT. GROCERY/SPECIALTY FOOD SHOP - DAY

83

Angela and a man named SAL, carrying a box of produce, walk from
the store to her car.

SAL

How're the newlyweds?

ANGELA

They're doin' great, thanks, Sal.

SAL

Cute kids.

ANGELA

Aren't they just.

83

SAL
How'd you like the barquettes?

ANGELA
What?

SAL
With that leek chiffonade or
whatever. Was it OK?

ANGELA
It was delicious.

SAL
Tell you the truth, we never made
it before but she showed us the
recipe in a book so -

ANGELA
And the radicchio salad.

SAL
Yeah, well, I told her it'd be a
lot cheaper if she just made it
herself but she says: well you
know I'm a working woman and my
time is too valuable to -

Angela starts the engine, drowning the rest of it out.

84 INT. TV STUDIO - THE MARETTOS - AS BEFORE

84

ANGELA MARETTO
I never told anyone. Even Joe.
So she couldn't cook. There are
worse crimes. As we all know.

85 INT. SUZANNE AND LARRY'S CONDO - BEDROOM - DAY

85

Suzanne and Larry are in bed. Walter lies nearby. The radio-
alarm goes off. Suzanne starts to get out of bed. Larry grabs
her arm.

LARRY
Come on back a minute.

SUZANNE
Got to go to work.

LARRY
Come on. Ten minutes.

SUZANNE
Got to go.

85

LARRY

Five minutes.

SUZANNE

Got to put my face on.

LARRY

Hey - put your face on me.

(pause)

Two minutes.

SUZANNE

Take your hand away.

He does. She goes into the bathroom and closes the door. Walter, outside the door, yaps. After a few seconds she opens the door and lets Walter in. She's brushing her teeth. She looks at Larry.

SUZANNE

I'll make it up to you later.

She shuts the door.

86 INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE

86

ED GRANT

There wasn't a lot to do. Most of the time she sat over there and she worked on her file. Her idea file. She had so many ideas.

87 INT. TV STATION (WWEN) - DAY - SERIES OF SHOTS

87

Suzanne holds out a piece of paper.

SUZANNE

This is a presentation on that idea I told you for me going to the local movie theaters and talking to people coming out to see what they really think -- an actual vox populae, if you know the term --

88 INT. TV STATION (WWEN) - ANOTHER DAY - SUZANNE

88

Different clothes. Same action.

88

SUZANNE

Here's a memo on the children's show I mentioned with me as hostess and the live in-studio animals if you could just look it over tonight and give me your thoughts --

89

INT. TV STATION (WWEN) - ANOTHER DAY - SUZANNE

89

Different clothes. Same action.

SUZANNE

A couple of pages outlining that concept for interviewing everyday citizens like mailmen and school crossing guards to better inform our citizenry on what valuable services --

90

INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE

90

ED GRANT

So after a few months she wore me down and I let her do the evening weather report which she did fine at although all the preparation she put into it you'd think she was covering D-Day.

91

INT. TV STATION (WWEN) BROADCASTING STUDIO - NIGHT

91

Ed Grant watches through the window to the studio. Suzanne stands by a weather chart. George, behind the camera, gives her the countdown and points to her. She stares at him.

GEORGE

You're on.

SUZANNE

Good evening from the WWEN weather center.

ED GRANT

(to himself)

Weather center?

SUZANNE

The good news is that the heavy system we were expecting isn't going to show up after all, although the temperature for tonight and, probably...

92 INT. STONE HOUSE LIVING ROOM - NIGHT

92

Earl, Carol and Faye, eating tv dinners, watch Suzanne on TV.

(91 Cont.)

SUZANNE

...the next day or so will remain
unseasonably cool with patches of
fog in the mornings and
possibly...

93 INT. MARETTO'S TAVERN - NIGHT

93

Lots of customers. Larry stands on the bar, adjusting the tv picture. Joe Maretto is at a table with some customers.

LARRY

HEY! QUIET! LET'S HAVE SOME
QUIET!

(91 Cont.)

SUZANNE

(on tv)

...some light precipitation but
not serious umbrella weather. The
winds are at about seven to ten
miles per hour and sunrise will be
at six-twelve. That's about it
for your up-to-the-minute weather
report. This is your WWEN weather-
person, saying: I'll be with you
again tomorrow evening -- rain or
shine.

The tv picture changes to a logo: "RAIN OR SHINE with Suzanne Stone". Larry gives a yell. Many of the customers applaud.

94 INT. WHITE ROOM - JIMMY EMMETT - AS BEFORE

94

JIMMY

I never really gave a rats ass
about the weather until I got to
know Mrs. Maretto. Now I take it
very serious. Because of her and
her interest in it. I can't even
think about the weather without
thinking about her. Sometimes if
there's thunder or lightning or it
snows I have to jack off.

(stares off camera)

Sorry.

95 EXT. HIGH SCHOOL - DAY - (REPEAT OF PREVIOUS SCENE)

95

Jimmy and Russell and Lydia watch as the sports car drives up and Suzanne gets out, gets her briefcase and walks toward the school.

96 INT. HIGH SCHOOL CLASSROOM - DAY

96

Mr. FINLAYSSON, mean as a snake, stands on a small stage and speaks to a group of students. Suzanne sits in a chair nearby. Jimmy and Russell sit next to each other, Lydia just behind them.

MR. FINLAYSSON

Our guest today - Mrs. Maretto - is a representative of our local tv station, WWEN, and she -

SUZANNE

- On air correspondent -

MR. FINLAYSSON

Sorry?

SUZANNE

Actually I'm an on-air correspondent.

MR. FINLAYSSON

Well, that's fine. Anyway, Mrs. Maretto has asked to have a few words with you and I know while I'm gone you'll give her your best attention.

As Mr. Finlaysson goes to the door, Russell grabs his crotch and whispers to Jimmy:

RUSSELL

Here's my best attention.

Jimmy giggles dutifully. Mr. Finlaysson stops at the door.

MR. FINLAYSSON

Did you say something, Russell?

RUSSELL

No, Mr. Finlaysson, I didn't.

Mr. Finlaysson gives him a killer look and exits.

SUZANNE

Well, first of all, I want to thank you for extending me the courtesy of your time and attention -

RUSSELL

(quietly)

I got something to extend...

(96

SUZANNE

- and to tell you that I hope you'll be as excited about the project I'm here to propose to you as I am. First of all, I want to ask you if any of you have actually been on television before, not counting home video, of course. No one?

Lydia slowly raises her hand. Other students look at Lydia with thinly veiled contempt. Russell makes a rude noise.

LYDIA

(protesting)

I was.

SUZANNE

What's your name?

LYDIA

Lydia Mertz.

SUZANNE

And under what specific circumstances would that have been, Lydia?

LYDIA

What do you mean?

SUZANNE

How did it happen that you made this appearance?

LYDIA

Oh. It was down at Benson's Electronics. They have a tv camera in the window and when you walk in front they take your picture.

There's general laughter and groaning. Lydia is embarrassed.

SUZANNE

Well, Lydia, this may come as a surprise but that's the way some of our most famous personalities started out -- just seeing what they looked like accidentally.

LYDIA

Is that true?

96

SUZANNE

Absolutely. Now I'm producing a television documentary about kids just like yourself. Because it's teenagers like you who are the future of our nation. And after all, I used to be a teenager myself. Back in the dark ages.

She gives a little laugh. They just stare at her.

SUZANNE

So I want to find out about your way of life and about how you really feel about your education, how you feel about things like peer pressure, how you feel about drugs - uh - rap music - uh -

RUSSELL

Pussy?

Suzanne falters. Her eye twitches. Jimmy raises his hand.

JIMMY

Uh - would we have to get permission slips from our parents about this?

SUZANNE

No. That wouldn't be necessary.

A couple of boys make sucking and kissing noises.

A BOY

Hey, Jimmy, when did your folks learn to read and write?

Jimmy turns angrily and gives him the finger.

JIMMY

Hey, read this, shitface.

SUZANNE

All right, here's what I'll do. I'm going to leave this list on your bulletin board and anyone who thinks this project would be as meaningful as I know it can be should just put their name on it -

Russell drops a pencil on the floor and bends way down to pick it up, slowly, so he can look up Suzanne's dress.

SUZANNE

- and I want to thank you all for your interest.

96 Russell sits up quickly as Mr. Finlaysson comes back in.

MR. FINLAYSSON
Everything settled?

SUZANNE
Oh yes.

MR. FINLAYSSON
Well then let's give Mrs. Maretto
our thanks and a round of
applause.

Mr. Finlaysson claps his hands slowly and the others follow.

97 INT. SCHOOL HALL - DAY

97

Jimmy stands at a window, watching Mr. Finlaysson walking Suzanne to her car. Lydia comes up and stands alongside him.

LYDIA
She's real pretty, isn't she?

But he moves away as though she's not there.

98 INT. HIGH SCHOOL HALLWAY - DAY

98

Jimmy moves to the bulletin board, looks at Suzanne's list which says "TEENS SPEAK OUT - a video documentary by Suzanne Stone Maretto" and writes his name on the list. He stands back and looks at it and mouths her name: "Suzanne".

99 EXT. MERTZ PORCH - DAY - LYDIA - AS BEFORE

99

LYDIA
I never signed up for anything
before except once an after school
weight-watchers class which I was
asked to leave because they said
I wasn't motivated and because
after three weeks I gained eleven
pounds. But this was different
because it turned out to be the
most important thing I ever did.

100 INT. HIGH SCHOOL HALLWAY - DAY

100

Lydia writes her name on Suzanne's list and moves away, passing a closed office door on whose opaque glass panel is written:

HOWARD FINLAYSSON
Citizenship
Geography
Hygiene

100 The SOUNDS of a SMACK and a MUDD come from inside the office.

101 INT. FINLAYSSON'S OFFICE - DAY

101

Russell is on the floor, holding the side of his head.

RUSSELL

I wasn't doing anything, Mr. Finlaysson, honest to god... I dropped my pencil is all.

MR. FINLAYSSON

No, I don't think so. I think that you were looking up Mrs. Maretto's dress. That's what I think. Now here's some advice. That nice Mrs. Maretto is married to a young man who went to this very high school and that boy's father is a pillar of the Italian-American community and he is a kind and generous man but - if he knew how you had insulted his only daughter-in-law - he would make a phone call -- one phone call -- and a man would show up at your house in the middle of the night -- are you listening, Russell, dear?

RUSSELL

Yeah.

MR. FINLAYSSON

- you remember how in Hygiene the other day we talked about the testicles - ?

RUSSELL

Yeah.

MR. FINLAYSSON

- and this man would take out a big knife and cut off your testicles and flush them down the toilet. And do you know what that would make you?

RUSSELL

Yeah - I mean' no.

MR. FINLAYSSON

That would make you a eunuch. Do you know what a eunuch is, Russell? Of course you don't. But you can go to the library and find it in the dictionary.

(more)

101 MR. FINLAYSSON (Cont'd)
If you don't know how to spell it,
you can look it up under NUTLESS
WONDERS!

Russell stares at Mr. Finlaysson as he moves away to the window.

MR. FINLAYSSON
So - I'm thinking now - there must
be some way - some simple way -
that you can make it up to Mrs.
Maretto for your offensive
behavior. What do you think?
Hmmm?

102 INT. SCHOOL HALLWAY - DAY 102

Russell writes his name on Suzanne's list.

103 INT. ROOM - SUZANNE - AS BEFORE 103

SUZANNE
I once saw this tv travel and
fashion show where a famous model,
I believe it was Christie
Brinkley, was posing in the middle
of some African country -- and all
these natives, carrying spears and
wearing nothing but little pieces
of cloth over their personal
parts, just looked at her in awe,
not being able to even imagine
what it must be like to travel
around in limousines and go to
night clubs and have songs written
for them by Billy Joel. My
feeling is that it probably was
the same thing for these kids --
that it was the first time they
ever met someone like myself who
was part of a world that they had
no concept of.

104 EXT. AUTOMOBILE GRAVEYARD - DAY 104

Lydia sits in the skeleton of a car, watching Jimmy and Russell
wander around the junkers, looking for something to steal and
smashing what's left of windows.

RUSSELL
I bet he jumps her all the time.
I bet they do it on the kitchen
table after dinner. Or even
during.

104

JIMMY

Yeah. Maybe both.

RUSSELL

Skinny bitches can't get enough of it. That's a medical fact.

JIMMY

Yeah.

RUSSELL

It's because the nerves in their body are all bunched in close to their snatch.

LYDIA

I don't think that's true.

RUSSELL

What are you - a doctor?

LYDIA

She's a perfectly nice person.

RUSSELL

You think she's gonna make you a big movie star?

LYDIA

Just to be on tv would be nice. It'd be something different.

RUSSELL

Hey Lydia - I got something different for you right here.

LYDIA

You're a disgusting pig.

He makes some disgusting pig noises.

RUSSELL

Maybe we can get some money out of her.

JIMMY

Who says she's got any?

RUSSELL

You shitting me? Her husband, Mr. Big Dick, owns some kind of ginny restaurant. You see that Jap car she drives? You see those red fingernails? That's rich bitch stuff.

JIMMY

Yeah. Maybe.

104

RUSSELL
You think she's some kind of hot
shit, dontcha?

JIMMY
She just looks so --

RUSSELL
What? So - what?

JIMMY
Clean.

105 INT. ROOM - SUZANNE - AS BEFORE

105

SUZANNE
I have to say that the staff at
WWEN responded with total
enthusiasm to my concept and gave
me excellent support, both
editorially and technically..

106 INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE

106

ED GRANT
I loaned her one of our old
minicams and we hardly saw her for
the rest of the summer except when
she came in to do the weather or
to work on her documentary which
was a great relief because,
frankly, she was getting on our
nerves...

107 INT. ROOM - SUZANNE - AS BEFORE

107

SUZANNE
...because I think they could
sense almost immediately that I
was on to something important in
the sociological sense...

108 INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE

108

ED GRANT
...and she must have taped god
knows how many hundreds of hours
with these three dorky kids who,
from what I've seen, would have a
major struggle on their hands just
to recite the days of the week in
proper order, forget about social
insights...here -- I'll show
you...

108 He picks up a remote control and punches a button and the picture
of Suzanne's face on the tv monitor behind him unfreezes.

109 ON THE MONITOR (EXT. MUNICIPAL PARK - DAY) 109

SUZANNE

This is Teens Speak Out Project,
tape one, take one, I'm Suzanne
Stone, and these are --

The image goes out of focus as the camera is turned around and
refocussed on Jimmy, Lydia and Russell.

SUZANNE

Lydia?

110 EXT. MUNICIPAL PARK - DAY 110

MATCHING the SCENE on the tv monitor: Suzanne, sitting across a
picnic table from the kids.

LYDIA

Yes.

SUZANNE

Say - your - name.

RUSSELL

She forgot it.

He giggles. Lydia hits him on the arm. Suzanne looks up from
the eye-piece, a flash of anger:

SUZANNE

We'll get to you in a minute.
Lydia?

LYDIA

Lydia Mertz.

SUZANNE

Now you.

RUSSELL

Russell H. for Horny Hines.

She moves the camera to Jimmy.

JIMMY

Jimmy Emmett.

SUZANNE

Now let's just say something in
general about ourselves.

LYDIA

Like what?

110

SUZANNE

Like what do you plan to do with
your future, Lydia?

LYDIA

I don't exactly have a plan.

SUZANNE

You must have aspirations of some
kind.

LYDIA

What?

SUZANNE

A dream. A life goal.

RUSSELL

Hey - I can tell you that, Mrs.
Maretto. Lydia's big life goal --

SUZANNE

Yes?

RUSSELL

-- is to fuck the New Kids On The
Block.

Lydia yells and swings at Russell who ducks away.

LYDIA

That's a dirty lie!

SUZANNE

Russell, I don't want to hear
language like that any more. It's
very offensive and unsuitable for
broadcast under F.C.C.
regulations.

LYDIA

And anyways it was Motley Crue.

SUZANNE

All right, Lydia. And what about
you, James?

He stares at her.

SUZANNE

James?

111 INT. WHITE ROOM - JIMMY - AS BEFORE

111

JIMMY

Nobody ever called me that before, see? Nobody called me nothing but Jimmy or Jimbo or other things. My mom told me once that I was named Jimmy cause she liked some old movie star named Jimmy Dean but I always said when anybody asked that I was named after Jim Morrison - of The Doors, you know - who had this great kind of life - writing his songs and travelling around and having women beg him to do it to them and even taking his - uh - organ out on stage - the kind of life that I always thought I would like to have if only I could get the opportunity to learn to play music and sing...

112 EXT. MUNICIPAL PARK - DAY

112

SUZANNE

James?

JIMMY

Huh?

113 INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE

113

Jimmy's face, as in previous scene in park, staring at Suzanne, is on the monitor. Ed Grant presses a button, freezing the image.

ED GRANT

I think you can get the point. I mean it's not exactly Mike Wallace, eat your heart out. But I've got to say I never saw more persistence. I once said to her --

114 INT. TV STATION (WWEN) - NIGHT

114

Suzanne works at an editing machine. Ed is putting his jacket on. He turns off his desk lamp. The only light now comes from the editing machine screen. She keeps working while they talk.

ED GRANT

What about we call it a night?

114

SUZANNE

I just need to get this reel
cleaned up. An hour. Maybe two.
You go ahead. I'll lock up.

ED GRANT

Don't you have that nice husband
waiting at home?

SUZANNE

He knows how much this means to
me. Besides - he's working full
time at his dad's restaurant now
so he gets home real late.

ED GRANT

Well Suzanne -- I sure pity the
person who says "no" to you.

She turns to him.

SUZANNE

No one ever does.

Ed exits. Suzanne turns to the editing machine and we MOVE IN on
its screen.

115 EXT. STREET - DAY - (HAND HELD TAPED SEQUENCES)

115

Jimmy, Lydia and Russell pass a wall plastered with posters.
Russell rips one off the wall and moves away with it.

116 EXT. HINES HOME - DAY (TAPE)

116

The Hines home: a trailer with a wooden shack added on to it. A
battered pickup truck is parked nearby.. Russell's mother, JUNE
HINES, in her late thirties but looking fifty, puts laundry on a
line. A ten year old boy sits in a wheelchair, an improvised
umbrella attached to it. A teenage girl in a dirty bathrobe sits
on the front steps. An eight year old boy with a bandage on his
neck comes out and pushes past her. A four year old girl, a rope
tied around her waist, tries to climb out one of the windows.

117 EXT. MUD FLATS - DAY (TAPE)

117

BABE HINES, Russell's father, a torn baseball cap on his head, a
burned down cigarette in the corner of his mouth, digs clams out
of the mud and puts them into a bucket. He turns as Russell
comes near, stands up, says something and whacks Russell in the
face with his open hand. He turns toward the camera and
grimaces.

118 INT. CLOTHING STORE - DAY (TAPE)

118

Lydia holds a blouse against herself and looks in a mirror. She turns toward camera as though responding to something Suzanne has said and her face breaks into a smile and she hugs the blouse.

119 EXT. MERTZ HOUSE - DAY (TAPE)

119

Lydia, wearing the new blouse, enters.

120 INT. MERTZ HOUSE- DAY (TAPE)

120

Lydia's mother sleeps in a chair in front of the tv set on which a soap opera plays. Lydia starts up the stairs to the second floor and stops as CHESTER appears, her mother's boyfriend, fifty-ish, unshaven, in trousers and slippers. He moves down to Lydia, puts his hand on her shoulder and slides it down her back.

121 EXT. AMUSEMENT PARK - DAY (TAPE)

121

Jimmy throws balls at milk cans. He's not very good at it. The camera zooms in on his upper arm which has a tattoo: a skull wearing a helmet.

122 EXT. EMMETT HOUSE - DAY (TAPE)

122

A tiny wooden one story house, badly in need of paint, sitting in a yard, strewn with weeds and broken and rusted artifacts: a broken down sofa, an engine of some kind, a carton of old shoes, a picture frame etc. Jimmy stands at the front door.

123 INT. EMMETT HOUSE - DAY (TAPE)

123

Jimmy stands in the living room. There's an old tv set and a cot with a sheet and blanket and some of Jimmy's clothes on it.

124 EXT. EMMETT HOUSE - DAY (TAPE)

124

Jimmy sits on the broken sofa in the yard. Jimmy's mother, MARY EMMETT, comes out of the house, carrying two glasses of water. She limps. She comes to camera and extends one of the glasses. Suzanne's hand reaches into frame and takes it. Mary moves to the sofa and sits awkwardly next to her son. She looks at the camera.

125 INT. ROOM - SUZANNE - AS BEFORE

125

SUZANNE

Here is a letter I received from
a prominent Hollywood talent
agency.

(she picks up a letter)

Dear Ms. Stone -- thank you for
sending us a sample of your work
in progress - Teens Speak Out. It
is our company's policy not to
screen unsolicited material but
your letter suggests that you are
a determined young woman and we
wish you and your project the best
of luck. Sincerely yours,
etcetera.

(she lowers the letter)

I found this very encouraging.

126 INT. SUZANNE'S SPORTS CAR - DAY - (MOVING)

126

Suzanne drives. She is wearing a pink suit and dark glasses.
She stops for a light. A WOMAN and her TEEN-AGE DAUGHTER cross
the street and stare at Suzanne. The teen-age daughter points.

TEEN AGE DAUGHTER

Look, mom, that's that weather
girl from the tv.

They stare at Suzanne then move away. She stares out the window.

VOICES

Hey -- it's the rain or shine
girl. Isn't that Suzanne Stone?
It's the television lady! The one
with the tv program! Did you see
that show she did on -- the
earthquake... that expose on --
nuclear waste... child abuse...
Did you see her interview with --
Henry Kissinger... Princess
Stephanie... Paul McCartney...

A HORN BLOWS. She starts, and drives away.

127 EXT. MARETTO (SENIOR) HOUSE BACK YARD - DAY

127

Late in a very hot day. A party is in progress. Joe cooks
hamburgers and hotdogs on a barbecue. Suzanne and Angela sit
together. Everybody is dressed very informally except for
Suzanne who is in her pink suit. Children play in a rubber pool.

ANGELA

That's a real pretty outfit,
honey.

127

SUZANNE

Thanks.

ANGELA

Pink is nice on you.

SUZANNE

It's not pink so much as rosee
actually.

ANGELA

Oh.

SUZANNE

My wardrobe advisor says it
diffuses the more intense light.
Creates a kind of glow effect.

ANGELA

Who says that?

SUZANNE

I have this wardrobe advisor with
who I go over all my on-camera
outfits.

ANGELA

Isn't that something.

Larry, across the yard, bouncing someone's child on one arm,
waves a hamburger at them.

LARRY

HEY, SUZE, WHAT ABOUT ONE OF
THESE?

SUZANNE

NO THANKS.

LARRY

OK -- WHAT ABOUT ONE OF THESE?

He holds the child up and laughs and turns away.

ANGELA

He sure is good with those kids.

SUZANNE

I wish he wouldn't eat all that
junk. He's getting a rubber tire
around him like an old man.

ANGELA

He's gonna make a wonderful
father.

127

SUZANNE

He calls them love handles. I
call them flab.

ANGELA

What about you?

SUZANNE

Me? Do you think I look fat?

ANGELA

What about the idea of kids is
what I'm saying. When're you and
Larry gonna start thinking about
making me a grandmother?

SUZANNE

Oh - I don't know about that.
It's so complicated, you know.

ANGELA

What do you mean - complicated?

SUZANNE

Well I love kids, you know, I just
love 'em to death, but in my field
a woman with a baby has two
strikes against her. Say I'm in
New York -

ANGELA

New York?

SUZANNE

For instance - and I suddenly get
called to go on some foreign
assignment -- a royal wedding, for
instance, or a revolution in South
America -- you can't run from
place to place with your crew
following and conduct serious
interviews with a big fat stomach.
Or even, say, the baby's already
born and you've got all this
blubber and these boobs out to
here. It's just so -- gross.

Angela gets up to say goodbye to someone. Larry slides onto the
bench next to Suzanne. He takes a long swig from a bottle of
beer and burps into his fist.

LARRY

Scuse me.

SUZANNE

Nice.

127

LARRY
You having a good time?

SUZANNE
I want to get out of the sun. I've
got to go prepare my show.

Some little kids come up, make a face at Larry and run off.

LARRY
Like to have a few of those around
the house, what do you think?

She doesn't answer.

LARRY
Suze? What do you think?

SUZANNE
I think if you wanted a baby-
sitter you should've married Mary
Poppins.

Angela hears the remark.

128 INT. TV STATION (WWEN) - NIGHT 128

Ed Grant, working at his desk, looks up as Suzanne comes in.

129 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 129

Larry leaves his car in the driveway and goes through the outside
kitchen door into the house.

130 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 130

Larry picks up the remote and clicks it on. Suzanne's face comes
up on the screen. He sits on the couch and puts his feet up.

131 ON LARRY'S TV: (INT. WWEN - NIGHT) 131

SUZANNE
Hi everybody, this is Suzanne
Stone with your late night sign-
off report from the WWEN weather
center. I don't think I have to
tell you that today was a hot one.
That old mercury zoomed on up to
ninety-one...

132 INT. EMMETT HOUSE LIVING ROOM NIGHT 132

Suzanne is on the tv screen. The sound is low. The only light
is from the tv.

(132 Jimmy, in his underpants, lays on his cot, watching.

(131 Cont.)

SUZANNE

(on tv)

...and for those of you who are interested in statistics, that's a record breaking temperature for this date...and tomorrow promises to be just about the same with the relevant numbers way up there in the nineties and with humidity to match and maybe just the hint of a breeze or two which won't be much help with this heat - the kind of heat that makes me want to just head for that old swimming hole with my friend James and strip off everything including my panties which you can see right through anyway and lie down next to him and poke my soft pink tongue in his mouth and slide my hand way up the inside of his leg until he's so hot that he just rolls over on top of me and I'm yelling James his name James James what are you doing to me with your big fat hard -

CLOSE ON JIMMY'S FACE

As his eyes snap open. There's a test pattern on the tv screen.

JIMMY

Oh Jesus.

133 EXT. DOWNTOWN STREET - DAY - (TAPE)

133

Russell, Jimmy and Lydia come out of a store and walk away.

134 EXT. FAST FOOD JOINT - DAY (TAPE)

134

Jimmy, Lydia and Russell sit at a table with half-eaten hamburgers and French fries. They put on the table the items they've stolen from the store: a pen, a clip-on necktie, a Chia pet, a pair of sun glasses, a lipstick, a TV Guide, etc. STOP TAPE appears in the corner of the screen.

135 EXT. FAST FOOD JOINT - DAY

135

As Suzanne puts the minicam aside.

135

SUZANNE

Aren't you aware of the fact that somebody has to pay for these things?

JIMMY

They got insurance, don't they?

SUZANNE

Somebody has to pay for the insurance. Did you ever consider that point?

LYDIA

But we were just -- we didn't mean --

SUZANNE

Don't you know that crime doesn't pay?

LYDIA

Mrs. Maretto -- we could take the stuff back. We could leave it at the entrance.

JIMMY

Or we could mail it to them.

SUZANNE

Well I think that would be a very commendable thing to do. That would show that you really cared about other people's feelings.

JIMMY

Yeah. Then that's what we'll do. We'll take all this stuff back. OK?

Suzanne smiles at them.

SUZANNE

Yes. Except for this -
(she picks up the lipstick)
- which is exactly the shade I've been looking for.

She opens the lipstick. They look at her, astonished. She reaches takes Lydia's chin in one hand and puts lipstick on her lips.

RUSSELL

Hey, Mrs. Maretto -- that's stolen goods you're using --

135

SUZANNE

We're going to turn Lydia into a
glamour girl --

RUSSELL

Oh yeah and where you gonna get a
new body for her?

Lydia hits Russell on the arm. Suzanne reaches out, grabs
Russell's face and smears lipstick in the general area of his
mouth. Lydia laughs hysterically. Russell pulls away.

RUSSELL

HEY HEY YOU'RE GONNA MAKE ME LOOK
LIKE A HOMO...

He grabs a napkin and wipes his face furiously. Suzanne is
laughing. Jimmy and Lydia start laughing. Russell throws a
French fry at Lydia. Jimmy throws one back. Russell throws his
balled-up napkin at Lydia who ducks and it hits Suzanne. Suzanne
picks up the plastic mustard container and squirts a stream at
Russell. He yells and grabs the ketchup container. They're all
screaming as they shower each other with food.

SUZANNE

(laughing)

Stop! THAT'S ENOUGH!

They stop, breathing heavily. There's ketchup on Jimmy's face
and shirt. They point at him and laugh again.

JIMMY

Je-sus, I got this stuff all over
me.

Suzanne reaches out, wipes a patch of ketchup off his face with
her finger and then licks it off. He stares at her. She looks
at him and tilts her head.

SUZANNE

You know what we're going to do,
James?

She leans forward and brushes his hair up off his forehead.

SUZANNE

We're going to get you a nice
haircut so we can see those pretty
brown eyes.

136 INT. WHITE ROOM - JIMMY - AS BEFORE

136

JIMMY

It was like I was one in of those -- you know those great movies where everyone comes out of their graves with half their faces all missing, an eye hanging out and their lips dropping off, and they walk around real slow kind of grunting and looking for regular live people to eat their flesh and drink their blood and all? And they can't help themselves 'cause they're dead and it's just what happens? That's what I felt like. Only what I was thinking about wasn't that. What I was thinking about was what does her hair smell like. And is she really a real blonde. And what kind of sound does she make when Mr. Maretto -- you know -- sticks it in. The kind of things you think about when you get to know someone for the first time.

137 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - DAY

137

Larry and a couple of his friends are playing cards and drinking. There's a game on the tv set. Suzanne comes down the stairs.

LARRY

Hey, Suzanne! C'mere and bring me some luck, honey. Hey, Suze!

SOUND of the front door CLOSING. The guys exchange looks.

138 INT. MALL - DAY

138

Suzanne and Lydia are window shopping. They stop and look into the window of a store that sells sexy underwear.

139 INT. STORE - CHANGING ROOM

139

Lydia sits on a stool in the corner. WE SEE only flashes of Suzanne -- her hand, her arm, her hair, her ankle -- as she undresses and puts on a combination of erotic clothing. WE WATCH Lydia -- shy, embarrassed, confused, envious, worshipful -- as she watches Suzanne. Suzanne turns and faces Lydia.

SUZANNE

What do you think?

139

LYDIA

Oh it's real -- wow! Mr.
Maretto's gonna be so --

SUZANNE

Mr. Maretto?

Suzanne snorts a laugh and turns back to the mirror. Lydia looks confused. Suzanne catches her eye in the mirror.

SUZANNE

I'll tell you something, Liddy.
(pause)
No. You wouldn't understand.

LYDIA

Maybe I would.

SUZANNE

You grow up and you think it's all
going to be like a fairy tale and
it's like you're Sleeping Beauty
and along comes this Prince
Charming and it's nighttime, you
know, and he looks great and sings
to you and kisses you.

LYDIA

Oh yeah, I know that story.

SUZANNE

And then you wake up and it's
daylight and you look at him and
he got fat and his pants don't
fit, he forgot how to dance, he
belches all the time, he laughs at
dumb jokes, he breathes on your
neck while you're trying to write
important letters and hair grows
out of his ears and places.

LYDIA

That's terrible.

SUZANNE

It's just -- when you work all day
trying to perfect yourself and
create something meaningful, you
expect some support. But does
anyone ever ask did you have a
good shoot today or how's the
editing going or anything of that
nature?

LYDIA

I guess not.

139

SUZANNE

I mean - the point is - Larry is a nice guy and all - but he doesn't know a thing about television.

140

EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE

140

LYDIA

Mrs. Maretto bought me lots of nice stuff -- this ankle bracelet, for instance, and a bottle of real expensive perfume - scent, she called it - scent - which I'm saving for a special occasion. Nobody ever bought me things before. Except Chester - my mom's boyfriend - got me for my birthday when I was twelve a bottle of something called Garden Of Eden Body Oil which he said would be good for my skin and which he wanted to show me how to use. Which I let him do.

141

EXT. MALL - DAY

141

Suzanne and Lydia sit at a table, drinking soft drinks.

SUZANNE

Why did you let him do that to you?

LYDIA

Well -- at first it was just my back, you know, and then my legs and then, before I knew it, it was the other stuff.

SUZANNE

Why didn't you just scream?

LYDIA

Well he seemed like it made him so happy, you know. And I didn't want to wake up my mom.

SUZANNE

My god, Liddy --

LYDIA

And he'd do other things. For a while. But when I was fourteen I gained all this weight and he wasn't so interested any more. Except now and then.

141

SUZANNE

You mean he still -- ?

LYDIA

No because there's this old gun my mom has hidden in her closet that she got because of all the sex fiend killers around and I told him one time if he didn't leave me alone I'd get it out and shoot him.

SUZANNE

Oh.

142

EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE

142

LYDIA

And now I guess I wish I hadn't told her all that. Because maybe it put some things in her mind. I don't know. But I just told her stuff I never told anyone else. Because she was my friend.

143

INT. SPORTS CAR - DAY - MOVING - SUZANNE AND LYDIA

143

The car stops near the Mertz house. Lydia starts to get out.

SUZANNE

Listen, Liddy, some day I won't be here any more. I'll be some place where my abilities are appreciated and guess who's going to be with me and be like my social secretary and answer my fan mail.

LYDIA

Who?

SUZANNE

You are, Liddy.

144

EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE

144

LYDIA

She was my only real friend.

SOUND OF A PHONE RINGING

145

INT. HOTEL ROOM - NIGHT

145

Janice Maretto is on a bed in her underwear and a t-shirt, doing her toenails.

145 In the bathroom one of her co-skaters washes her hair in the sink. Suitcases and clothes are scattered around. The tv is tuned to a late night talk show. Janice picks up the phone.

JANICE
Yeah?...Sorry -- who?...Larry.
Larry!

The other girl looks around the bathroom door.

JANICE
(to the girl)
It's my brother.

The girl goes back in and continues washing her hair.

JANICE
What's the matter?...Oh. Yeah.
Everything's swell...Yeah, the
show's a sell-out and...Hey are
mom and dad
OK?...Good...What?...Guys? Are
you kidding?...Well, a hot looking
eight year old came back after the
show last night but he had to
choose between me and his homework
and...Hey, listen, what's goin'
on?...You never call me this
late... Where's Suzanne?...What do
you mean -- shooting? What's she
shooting?...Oh yeah?... Well --
she'll be through with it some
day, won't she?...So she takes it
to New York and shows it to
someone and comes back and...Los
Angeles -- what's Los Angeles got
to do with it?...A course in
what?...Advanced Media? Advanced
bullshit! Hey listen, I know you
love her and you want her to
succeed and all that but, Larry,
sometimes you have to say no. I
mean -- try it. No. N-O. Hey --
say it like you mean it. Right!
OK. Hey -- happy anniversary if
I don't talk to you next week.
Oh, and Lar -- kick the dog for
me, will you? Hey I'm kidding.
Sort of.
(she laughs)
I'll see you in about a month.
OK? OK???...Yeah...Love ya.

She hangs up as her friend comes out of the bathroom, towelling her hair dry, and looks at her.

JANICE
Shit.

(146 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 146

Suzanne gets out of her car and goes toward the condo.

147 INT. SUZANNE AND LARRY'S CONDO - NIGHT 147

Suzanne comes in quietly and starts up the stairs.

LARRY'S VOICE

Suzanne.

She starts, turns and looks into the dark living room where Larry is sitting, his feet up, a bottle of beer in his hand. The tv across from him is on but the sound is off. An edition of PRIME TIME LIVE with Sam Donaldson and Diane Sawyer is playing.

SUZANNE

What are you doing?

LARRY

Just sitting here. Waiting for you.

SUZANNE

Larry -- I asked you please to keep your feet off of the sectional.

LARRY

We have to talk about some things.

SUZANNE

What kind of things?

LARRY

Come on, Suze. You know what kind of things.

SUZANNE

Well I don't think I do. I mean can't it wait because it's really late and tomorrow I have to -

LARRY

No.

SUZANNE

What?

LARRY

No. I don't think it can wait.
No.

(She moves into the living room and sits down across the room from him. While he talks, she shifts her focus to various things. Larry's mouth moving. Larry's finger digging into an ear. Larry's toes moving in his white socks.

147 The bottle of beer in Larry's hand. Larry's stomach bulging a little over his trousers. The framed hand-colored wedding photograph of Larry and Suzanne on a wall. The restaurant business brochure entitled "Pizza: Plain and Fancy" on a table at Larry's side. Diane Sawyer on the tv screen. Perhaps she only hears some of his words.

LARRY

The thing is I think we've got this great future ahead of us and I want to make sure that we both understand what the priorities are, you know? I think Pop's going to let me take over managing the restaurant and I've got a lot of exciting plans like introducing some new menu items and putting in some live music on the weekends maybe even one night a week open house for local singers and comics which you with your tv background could help me with, maybe shooting the acts and then selling the tapes which you could edit yourself to the performers. I talked to my folks about it and they thought it would be a great idea. And believe me, Suze, I'm not selling short what you're doing now - the weather report stuff which you're really good at but - let's face facts - probably isn't going to lead to any big network offers and this way we could be working together in both our respective fields which would mean we would be doing what a family is supposed to be doing. A family. That's what I'm talking about. What do you think?

She stares at him across the dark room.

148 INT. SPORTS CAR - DAY - (MOVING) - SUZANNE AND LYDIA

148

SUZANNE

What do you think about James?

LYDIA

Think how?

SUZANNE

Do you think he's cute?

LYDIA

Uhhh -- yeah. I mean - do you?

148

SUZANNE

(laughs)

He's a little young for me,
wouldn't you say?

LYDIA

Well -- yeah.

SUZANNE

Do you think he likes me?

LYDIA

Oh sure. He told me he admires
you very much.

149

EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE

149

LYDIA

What I didn't tell her is what he
actually said to me --

150

EXT. VACANT LOT - DAY

150

Jimmy and Lydia sit on a boulder.

JIMMY

Mrs. Maretto's different than any
woman I ever knew. I mean -- it's
just -- everyone else seems like
dogshit next to her.

151

EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE

151

LYDIA

-- which was the most romantic
thing I ever heard anybody say.

152

INT. SUZANNE AND LARRY'S CONDO - DAY

152

Suzanne looks at the mirror by the front door, checking her
makeup, hair etc. Walter watches her. The PHONE RINGS.

SUZANNE'S VOICE

(on the answering
machine)

You have reached the home of
Suzanne Stone Maretto and Larry
Maretto. Please leave a message
at the sound of the tone.

The BEEP is followed by Larry's voice.

152

LARRY'S VOICE

Hey, babe, pick up if you're there.

SUZANNE

(to Walter)

Mamma be home soon.

She exits. Walter looks at the door.

LARRY'S VOICE

Suze? Are you there?

153 EXT. STREET - NIGHT - (TWILIGHT)

153

Jimmy stands, waiting. His hair is shorter. The sports car stops.

SUZANNE

Well, James, don't we look nice.

154 INT. SPORTS CAR - TWILIGHT - (MOVING)

154

Suzanne and Jimmy. She drives fast. She picks up a cassette.

SUZANNE

You like Aerosmith?

JIMMY

Yeah. They're pretty cool.

The music comes up loud. She drives faster, beating out the rythm, more or less accurately, on the steering wheel. She removes the clip from her hair and swings it free.

SUZANNE

I adore their music. It's so free. Don't you think so?

JIMMY

Absolutely.

SUZANNE

It gives you that wonderful feeling like you're sixteen again, you know?

JIMMY

Well, I am sixteen.

SUZANNE

That's right. You are. Sometimes I forget that because you seem so much more adult than the others.

154

JIMMY

Oh. Thanks.

SUZANNE

At home we listen mostly to things that appeal to my husband's taste -- top forty and a lot of ballads sung by the older Italian singers.

JIMMY

I thought Mr. Maretto played drums in a rock band once.

SUZANNE

Well - that was before we became an old boring married couple.

He sneaks a look at her legs.

SUZANNE

Is something wrong?

JIMMY

Oh no. I was just wondering where your camera and stuff was.

SUZANNE

Well James -- we can't just go sauntering in with a lot of equipment. This is what in the field of investigative journalism we call an "expose". Did you see that piece on PBS the other night on teen drinking?

JIMMY

No, I missed that. I don't think we get that station on our set.

SUZANNE

It was very revealing. And the people they were talking to didn't even know they were being taped because they use these special tiny cameras which they hide in places you wouldn't believe.

JIMMY

Like where?

SUZANNE

Well, I'm not at liberty to say. It's a kind of trade secret.

JIMMY

Oh.

154

SUZANNE

Unfortunately I don't as yet have access to that kind of equipment. So this will be a sort of preliminary fact-finding mission. Then we can plan phase two.

JIMMY

Oh yeah. Phase two.

155

EXT. AMUSEMENT PARK - NIGHT

155

Suzanne and Jimmy walk toward the main section of the park on the far side of which is a boardwalk and, beyond that, the beach.

156

EXT. AMUSEMENT PARK RESTAURANT/BAR - NIGHT

156

Suzanne and Jimmy at a table. Jimmy has a coke. Suzanne is finishing a Marguerita. A waitress brings her another one.

SUZANNE

Did you know that on many primitive islands all the boys and girls get these very elaborate tattoos when they reach a certain age?

JIMMY

Yeah? Why is that?

SUZANNE

It's a sign that they have reached their sexual maturity.

JIMMY

Oh.

She reaches out and touches Jimmy's tattoo.

SUZANNE

How did you decide on the design?

JIMMY

I don't know. I just picked it.

SUZANNE

Did it hurt?

JIMMY

I don't remember. I was sort of wasted, to tell you the truth.

She looks at him over the glass.

SUZANNE

Bad boy.

156 Three punky looking kids walk by, two boys and a girl.

BOY
Hey, Jimbo!

JIMMY
Hey, Ray. Hey, Killer. Hey,
Jolene.

The kids stare at Suzanne. She stares back. They move away.

SUZANNE
That boy's name is Killer?

JIMMY
That's what we call him cause he
almost killed a guy.

SUZANNE
Oh. A wild one.

JIMMY
Yeah. He set this guy on fire.

SUZANNE
Did he go to jail?

JIMMY
No. Cause he was only fourteen.

SUZANNE
I imagine he'd be an interesting
subject to interview for our film.

JIMMY
He's not a very nice person.

157 EXT. AMUSEMENT PARK PENNY ARCADE - NIGHT

157

Suzanne pulls Jimmy inside. Through the window we can see a TAKE
YOUR OWN PHOTO booth. Suzanne pulls Jimmy into the booth and
shuts the curtain. MOVE IN SLOWLY as the strobe lights in the
booth begin to flash. We can HEAR SUZANNE LAUGHING.

158 INT. ROOM - SUZANNE - AS BEFORE

158

SUZANNE
The fact is -- I am not a drinker.
Alcohol or drugs have never -
never been part of my
psychological profile, in spite of
the fact that so many members of
the entertainment field - I'm
certainly not naming names - are
renowned for their substance
abuse, past or present.

159 EXT. TATTOO PARLOR - NIGHT

159

Jimmy sits down on a bench across from the tattoo parlor. Suzanne walks, slightly unsteadily, to the tattoo parlor.

160 INT. TATTOO PARLOR - NIGHT

160

Suzanne enters. There are neon fixtures everywhere. The walls are filled with garish designs. The bearded pony-tailed tattoo artist comes toward her. LOUD MIX OF SOUNDS FROM THE AMUSEMENT PARK.

161 INT. ROOM - SUZANNE - AS BEFORE

161

SUZANNE
And that, honestly, is the last
thing I can remember.

162 INT. SUZANNE AND LARRY'S CONDO - BEDROOM - DAY

162

Early morning. Suzanne, wearing pajama tops, gets out of bed quietly, goes to the bathroom, goes in and closes the door.

163 INT. SUZANNE AND LARRY'S CONDO - BATHROOM - DAY

163

Suzanne looks into the bathroom mirror. She slowly undoes the buttons of her pajama top and stares at the reflection. We DON'T SEE what she's looking at. The bathroom door opens.

LARRY
Hey, Suze...?

She spins around. Larry looks at her. He starts to laugh.

164 EXT. SUZANNE AND LARRY'S CONDO - DAY

164

The house, from the street. We can HEAR LARRY LAUGHING.

165 EXT. EMMETT HOUSE - DAY

165

Jimmy sits in the yard. SOUND of LARRY'S LAUGHTER FADES OUT. He takes from his pocket a strip of photographs. He looks at them.

THE PHOTOGRAPHS

From the penny arcade: a strip of four photos; Suzanne and Jimmy, their faces, his nervous and confused, hers animated and flirtatious. In the last one, her hand is inside his shirt.

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166 EXT. TATTOO PARLOR - NIGHT

166

Suzanne comes out of the tattoo parlor. Jimmy stands. She comes to him, takes his hand and pulls him away.

167 EXT. AMUSEMENT PARK - NIGHT

167

Jimmy follows Suzanne as they walk past the Ferris Wheel.

168 EXT. AMUSEMENT PARK - NIGHT

168

Suzanne, Jimmy following, moves down the steps from the boardwalk to the beach.

169 EXT. BEACH - NIGHT

169

They disappear into the darkness beneath the boardwalk.

170 EXT. BEACH - UNDER THE BOARDWALK - NIGHT

170

She turns to face him.

SUZANNE

Don't you want to see it?

JIMMY

See what?

She undoes her blouse and reveals one breast and, above it, a small tattoo of a rose. He stares at it for a long time.

SUZANNE

Well?

He looks at her.

SUZANNE

Don't you want to fuck me?

ON THE GROUND

Jimmy on top of her, struggling to get it in.

JIMMY

Wait -- I can't -- just --

SUZANNE

Here...here...

Her hand goes somewhere. They roll over. She's on top of him, moving, her hands on his chest.

170 HIS POV

Her face above him and her breast and the tattoo and the bottom of the boardwalk and, through the spaces between the boards, flashes of light as people walk above them.

JIMMY

Wait wait wait...Oh, Jesus...

And it's over.

171 INT. SPORTS CAR - NIGHT (MOVING)

171

Suzanne and Jimmy. She's driving fast, concentrating on the road.

172 EXT. STREET - NIGHT

172

The car comes to a fast stop somewhere near his house.

SUZANNE

James. I don't know how this happened. Do you understand me?

JIMMY

Yeah.

SUZANNE

So now we have to have some rules.

JIMMY

Oh sure.

SUZANNE

My husband is a very jealous man. He can be very violent.

JIMMY

Oh.

SUZANNE

So you must never call me at home. Is that understood?

JIMMY

You bet.

SUZANNE

And James.

JIMMY

Yes, Mrs. Maretto?

SUZANNE

You can not say anything about this.

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JIMMY
Course not.

SUZANNE
Ever!

JIMMY
Right.

SUZANNE
To anyone.

JIMMY
Absolutely.

SUZANNE
Do you swear to god?

JIMMY
I swear to god.

173 INT. TRUCK - NIGHT (MOVING) - RUSSELL AND JIMMY

173

Russell drives his father's truck on a back country road.

RUSSELL
You FUCKED her?
JIMMY
Yeah.

RUSSELL
YOU FUCKED HER!

JIMMY
I said yeah.

RUSSELL
You FUCKED MRS. MARETTO???

JIMMY
That's right. YEAH.

RUSSELL
Wait a minute. Are you tellin' me
that you actually -

JIMMY
YEAH YEAH YEAH YEAH YEAH.

RUSSELL
Well what happened?

JIMMY
What do you mean?

RUSSELL
How did it -- I mean -- where -

173

JIMMY
It was down at the park and we
were under the boardwalk and we
did it and then -

RUSSELL
WAIT A MINUTE! NOT SO FAST! Did
you kiss her.

JIMMY
Yeah -- I think so.

RUSSELL
Did you see her tits?

JIMMY
Sort of.

RUSSELL
Sort of what? Either you saw them
of you didn't.

JIMMY
I saw one.

RUSSELL
Which one?

JIMMY
Uh -- the left one.

RUSSELL
What about the other one?

JIMMY
I didn't see that one.

RUSSELL
Why not?

JIMMY
Cause it happened so quick.

RUSSELL
How come? I mean - what did you
say to her?

JIMMY
I didn't say nothin'.

RUSSELL
Someone must've said somethin'.
What'd she say?

JIMMY
She just said -- don't you want to
fuck me.

173

RUSSELL

"Don't you want to fuck me"?

JIMMY

Yeah.

RUSSELL

She says don't you want to fuck me?

JIMMY

Yeah.

RUSSELL

MRS. MARETTO SAYS DON'T YOU WANT TO FUCK ME?!

JIMMY

Yeah yeah yeah -- WATCH IT!

Russell jams his foot on the brakes as a deer appears in the road ahead, trapped in the headlights.

The truck swerves, its brakes squealing. There's a THUD.

174 EXT. ROAD - NIGHT

174

Russell and Jimmy move to the deer, mortally wounded, its shining eyes rolling with fear. Russell looks at the dent in the truck.

RUSSELL

My old man's gonna kill me.

JIMMY

It's dying.

RUSSELL

God damn it.

JIMMY

What do we do now?

RUSSELL

"What do we do now?" She dies, I get the shit beat outta me and you get to screw older married rich blonde pussy. What a fuckin' world.

The deer's head falls. The light goes out of its eyes.

175 INT. SUZANNE AND LARRY'S CONDO - FRONT HALL - DAY

175

Larry comes downstairs with a suitcase as Suzanne enters. She's slightly startled to see him. Walter yaps at their feet.

175

SUZANNE

Oh -- hi. What's going on?

LARRY

I told you, hon. My father and I are going up to the trade show in Freeport. We're gonna leave from the restaurant. I told you.

SUZANNE

Oh -- right.

LARRY

You'll be OK?

SUZANNE

Sure.

LARRY

Suze -- will you think about what we talked about?

SUZANNE

I have been.

LARRY

That's great. Because I believe I've got something going here that's really gonna work. And you know who I want by my side.

SUZANNE

Who?

LARRY

Who? My best girl. My beautiful tattooed lady. That's who.

He kisses her and goes. She stares after him.

176 EXT. SCHOOL - DAY

176

Suzanne walks toward the entrance, carrying her camera. Jimmy and Russell watch her coming. Russell has a black eye and a cut lip.

JIMMY

Hey -- Mrs. Maretto?

She stops and looks at them.

SUZANNE

Oh hello, James.

JIMMY

We getting together after school?

176

SUZANNE

Well I don't know. I have to --
what happened to you, Russell?

RUSSELL

I ran into something at home.

SUZANNE

Well you should be more careful.

JIMMY

Listen - there's something I need
to talk to you about.

SUZANNE

Oh? What would that be?

JIMMY

Well -- I was thinking --

SUZANNE

Really? I guess we'd just better
send out a news flash to the
networks.

JIMMY

No -- I mean -- I had some things
I need to talk to you about --
about the video and stuff.

She looks at him, letting him hang for a bit.

SUZANNE

Well. My husband is going up to
some restaurant trade show in
Freeport tonight so I'll be alone.
Stop by the house around seven and
we'll talk. OK?

She turns and starts off. Jimmy stares after her. Russell hits
Jimmy on the shoulder and makes a face. Suzanne turns back.

SUZANNE

And you too, Russell, of course.
And Lydia. We wouldn't want
anybody to get the wrong idea,
would we?

Jimmy's face falls. Mr. Finlaysson comes toward them.

SUZANNE

Hello, Mr. Finlaysson.

177

INT. TRAIN - NIGHT - (TWILIGHT) - MOVING

177

Joe looks at an advertisement for a pizza oven in a restaurant
supply magazine. Larry stares out the window.

177 Joe turns the magazine around to show the ad to Larry. Larry continues to stare out the window until Joe says his name.

178 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 178

Jimmy and Lydia look around the room. The videocam is set up on a tripod. Suzanne comes from the kitchen with a tray of drinks.

LYDIA

Oh Mrs. Maretto, it's like that house in The Young And The Restless except you've got stuff they don't even have. Like these poodle lamps. My mom would love those. She loves things that look like other things that they're not.

SUZANNE

I'll show you the rest of the house later. James, would you like to take your jacket off?

JIMMY

I don't know. Should I?

SUZANNE

Well, I think that's up to you. Now if you have to wash your hands or anything, the powder room is at the top of the stairs. Where's Russell?

JIMMY

His old man wouldn't let him come. He says he thinks what we're doing is stupid.

SUZANNE

I see. Well, we don't really need him, do we?

JIMMY

I guess we don't.

179 INT. TRAIN - NIGHT - MOVING 179

Joe tears pages out of a couple of trade magazines. Larry copies the prices of items from the magazine pages on a pad of paper.

180 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 180

Some lights have been turned off. Slow rock music plays. Suzanne is behind the videocam, a glass of wine in her hand. Jimmy and Lydia are dancing clumsily.

'80 Lydia stumbles, giggles and stops.

LYDIA
I can't do this, Mrs. Maretto.

SUZANNE
Of course you can, Liddy. You just have to let your natural sense of rhythm take over.

LYDIA
No. I don't think I have one of those. I really stink at this.

JIMMY
Yeah. She does.

SUZANNE
Look. Watch me. Watch my feet.
Suzanne moves to the music. They watch her.

LYDIA
I can't do that.
Suzanne moves behind Lydia and puts her arms around her.

SUZANNE
Just move with me. Relax your body. You're like a stick.
They move together for a few moments. Lydia gasps for air.

LYDIA
Oh I gotta sit down. It's making me feel all funny.
Lydia moves away and collapses on the couch.

SUZANNE
Come on, James.
Jimmy moves to her. She dances around him. He tries to follow as she winds around him, closer and closer. The music ends.

SUZANNE
Liddy -- would you like to do me an enormous favor?

LYDIA
Sure. What?

SUZANNE
Walter hasn't been out for hours. Would you be an angel and take him around the block?

180 LYDIA
Oh sure.

SUZANNE
I'm going to go up and take this
sweater off. It's so warm
tonight. And when you come back
I'll find us something to eat.

LYDIA
OK.

SUZANNE
And don't let him come back until
he's done his business like a good
boy.

181 INT. TRAIN - NIGHT - MOVING 181
Larry and Joe are in their seats, asleep.

182 EXT. STREET - NIGHT 182
Lydia comes around the corner with Walter. MUSIC can be HEARD
coming from the condo but is sounds different somehow. Lydia
unsnaps the leash from Walter's collar and he runs up the walk.

183 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 183
Lydia stands in the living room. The MUSIC heard from the street
is LOUDER and it's coming from upstairs. Walter has disappeared.

LYDIA
I'm back. Hello?

184 INT. SUZANNE AND LARRY'S CONDO - KITCHEN - NIGHT 184
Lydia looks in the refrigerator.

185 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 185
Lydia sits on the sofa, watching television, eating something.

186 INT. SUZANNE AND LARRY'S CONDO - SECOND FLOOR - NIGHT 186
Lydia slowly climbs the stairs to the dimly lighted second floor.

LYDIA
(quietly)
I have to use the bathroom.

186 She reaches the bathroom door at the top of the stairs. She looks down the hall toward the bedroom and moves to it. The door is open a crack. She stands next to the door, breathing heavily. She slowly turns and looks through the crack. The MUSIC is LOUDER.

WHAT SHE SEES

Clothing on the floor and on a chair; Walter, nervously moving back and forth. The room is dark but for the faint light from a lamp with a scarf draped over it and the surging control lights on the face of the stereo. Suzanne, dressed in some of the pieces she bought at the underwear store, is dancing, swaying to the music. On the bed, in the shadows, is Jimmy, naked, staring. Suzanne dances to the foot of the bed.

SUZANNE

Come on. Come on. Come on,
little boy. Come and get it.

Lydia turns away from the door and leans against the wall.

187 EXT. COUNTRYSIDE - NIGHT

187

The train, carrying Larry and Joe, barrels through the night.

188 INT. SCHOOLROOM - DAY

188

A class in biology. Jimmy, among the students, daydreams.

189 EXT. WHEATFIELD - DAY

189

In Jimmy's imagination. Jimmy and Suzanne thrash around, having leveled a section of wheat around them in the shape of a heart.

190 INT. ROOM - SUZANNE - AS BEFORE

190

SUZANNE

I saw this French film once - maybe it was Italian - about an older woman who had a love affair with this teenage boy which is one of those things that apparently happens quite a lot in Europe. I thought it was kind of silly - not because I'm a prude or anything like that - but because I think it's a waste of time to be with somebody that you can't learn from - preferably someone who has a knowledge of one's own field of endeavor.

(more)

190

SUZANNE (Cont'd)

A perfect example of this kind of situation would be John Tesch, the co-anchor of the always popular Entertainment Tonight and his lovely wife, the actress Connie Selleca who - after a long day's work at their various studios - are able to spend their evenings at home sharing their mutual expertise in lighting, makeup, camera angles and so forth. That, to me, is what relationships are about.

191 EXT. COUNTRYSIDE - DAY

191

A rainy windy day. The sports car is parked off a country road.

192 INT. SPORTS CAR - DAY

192

Suzanne and Jimmy are sprawled in the back seat. She is crying.

JIMMY

What? What is it?

SUZANNE

Nothing.

JIMMY

What did I do?

She shakes her head and turns away.

JIMMY

You gotta tell me what's wrong.

SUZANNE

James -- do you think about me when we're not together?

JIMMY

All I do is think about you. It's like when I'm not with you I'm not alive. You're the only good thing that ever happened to me.

SUZANNE

I can't do this any more. I can't go home every night and have him trying to touch me and all the time I'm thinking about you - about us - and when I push him away - he has such a temper and --

192

JIMMY

What do you mean? Does he - ?

SUZANNE

He went crazy when he saw the tattoo. The only way I could calm him down was to let him do some things I don't even want to talk about.

JIMMY

Like what?

SUZANNE

There were these women on the Sally Jesse Raphael Show the other day wearing disguises so their husbands couldn't find them and they were all living in shelters and I thought I could go and live in one of them if they'd only let me bring Walter with me -

JIMMY

Listen to me a minute -

SUZANNE

- someplace in another state where no one knows me --

JIMMY

No - listen - I know you think I'm just a kid but -

SUZANNE

James - I can't mess up your life -

JIMMY

- but listen - couldn't you just get a divorce and then -

SUZANNE

- and then he'd get the condo and the car and he'd even take Walter - and I know if he knew what was happening he'd hunt me down wherever I was - and you, too -

JIMMY

- I can take care of you - I know I can -

SUZANNE

Because he said once if he couldn't have me he wouldn't want to live -

192

JIMMY

Listen - I know how he feels. But I couldn't ever do anything bad to you. Or ever hurt you. A guy that does that to someone like you doesn't deserve to live. That's the truth. He doesn't deserve to live.

She looks at him.

SUZANNE

No. I suppose you're right. He doesn't.

193

EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE

193

LYDIA

This was the most exciting time of my life. Being best friends and having secrets together and plans for a big future to look forward to. It was like living in a great movie but better because it was kind of X-rated on account of all the sex stuff. Mrs. Maretto used to let me drive her car even though I didn't have even a learner's permit because she said I'd have to get used to taking her around places as part of my personal assistant duties when we would be on assignment.

194

INT. SCHOOLROOM - DAY

194

A class in geography. Jimmy daydreams.

195

EXT. THE SEA

195

In Jimmy's imagination. Underwater, Jimmy and Suzanne, her legs clasped around him, turn slowly. Fish swim by.

196

EXT. MOTEL - DAY

196

Somewhere out on the highway. Lydia sits in the front seat of the sports car with the door open, her legs outside the car, one end of Walter's leash tied to her foot.

197

INT. MOTEL ROOM - DAY

197

Sunlight leaks through the blinds. A talk show is on the tv. Jimmy is on the bed. Suzanne's head is elsewhere. She looks up.

97

JIMMY
Please don't stop.

SUZANNE
You didn't answer my question.

JIMMY
What question was that?

SUZANNE
Did you talk to Russell?

JIMMY
Yeah. I did.

SUZANNE
And what did he say?

JIMMY
He wants a thousand dollars.

SUZANNE
Is that all?

JIMMY
He said for another five hundred
he'd burn the house down.

SUZANNE
That's out of the question.

JIMMY
I think he was just being funny.

SUZANNE
I don't think that this is
something to joke about.

JIMMY
And he wants your stereo.

SUZANNE
All right.

Her head disappears again.

JIMMY
And some CD's. Ohhh god --

She reappears.

SUZANNE
Did you get the gun?

JIMMY
No. Not yet. Would you please -

117

SUZANNE
Why not?

JIMMY
I don't know. I guess I thought
you'd ask Lydia --

SUZANNE
I can't ask Liddy. You have to
ask her. Don't you understand
that?

JIMMY
I guess so but -

SUZANNE
Do you want me to do what I was
doing?

JIMMY
Oh yeah please.

SUZANNE
Then you have to do what you have
to do.

Her head disappears again.

JIMMY
Ohh yeah yeah --

She reappears.

SUZANNE
So when will it happen?

JIMMY
Oh come on please don't -

SUZANNE
I want to know when.

JIMMY
Whenever. Jesus I don't know.

She stands up and walks across the room to the bureau.

SUZANNE
Well if you don't know I guess
I'll have to find somebody who
does.

She starts brushing her hair in the mirror. He sits up.

JIMMY
Listen you have to understand.

197

SUZANNE

I think I do understand.
Obviously you're not the mature
individual I thought you were.

JIMMY

It's just -- I never did something
like that before.

SUZANNE

Yeah -- and you never made it with
a twenty-five year old married
woman before either. Did you?

JIMMY

No.

SUZANNE

Actually I had a thought. Maybe
a better way to go on all this.

JIMMY

What's that?

SUZANNE

Russell.

JIMMY

What about him?

SUZANNE

I think Russell is enough of a man
to take charge of this situation,
don't you? And sometimes he looks
at me in a certain way. I think
he'd be very appreciative of what
I could do for him. What do you
think?

JIMMY

I think we could probably do it
next week. Is that soon enough?

She looks at him for a moment.

SUZANNE

Really? Will you really do that
for me, James?

JIMMY

Anything.

She moves back to the bed.

SUZANNE

And then we can be together and
you can sleep over and we could do
anything we want.

197 She puts her hand on his head.

JIMMY
Anything.

She pushes him back on the bed and moves over him.

198 INT. SCHOOLROOM - DAY 198

A class in astronomy. Jimmy daydreams.

199 EXT. NIGHT SKY 199

In Jimmy's imagination. He and Suzanne, locked in each other's arms, fall together, turning, past comets and constellations.

A BELL RINGS.

200 INT. SCHOOLROOM - DAY 200

The classroom empties, except for Jimmy, still sitting, alone.

201 INT. MARETTO'S RESTAURANT - NIGHT 201

Joe and Angela are hanging a banner on the wall: ONE YEAR AND STILL GOING STRONG.

202 INT. MERTZ HOUSE - NIGHT 202

Lydia, standing on a chair, searches an upper shelf in her mother's closet and finds something wrapped in a cloth.

203 EXT. MUD FLATS - NIGHT 203

Jimmy, Lydia and Russell squat on the sand. Lydia unwraps the cloth, revealing a pistol and a box of bullets.

204 INT. MARETTO'S RESTAURANT - NIGHT 204

A roomful of guests cheer as Suzanne and Larry enter.

205 EXT. HINES HOME - NIGHT 205

Russell pushes his father's pickup down a short hill, jumps in behind the wheel and starts the engine.

206 INT. MARETTO'S RESTAURANT - NIGHT 206

Carol and Earl congratulate Larry. Joe and Angela hug Suzanne.

- 207 EXT. EMMETT HOUSE - NIGHT 207
Jimmy stands in the street. The pickup appears and stops. Jimmy gets in and he and Russell put on gloves.
- 208 INT. MARETTO'S RESTAURANT - NIGHT 208
The lights dim as Angela brings a cake with one big lit candle on it to Suzanne and Larry's table. Larry smiles at Suzanne and she takes a breath and blows out the candle. GO TO BLACK.
A BRIGHT LIGHT GOES ON.
- 209 INT. TV STATION (WWEN) BROADCASTING STUDIO - NIGHT 209
In the light: Suzanne, dressed as in the previous scene, sits by her weather map. George behind the camera. He signals Suzanne with four fingers and she nods and straightens her script.
- 210 EXT. CAROL AND EARL STONE HOUSE - NIGHT 210
Carol and Earl go inside. The front lights go off.
- 211 INT. CAR - NIGHT - MOVING 211
Larry, driving, turns into the driveway of his house.
- 212 INT. TV STATION (WWEN) BROADCASTING STUDIO - NIGHT 212
George signals Suzanne with three fingers. She nods.
- 213 EXT. MARETTO'S RESTAURANT - NIGHT 213
The Maretto's neon sign goes off. Joe and Angela lock the front door and go to their car.
- 214 INT. MERTZ HOUSE KITCHEN - NIGHT 214
Lydia sits on the floor, lit by the light from the slightly open refrigerator. Her legs are drawn up against her chest. She is rocking slightly, eating something.
- 215 INT. TV STATION (WWEN) BROADCASTING STUDIO - NIGHT 215
George signals Suzanne with two fingers.

216 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 216

It's dark. A DOOR SLAMS. Larry comes in from the kitchen, taking off his jacket. He picks up the tv remote and turns on the tv. The tv screen shows the WWEN community events crawl. Larry moves to the dark hallway, looks up the stairs and whistles.

LARRY

Hey Walter. Let's take a walk.
Come on, boy -

Something catches his eye -- part of a small overnight bag on the hallway floor. He steps to a side table and snaps on a lamp. A shadow moves. Something hits him on the back of his head. He clutches his head and falls to his knees, pulling the lamp down with him. Russell's arm goes around his throat and jerks his head back. Jimmy steps out of the shadows, a gun in his hand.

LARRY

What do you want?

RUSSELL

Don't fuckin' move.

LARRY

Just take what you want and get
out OK? Here. It's a Rolex.

Larry lifts an arm, showing his watch. Russell takes the watch.

RUSSELL

I know it's a Rolex. You think
it's the first time I seen a
fuckin' Rolex?

LARRY

Look -- I've got some money in my -

On the living room tv screen: RAIN OR SHINE with Suzanne Stone.

RUSSELL

Shut the fuck up. Come on, Jimmy.
LET'S DO THIS THING.

On the tv screen: Suzanne, starting her weather report.

(215 Cont.)

SUZANNE

(on the tv)

Hi everybody -- this is Suzanne
Stone in the WWEN Weather
Center...

Jimmy looks over toward the tv set.

16 (215 Cont.) SUZANNE
(on the tv)
...and, as you probably noticed,
it's been another beautiful
evening with a slight chill in the
air and those autumn temperatures
just about where they should
be...and the forecast for tomorrow
is for more of the same...

LARRY
Wait now -- just wait a --

RUSSELL
Gimme the fuckin' ring.

LARRY
My ring?

RUSSELL
Yeah - take it off.

LARRY
I can't do that, man. My wife
would kill me.

Jimmy looks at him.

JIMMY
She'd kill you? Suzanne would
kill you?

LARRY
You know my wife?

Jimmy raises the gun and moves a step to Larry. Walter appears
at the top of the stairs, barking furiously. Jimmy looks up at
Walter. The light from the fallen lamp illuminates his face.

RUSSELL
NOW NOW ASSHOLE NOW!

Jimmy turns and fires. Larry crashes against the wall and slumps
to the floor. They look at him. Blood is spreading on the
carpet beneath his head. His eyes are still open, staring past
them into the living room. Jimmy turns and looks.

(215 Cont.) SUZANNE
(on the tv)
This is Suzanne Stone saying I'll
see you tomorrow, rain or shine.

Jimmy turns and looks at Larry. The light goes out of his eyes.

217 INT. TV STATION (WWEN) BROADCASTING STUDIO - NIGHT 217

Suzanne, sitting, as the tv light goes off, leaving her in the shadows, staring at the camera.

218 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 218

PULLING BACK from the front doorway. Larry's body lies in the hall, the overturned lamp nearby. PULL BACK across the front yard to the street. Walter runs in and out of the house, barking.

DISSOLVE THROUGH TO:

219 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 219

Some neighbors in their nightclothes and bathrobes, standing a safe distance, looking at the house. SOUND of a SIREN.

DISSLOVE THROUGH TO:

220 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 220

Police cars are in the street. Several policemen move in and out of the house. Neighbors have gathered. Two Detectives, MIKE WARDEN and BEN DELUCA get out of a car and walk toward the house.

221 INT. (SENIOR) MARETTO HOUSE BEDROOM - NIGHT 221

A PHONE RINGS and Joe comes out of the bathroom, brushing his teeth, as Angela picks up the phone.

222 INT. STONE HOUSE BEDROOM - NIGHT 222

The PHONE RINGS. Earl, in bed, reaches over and picks it up.

223 INT. HOTEL LOBBY - NIGHT 223

Janice and her fellow skaters move into the lobby from a bus. One of the girls pokes Janice and points to a hotel man, holding out a phone toward them. Janice moves to him and takes the phone. She says hello, listens for a few moments and collapses to the floor.

224 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 224

Carol, Angela and Earl sit quietly. The tv set is still on, a test pattern on the screen. A man kneels by it, carefully dusting it for fingerprints. In the hallway, Warden and DeLuca are talking quietly to Joe.

225 INT. SUZANNE AND LARRY'S CONDO - BEDROOM - NIGHT

225

Drawers have been pulled out and overturned. Suzanne sits in a chair, Walter on her lap. Warden sits on the foot of the bed, facing Suzanne. DeLuca stands nearby.

WARDEN

Mrs. Maretto, I'm Detective Mike Warden and this is my partner, Ben DeLuca. I'm really sorry to have to go over this now.

SUZANNE

That's all right. I'm sure tomorrow or the next day when this all sets in I'll be in some kind of shock but right now I want to help in any way that I can. While the trail is still warm.

DELUCA

Well in this case there are some circumstances we're not clear on.

SUZANNE

Maybe I can cover some of the more obvious points.

WARDEN

What points would those be?

SUZANNE

First, Larry didn't have any enemies that I'm aware of. He was beloved by everyone.

WARDEN

Uh-huh.

SUZANNE

Secondly, our financial situation, both personal and professional, is completely secure.

WARDEN

Uh-huh.

SUZANNE

As far as I know.

WARDEN

And is there a third thing?

SUZANNE

Just that as far as our personal life is concerned, anyone can tell you what a good strong marriage we had.

225

WARDEN

Yes?

SUZANNE

Even though we had separate career interests we had a wonderful working partnership. He wasn't just my husband. He was my best friend.

Warden gets up.

WARDEN

Well - you seem to really have thought this out.

SUZANNE

I'm a big fan of L.A. Law.

226

EXT. SUZANNE AND LARRY'S CONDO - NIGHT

226

A tv crew is setting up. Neighbors stand around.

227

INT. SUZANNE AND LARRY'S CONDO - KITCHEN - NIGHT

227

Carol, Faye and Angela are silently making a pot of coffee.

228

INT. SUZANNE AND LARRY'S CONDO - HALLWAY - NIGHT

228

Mike Warden watches a DETECTIVE who kneels on the floor, scraping something from the carpet into a small glassine bag.

WARDEN

Anything?

DETECTIVE

Got a little dirt. Who knows?
And - this --

He holds the bag up. Tiny particles catch the light.

WARDEN

What?

He takes some of the particles and rubs them between his fingers.

DETECTIVE

Don't know. Feels like pieces of shell or something.

229

INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT

229

The Stones and Marettos are sitting, drinking coffee. Suzanne moves to the window as a strong light goes on outside.

230 INT. SUZANNE AND LARRY'S CONDO - HALLWAY - NIGHT

230

Suzanne, carrying Walter, moves into the hall.

WARDEN

You don't have to talk to those
people if you don't want to.

231 EXT. SUZANNE AND LARRY'S CONDO - NIGHT

231

The strong light comes from a tv news camera crew. A REPORTER is
interviewing a NEIGHBOR, dressed in his bathrobe.

NEIGHBOR

Like I told the police, we heard
the dog barking but that's not
unusual. This is just not the
kind of thing that happens in this -

Suzanne moves into the tv camera light, almost pushing the
neighbor out of the way.

SUZANNE

I'm Suzanne Maretto. I think you
probably want to talk to me.

The tv camera moves to Suzanne. During the following dialogue,
a second camera crew and Reporter get out of a van.

SUZANNE

I just want to say that
ordinarily, in this time of grief
and all, I wouldn't be giving a
statement but as a fellow worker
in your field, I can appreciate
the necessity of having a free
flow of information between the
working press and the public.
Thank you all very much.

She moves toward the second camera crew as their light goes on.

232 INT. WHITE ROOM - JIMMY - AS BEFORE

232

JIMMY

What surprised me was that he
didn't put up much of a fight for
a guy who had such a mean temper.
(more)

(232

JIMMY (Cont'd)

When I was standing there in the hall I was trying to keep from being too nervous by thinking about Mrs. Maretto and about how we would be together for the rest of our lives in California or Florida, lying around some beach where everyone goes topless and working on her tv show. Mrs. Maretto said we'd have to stay away from each other for a while. It's funny that I never met Mr. Maretto before that night and then, of course, he was dead, so you couldn't exactly say I got to know him.

233 EXT. ROAD - DAY

233

Jimmy stands behind a tree, looking out now and then at the cemetery in the distance.

234 EXT. CEMETERY GRAVESITE - DAY

234

Winter is coming. The Marettos, the Stones and their friends are present. Also Lydia and Ed Grant. Several tv news crews are set up a slight distance away. They watch Larry's coffin being lowered. Earl Stone is holding Suzanne's hand. He looks at her.

235 INT. TV STUDIO - THE STONES - AS BEFORE

235

EARL STONE

Here's what I remember from that day. I remember how brave Susie was. She was like a little soldier, not letting herself cry, doing her best to keep the rest of us going.

236 EXT. CEMETERY - DAY

236

Everyone is in a line, offering their condolences. Lydia gets to Suzanne and they embrace.

SUZANNE

Oh Liddy, it means so much to me that you came.

LYDIA

Oh, Mrs. Maretto, I wouldn't have missed it for anything. I just -

But Suzanne has already turned to embrace the next person.

236

SUZANNE

Oh, Mr. Delany, it means so much
to me that you came.

237

EXT. CEMETERY - DAY

237

People are starting to leave. Janice stands by the grave.

238

INT. SUZANNE AND LARRY'S CONDO - HALLWAY - DAY

238

The family and friends are gathered in the house. Lots of food
and conversation. Janice follows Suzanne up the stairs.

239

INT. SUZANNE AND LARRY'S CONDO - BEDROOM - DAY

239

SUZANNE

I wanted to thank you for
everything you've done. I know
how difficult it's been for you.

JANICE

Well...

SUZANNE

I know how close you and Larry
were.

JANICE

Almost like brother and sister,
you might say.

Suzanne ignores this comment. She moves to the closet, opens the
door and takes a jacket out.

SUZANNE

I was hoping you'd help me with
Larry's things.

JANICE

Help you in what way?

SUZANNE

Well I was thinking when all this
is over, I might sell the house
and maybe move away somewhere.

JANICE

Where were you thinking of going?

Suzanne starts to take off her jacket. Beneath, she wears a
slip.

239

SUZANNE

I don't know but I don't think I
can stay in this house with so
many memories, you know? So I
thought you and I could go over -

Janice is staring at the Suzanne's tattoo.

SUZANNE

What?

240 INT. SKATING RINK - JANICE - AS BEFORE

240

JANICE

And then I knew. I don't know why
exactly. It was like a light went
off in my head and I knew what had
happened to Larry. That he just
got in her way. And that was the
last time I saw Suzanne.

241 INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE

241

ED GRANT

Of course she was all over the
news programs. But I saw her in
person only one other time. A
couple of weeks after the funeral.
She had a new suit on. She looked
good.

242 EXT. TV STATION (WWEN) - DAY

242

Early morning. Ed is opening the station door.

SUZANNE'S VOICE

Ed?

She's sitting in her car in the street. He moves to her.

ED GRANT

Hello, Suzanne. How's it going?

SUZANNE

Look, I'm real unhappy that I
haven't been able to give you an
exclusive on all that's happening.

ED GRANT

Pardon?

242

SUZANNE

I mean there are all these competing news markets clamoring for attention and I have to consider any future possibilities.

He tries to smile.

ED GRANT

Of course. I understand. Absolutely.

SUZANNE

Ed, I need to collect my tapes. With all this publicity I've decided to finish my documentary and see if I can -

ED GRANT

Well we've got a slight problem there.

SUZANNE

Problem?

ED GRANT

The cops took them.

SUZANNE

What do you mean?

ED GRANT

They came and took everything away.

SUZANNE

Why would they do that?

ED GRANT

They said it was just standard procedure.

SUZANNE

But those tapes belong to me.

ED GRANT

Well technically speaking, those tapes actually belong to us, to the station, until such time as -

Suzanne jams her foot on the accelerator and Ed jumps back and watches her drive away, tires squealing.

(243 INT. TV STATION (WWEN) - ED GRANT - AS BEFORE 243

ED GRANT

I'll show you the section that
piqued their interest, you might
say.

He presses the remote.

244 ON THE SCREEN: (INT. CLASSROOM - DAY) 244

About ten students, including Jimmy, Russell and Lydia, sit in a
classroom. Mr. Finlaysson sits behind them, monitoring the
discussion.

SUZANNE'S VOICE

We're talking today about sexually
transmitted diseases and teenage
attitudes toward them. Anyone
want to start it off?

RUSSELL

Personally I'm against them.

245 INT. CLASSROOM - DAY 245

Suzanne operates the minicam.

SUZANNE

Maybe we can be more specific.
What do you think of when I say
the word AIDS?

A STUDENT

Queers.

SECOND STUDENT

Perversions.

RUSSELL

The old Hershey Highway.

MR. FINLAYSSON

Settle down, children.

SUZANNE

What about you, Liddy? Supposing
you were in a sexual relationship
with a fellow student. Would you
expect that person to wear a
condom?

LYDIA

Well. It would depend, I guess
on what kind of person they were.

245

RUSSELL
A blind person.

Mr. Finlaysson whacks Russell on the back of his head.

SUZANNE
How about you, James? Are you
personally concerned about AIDS?

JIMMY
In my present situation, I mean in
the relationship I got going, I
don't worry about that. She's not
that type of person. She's real
clean.

A slight pause. Russell is staring at Suzanne, smirking. Lydia
is staring at Jimmy. Mr. Finlaysson cocks his head.

SUZANNE
Let's talk about warning labels on
rock music and censorship in
general.

246 INT. TV STATION (WWEN) - ED GRANT - AS BEFORE

246

ED GRANT
That's the piece Geraldo used.
With a little editing. And it was
on First Edition. And American
Justice. We made a few bucks on
this one and got a nice credit.

247 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT

247

Suzanne sits, typing letters. The stereo is playing. The
DOORBELL RINGS. Suzanne goes to the door and looks out the
peephole. She thinks for a moment, then opens the door. Lydia
is outside.

SUZANNE
What do you want, Liddy?

LYDIA
Just to talk.

SUZANNE
I'm working now. What do you want
to talk about?

LYDIA
About what we're gonna do.

SUZANNE
What "we"?

247

LYDIA

You and me and Jimmy. I'm scared.

SUZANNE

There's nothing to be scared about. You and I and Jimmy are going to stay miles away from each other. That's what we're going to do.

LYDIA

Well he's here.

SUZANNE

Here where?

LYDIA

Across the street.

SUZANNE

Jesus Christ.

She pulls Lydia inside and closes the door.

SUZANNE

Listen to me. Tell James to stay away. What's the matter with you people? Don't you ever watch Mystery Theater or anything?

LYDIA

He says he has to see you. He says he's dying of love.

SUZANNE

Tell him to call a doctor.

LYDIA

And Russell says he wants his money. And his CD's.

SUZANNE

Tell him if he doesn't keep his mouth shut, he'll be playing his goddam CD's in the gas chamber.

LYDIA

But Suzanne --

SUZANNE

What else? What do you want?

LYDIA

Nothing. Just to be - you know - like before. Like we were.

247

SUZANNE

We can't be like we were. We have
to forget we ever knew each other.

She opens the door and pushes Lydia out.

LYDIA

What about California and the tv
show and everything?

SUZANNE

Jesus, Liddy. GET REAL.

248

EXT. SUZANNE AND LARRY'S CONDO - NIGHT

248

Lydia crosses the street and Jimmy steps out of the shadows and
joins her and they walk away whispering. They pass a parked car.

ANGLE ON CAR

Mike Warden is sitting in the car. He watches them go down the
street. He lights a cigar.

249

EXT. MUD FLATS - DAY

249

A cold morning. Russell and his father are digging for clams.
They see Warden and DeLuca walking toward them through the mist.

250

INT. EMMETT HOUSE - DAY

250

Jimmy's mother watches Warden and DeLuca pat down Jimmy. DeLuca
finds something and hands it to Warden. He looks at it. It's
one of the photos from the Playland photo booth.

251

EXT. MERTZ HOUSE - DAY

251

Lydia sits on the porch steps, Warden behind her. Chester and
Valerie Mertz stand in the yard. DeLuca comes out of the house,
carrying the cloth wrapped pistol.

252

INT. STONE HOUSE - NIGHT

252

Earl and Carol look at their tv set whose screen shows

253

(EXT. POLICE STATION - DAY)

253

pictures of Jimmy, handcuffed, being taken into a building by
Detectives.

10/25/93

105.

254 INT. MARETTO HOUSE - NIGHT

254

Joe and Angela look at their tv set whose screen shows

255 (EXT. POLICE STATION - DAY)

255

pictures of Russell, handcuffed, escorted by Detectives. Russell kicks out at the camera, hits it and the Detectives wrestle him away.

256 INT. ROOM - SUZANNE - AS BEFORE

256

SUZANNE

As you can imagine, I was shocked beyond comprehension. To think that these disadvantaged youngsters who I had taken under my wing and spent my time with and who would only stand to ultimately benefit from my media savvy -- to think that they might be responsible for this heinous crime simply boggles one with disbelief. Of course I realized - and I hope this doesn't sound callous - that the upside to all this was that, assuming that justice prevailed, I would have in my documentary an extremely marketable commodity. I think something that even PBS would take an interest in which, of course, would mean a smaller audience but a much larger prestige factor.

257 INT. POLICE STATION CORRIDOR - DAY

257

Detectives escort Jimmy down a hall. They pass a bench on which Russell and his father are sitting. Russell is handcuffed to the bench. As Jimmy passes, he looks at Russell. Russell shrugs.

258 INT. POLICE STATION INTERROGATION ROOM - DAY

258

Warden sits, facing Jimmy. DeLuca activates a tape recorder.

WARDEN

Want to tell me about it?

JIMMY

I got nothin' to tell.

WARDEN

Your friend Russell told us plenty.

(258

JIMMY

Like what?

DELUCA

He said your dick was bigger than your brain.

JIMMY

Oh yeah? He really said that?

WARDEN

I don't think he meant it as a compliment.

DELUCA

Want to tell us about Mrs. Maretto?

JIMMY

What about her?

DELUCA

About when you started banging her.

JIMMY

Nothing happened like that.

WARDEN

Was underneath the boardwalk the first time? After she got the tattoo? I guess in her car was later, huh? And in the motel.

DELUCA

What about in her bed? In her and her dead husband's bed.

JIMMY

He said he was gonna kill her.

Warden shakes his head.

WARDEN

Fucking amateurs.

JIMMY

Who?

WARDEN

Listen, son, as career criminals you guys flunk out of kintergarden. Your prints are on the gun. Your pal left a trail of clam shells all over the murder scene. There's blood on those shoes you wore.

(more)

258

WARDEN (Cont'd)
You boys did everything but leave
a business card.

JIMMY
He used to beat her all the time.

WARDEN
Sure he did.

Warden looks at Jimmy for a bit.

JIMMY
We were going to California.
(pause)
She said I had a real potential in
her field. In tv.

WARDEN
Oh? Doing what?

JIMMY
Sports. Like being a sports
announcer. I wouldn't mind that.

259 INT. MERTZ HOUSE - DAY

259

Warden, DeLuca and two other Detectives are putting a wire on
Lydia. She's crying. Warden hands her the telephone. Lydia
does her best to get control of herself as she dials.

LYDIA
(into phone)
Suzanne?

260 EXT. SHOPPING MALL - DAY

260

Suzanne is walking toward us from a distance. She gets to us and
stops. She smiles her warmest smile.

SUZANNE
Hi, Liddy.

She takes a little box from her purse and opens it.

SUZANNE
Remember these little gold
earrings that you liked? I
thought they'd look real nice on
you.

Lydia takes them and looks at them.

LYDIA
Oh they're gorgeous.

'60 They sit on the bench. Suzanne helps her put the earrings on.

SUZANNE

Is it my imagination or is that diet working? Have you lost a few pounds?

LYDIA

Maybe. I haven't been eating so much the last few days.

SUZANNE

So what's this about talking to the police?

LYDIA

I just figured that Russell would tell them everything and it might be better if we did too so at least -

SUZANNE

Look -- no one is going to believe anything Russell and Jimmy say. They're just a couple of punks. They wouldn't be in this deep shit if they'd kept their mouths shut. There's no evidence that we were involved. I wasn't anywhere near the house. And if they did find out anything, you know who'd be in trouble. You would.

LYDIA

What do you mean?

SUZANNE

Well Liddy -- if you hadn't gone and gotten your mother's gun, Larry would still be alive, wouldn't he?

LYDIA

Yeah - but you asked me about the gun.

SUZANNE

No, I didn't. Jimmy did. Don't you remember?

LYDIA

But you asked Jimmy to do it and you told Russell you'd pay him -

SUZANNE

No. I don't think so. I never gave Russell any money.

(more)

260

SUZANNE (Cont'd)

And the way I remember it was your plan all along. You and Jimmy who had this crazy fixation about me and you were getting some kind of perverted kick out of the whole idea like people with your sexual problems tend to do -

LYDIA

But Suzanne -

SUZANNE

- and Russell went along with you because basically he's an evil little scumbag that I'll bet you were having some kind of sick sex with in spite of your Lesbian tendencies -

LYDIA

Wait a minute, please -

SUZANNE

Wait for what?

Lydia's starting to cry.

LYDIA

I thought we were friends.

SUZANNE

Well OK then -- take some advice from a friend. Keep your fucking mouth shut. It's their word against mine. And who are they? A bunch of sixteen year old losers who grew up in trailers and whose parents sit around drinking and screwing their cousins. I'm a professional person, for Christ's sake. Who do you think a jury would believe?

Suzanne gets up and walks away. Passersby look at Lydia crying.

261

261 INT. SUZANNE AND LARRY'S CONDO - DAY

Suzanne, wearing leotards, answers the door. A Jane Fonda exercise tape is playing on the living room tv. Warden and DeLuca stand outside.

WARDEN

Hello, Suzanne.

262 INT. TV STUDIO STAGE - STONES AND MARETTOS - AS BEFORE 262

EARL

That tape the police made was very disturbing to listen to with its language and all but I think it's clear that Susie was under an enormous mental strain what with those kids trying to blackmail her and, as our lawyer said: we still have legal procedures in this -

263 EXT. COURTHOUSE - DAY 263

Suzanne, Earl and Carol with their LAWYER, face the press.

LAWYER
(overlapping Earl's
dialog)

- in this country and the Court has wisely ruled that this is a clear case of police entrapment and the tape is disallowed in court and consequently Mrs. Maretto has been granted bail in the amount of two hundred thousand dollars which we thought was a bit steep but at least she will be free to assist us in preparing her defense.

The PRESS and TV PEOPLE call Suzanne's name. Suzanne moves toward them until she is virtually surrounded by cameras.

SUZANNE

I just want to say it's nice to live in a country where life liberty and all the rest of it still stand for something.

A REPORTER

What are you going to do now, Mrs. Maretto?

SUZANNE

I'm going to go home and walk my dog. Thank you.

Earl and her lawyer guide her away.

A REPORTER

Mrs. Maretto -- how are you going to answer the charges?

A SECOND REPORTER

Will you take the stand in your own defense?

263

A THIRD REPORTER

Hey Suzanne -- did you get those kids to kill your husband?

She turns back. The lawyer tries to hold her but she pulls away. She stares at them as they move in on her again, surrounding her.

SUZANNE

I loved Larry Maretto very much. But the fact is that my husband had a serious cocaine problem which, of course, accounted for his violent temper. It's something he and I had been dealing with in the past few months. I believe that while I was making my documentary - Teens Speak Out - James and Russell became acquainted with my husband unbeknownst to me - and got him hooked and became his main suppliers.

264

INT. MARETTO'S RESTAURANT - NIGHT

264

Joe, Angela and Janice, alone in the restaurant, watch Suzanne's statement on the evening news.

(263 Cont.)

SUZANNE

(on the tv)

And when I finally confronted him, he confessed and we spent a truly heart-rending night with him crying in my arms while I pledged my support and love. And it was at that time - and I might add that in college I was a leader of the campus Just Say No campaign - that I vowed to use all the power that I might have as a journalist to educate the public about this terrible epidemic of drug abuse in America today.

Joe, staring at the tv set, moves toward the bar.

(263 Cont.)

SUZANNE

(on the tv)

I believe that when he tried to break free of them or maybe told them he was thinking about turning them in to the law they killed him.

(mor :)

264

SUZANNE (Cont'd)

I had no intention of revealing this dark side of my late husband's character because of my affection for his parents but now that he's passed away I feel it's right that I use the truth to defend myself. And if my story can help one other couple to avoid these kind of tragic pitfalls then I feel it has all served some higher purpose.

Joe goes berserk and starts smashing everything on and behind the bar. Janice sits at a table, watching. Angela tries to stop him for a moment and then gives up and sits down with Janice. It goes until Joe's rage exhausts him. He leans against the bar.

(264 Cont.)

SUZANNE

(on the tv)

There were times in these past few tragic weeks when I wished I had died that night along with Larry.

Joe lifts his finger and points at Suzanne's image.

(263 Cont.)

SUZANNE

(on the tv)

I really mean that. But I'm a fighter. And I know that some day - when my fight is over - I'll be joining my husband in the heaven that he so fervently believed in. Thank you.

Joe looks at Angela and Janice. They stare at each other as though caught suddenly by some common understanding.

265 INT. TV STUDIO - MARETTOS AND STONES - AS BEFORE

265

EARL

And that was the last time we -

CAROL

The last time we saw her.

266 INT. ROOM - SUZANNE - AS BEFORE

266

SUZANNE

Which pretty well brings us up to date. Until your phone call.

(more)

266

SUZANNE (Cont'd)

And I must say that it wasn't entirely unexpected since in the last few days a number of interesting offers for my story have been literally pouring in from the networks and some major movie studios. I totally understand why we'll be keeping this meeting confidential until such time as we may come to a mutually beneficial agreement. And I have to admit that I really enjoy the spy story aspect of our first rendez-vous, if I may call it that, because I feel that being a good investigative reporter is very much like being a kind of secret agent. I hope you enjoy viewing this document which, I believe, could serve as the kind of first draft that you Hollywood people are so richly rewarded for. Well. I guess that's a wrap.

267

INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT

267

It is REVEALED that the taping has been taking place in a corner of the living room. Suzanne removes the tape from the videocam and puts it in her purse. She picks up her coat.

SUZANNE

Walter. Come on, baby.

268

EXT. SUZANNE AND LARRY'S CONDO - NIGHT

268

As Suzanne steps out, carrying Walter. It's starting to snow.

269

INT. SPORTS CAR - NIGHT - (MOVING)

269

Suzanne drives, Walter at her side. The radio plays.

270

EXT. STREETS - NIGHT

270

The car moves along almost empty streets.

271

EXT. ROAD - NIGHT

271

The car moves down a road outside of town.

272 EXT. ANOTHER ROAD - NIGHT

272

Near a lake, frozen over. A small country bridge spans a narrow section of the lake. The car moves onto a bridge. There's another car parked on the far side of the bridge. Suzanne's car moves over the bridge and near the other car. A man gets out of the second car. Suzanne peers out at him. He has an expensive overcoat on. He is very handsome and full of smiles.

MAN

Suzanne?

SUZANNE

Yes.

MAN

Finally. The famous Suzanne
Maretto. How nice to meet you.

She opens the door and steps out, carrying Walter. The Man grasps her mittened hand in both his patent leather gloved hands.

SUZANNE

Did you come all the way from -

MAN

I came a long distance to see you.
And who is this?

SUZANNE

This is Walter.

MAN

Well, hello, Walter.

SUZANNE

I don't know why but I thought you
would be older. Running a big
studio and everything.

MAN

I am older.

He laughs charmingly. She laughs with him. He smiles and stares into her eyes. He's so handsome.

MAN

Ahh. Come with me for a moment.

He starts to pull her away.

SUZANNE

Where are we -

MAN

To show you.

272

SUZANNE

What?

He's pulling her down the slight incline at the side of the bridge toward the lake.

MAN

It has to do with your story.
It's so funny.

He laughs and she laughs with him and allows herself to be led out of sight under the bridge. HOLD ON THIS as the laughter continues and then stops and then we hear WALTER BARKING and:

SUZANNE'S VOICE

I don't see -- wait -- WAIT --
WHAT ARE YOU TRYING TO -- NO NO --
WHY ARE YOU DOING THIS -- OH GOD
STOP NOOOOO FOR JESUS SAKE ARE YOU
CRAZY DON'T DO THIS YOU FUCKING -

After a while the man comes back up the incline, carrying Walter and Suzanne's coat. As he comes into the light we can see that he is not so handsome, not handsome at all, almost a different man. He throws Suzanne's coat down on the bridge near her car. He carries Walter to his car, gets in and drives away. The snow falls heavily.

ANGLE ON THE ICE

Suzanne's body turns as it drifts under the ice.

273 EXT. STREET - NIGHT

273

The man is in a phone booth on a dark city street. He dials a number. In his car at the curb, Walter looks out of the window.

274 INT. MARETTO HOUSE BEDROOM - NIGHT

274

The PHONE RINGS. Joe, in bed beside Angela, answers it.

JOE

Hello...Yes...OK...I
understand...Thank you.

He hangs up. Angela looks at him. He puts his head down.

275 EXT. THE LAKE - DAWN

275

Some cops are out on the ice, hacking away with implements. Warden stands on the bridge, watching. DeLuca brings Suzanne's purse from Suzanne's car and hands it to Warden.

276 EXT. CEMETERY - DAY

276

A hundred reporters scramble across the snow covered field to get to the gravesite where Suzanne is being buried with her family and not many others in attendance.

277 INT. MIKE WARDEN'S OFFICE - NIGHT

277

Warden and DeLuca watch Suzanne's tape on a tv monitor.

(266 Repeat)

SUZANNE

(on the tv)

I hope you enjoy viewing this document which, I believe, could serve as the kind of first draft that you Hollywood people are so richly rewarded for. Well. I guess that's a wrap.

Warden withdraws the tape and looks at DeLuca.

DELUCA

What do you think happened to the mutt?

WARDEN

I think he's maybe a thousand miles away.

DELUCA

Yeah. Eating lasagna for dinner.

WARDEN

They're real nice people, the Marettos.

DELUCA

I was thinking that.

WARDEN

He was a good kid, their boy.

DELUCA

That's what everyone says.

They look at each other for a moment. Warden opens a drawer in his desk and takes out a hammer.

WARDEN

Fuck it.

DeLuca watches Warden put the tape down and smash it to bits.

278 INT. TV STUDIO STAGE - STONES AND MARETTOS - AS BEFORE 278

EARL STONE

You know, the problem was Suzanne believed in a perfect world. One little fault and she would just -

CAROL STONE

Panic.

EARL

Yes. That's it. And I think that's what happened. All those terrible rumors and gossip. She couldn't take it any more and she just panicked. Not like her sister. Faye here is steady as she goes. But she's always going to miss her little sister, aren't you, sweetheart?

FAYE

Oh yes. Always.

279 INT. SUZANNE AND LARRY'S CONDO - HALLWAY - DAY 279

Faye, dressed as at Suzanne's funeral, climbs the stairs.

280 INT. SUZANNE AND LARRY'S CONDO - BEDROOM - DAY 280

Faye takes underwear, jewelry, scarves from Suzanne's bureau and puts them in a suitcase. She feels around the drawer to make sure it's empty. She stops. She withdraws her hand. The locket, given to her twenty years ago by her grandmother, is in it.

281 INT. WHITE ROOM - JIMMY - AS BEFORE 281

JIMMY

I'm going to be here every day for life plus thirty years. If I live that long. Russell copped a plea and got sixteen years but it didn't matter much cause the second week he was here he got killed when he tried to stop some guy from doing sodomy on him. Isn't that a bitch? I miss him. He was a good pal. And Lydia, too. She was OK. But mostly Mrs. Maretto. And the weird thing is I have trouble now remembering what she looked like.

(more)

281

JIMMY (Cont'd)

Except when I dream about her which I do every night. I dream I'm at a baseball game and I'm in the broadcasting booth way above the field and I'm calling the plays and she's sitting right next to me, feeling me up. I can't hardly wait to get to sleep.

282 INT. TV STUDIO STAGE - STONES AND MARETTOS - AS BEFORE

282

EARL

This is - what - the sixth talk show we've done together.

JOE

Seven.

EARL

People recognize us on the streets now. It's peculiar.

JOE

It certainly is.

EARL

You might say our two families are sort of bound together by these tragedies. Isn't that so?

JOE

That's right. Bound together.

A LIGHT FLASHES. SOUND of an audience APPLAUDING.

283 EXT. MERTZ HOUSE PORCH - LYDIA - AS BEFORE

283

LYDIA

Suzanne used to say that you aren't really anybody in America if you're not on tv. Cause what's the point of doing anything worthwhile if nobody's watching. And when people are watching it makes you a better person. So if everybody was on tv all the time, then everybody would be better people. But then if everybody was on tv all the time there'd be nobody left to watch. Here's where I get confused. But they're flying me to go on Oprah next Friday and I hope she's going to give me some diet tips.

(more)

283

LYDIA (Cont'd)

And Phil Donahue called but I'm a little nervous about that one cause I honestly can't follow what he says most of the time. And some others I can't remember offhand. It's really something when you think that I'm the one who's going to be famous. Suzanne would die if she knew.

MAN'S VOICE

End sticks.

A film crew GIRL steps into frame with the sticks.

GIRL

End sticks.

She hits the sticks. The lens shuts down.

284 EXT. LAKE - DAY - JANICE MARETTO

284

Janice stands, waiting, then glides away on her skates until she finds the place where we saw Suzanne's beneath the ice. She skates a circle around it then speeds away and speeds back, slashing at the circled area with her skates. She goes back and forth as though she's erasing the spot. Then she skates off across the lake until we can't see her any more.

THE END