

THE CASEYS

a one hour pilot
written and created

by

Michael Steinberg

FINAL DRAFT

TEASER

FADE IN:

INT. HOSPITAL - SPINAL CORD REHAB WING - DAY

We're on the fourth floor moving down a dimly lit hallway in this under-funded facility. Along the way, we pass VARIOUS PATIENTS, some in wheelchairs, others that are terminal psychiatric cases who share this wing.

Amidst the cacophony of patients, staff, and TVs, ONE VOICE stands out. We move toward it. This guy sounds like he's on top of the world. He is.

PETE SR. (O.S.)

Anybody calls any time and I'm up for a Sox game, or even The Bruins if they stop sucking so bad.

(laughs heartily)

And don't forget you're all invited out on my boat. As soon as I finish it.

(grandly)

Farewell, gentlemen.

THE MAN ROLLS out of a room IN A WHEELCHAIR and we see him for the first time.

He's large, carries a strong presence, looks fit with a trim head of blonde-gray hair and eyes that love to wink and smile. His name is PETE CASEY and he's the father of our family.

As Pete heads down the hall toward the elevator, we follow as he sings...

"If you could use some exotic booze,
there's a bar in old Bombay. Come fly
with me..."

...throws out ad-lib good-byes and high-fives for everyone, even a few terminal psychs.

A young, black, female nurse named, DOROTHY, (see her again in episode 6) stops to say good-bye.

(CONTINUED)

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DOROTHY

You finally leaving us, Casey?

PETE SR.

Can you believe it? I made parole.

DOROTHY

Oh, was it that bad here?

PETE SR.

You know what I'm going to miss the most about this place?

DOROTHY

What?

PETE SR.

Nothing.

(smiling, maybe even flirting)

Don't get me wrong. You were the best sponge bath on the fourth floor, Dorothy. But I can't wait to spend a night in my own bed with my beautiful wife next to me. You know what I'm saying?

DOROTHY

We're gonna miss you, Pete.

The young, over-worked, DR. SAMUEL walks up to Pete. They regard each other for a beat.

DR. SAMUEL

I thought you were going to stop by.

PETE SR.

I lied.

INT. DR. SAMUEL'S OFFICE

The doctor points to an X-RAY OF A SPINAL cord pinned up on a light box. Pete looks on, bored with it all.

DR. SAMUEL

Okay, here it is. The lesion to the C-8 vertebrae. Nearly seven months after the accident.

(CONTINUED)

CONTINUED:

PETE SR.

(stubbornly upbeat)

Are you trying to put me in a bad mood, doc?

DR. SAMUEL

You're getting out of here today, Mr. Casey. We haven't done our job if you leave with any illusions about your condition.

(points)

Now the nerve system inside the spinal cord was almost completely severed at the time of the accident--

PETE SR.

I hope you don't take this the wrong way, doc, but why don't you piss off and die. You don't know me. You don't know what I'm capable of. And you don't know what science might come up with any day now.

DR. SAMUEL

You're not going to walk again, Mr. Casey. That's a medical fact.

Sr. seems almost unaffected by what he's just heard. Almost.

PETE SR.

Oh, I am definitely going to walk again. And that is the Honest To God Truth.

EXT. HOSPITAL - PARKING LOT - DAY

Walking away from her new Volvo is DIANE, the just-coming-into-her-own at-41, mother of the Casey family. Next to her is her hip, brainy, but underachieving 15 year old son, PETE JR.

DIANE

(looking at Pete)

How's my hair?

He looks closely as if there's something wrong.

(CONTINUED)

CONTINUED:

PETE JR.

Are you going bald?

He's completely straight-faced and then smiles. She hits him.

PETE JR. (CONT'D)

Youch!

DIANE

Enough with the jokes. I'm nervous enough about the ramp.

PETE JR.

You didn't tell him??!!

She looks at him. No she didn't.

DIANE

Don't worry. It'll be fine. Where's your sister?

(calling out)

Jackie!

JACKIE

What? I'm here.

JACKIE is the youngest, a rough-and-tumble 11 year old tomboy.

DIANE

Let me look at you.

She crosses her eyes.

PETE JR.

Here comes "The Chief."

Jackie glares at her brother and they all turn toward the sliding doors where Sr. rolls out with a wave, a big smile and bouquet of flowers.

Pete Casey Sr. and Diane beam at each other. They are very much in love. She looks a little anxious and tired but very pretty in a bright floral dress on this crisp, salt-air, Spring day.

They reach each other and hug and kiss. Then he looks for Jackie.

(CONTINUED)

CONTINUED: (2)

PETE SR.

Hey, Jack. Come here, killer.

She comes over and he kisses her. These two have a special relationship. They are similar in many ways but she's still spooked by the chair.

Pete Jr. SHOOTS SEVERAL POLAROIDs of the scene creating a STILL MONTAGE.

Sr. looks around for his other daughter

PETE SR. (CONT'D)

Where's my, Ronny?

DIANE

Veronica had a debate after school. She was neck and neck in yesterday's poll.

PETE SR.

I knew it! This is her year.

(turning to Jr.)

So what about you? No extra curricular activities?

PETE JR.

No, I'm hoarding all my extra time so I have plenty to waste.

PETE SR.

Too bad they don't have a beer drinking club. You'd be president of that, wouldn't ya?

It's a barbed joke and we feel the tension that's always there between these two.

PETE SR. (CONT'D)

Come here.

Sr. holds his arms out for a hug from his son. They hug awkwardly.

PETE SR. (CONT'D)

Let's go home.

CUT TO:

CREDIT SEQUENCE

"FATHER OF MINE" by EVERCLEAR plays over a colorful collage of Polaroids, doodles, painting, scraps of material, cut-outs, and JOURNAL ENTRIES from Pete Jr.'s journals

If you watch closely you'll see the history of the Casey family along with the growing talent of an artist.

END OF TEASER

ACT ONE

INT. HIGH SCHOOL AUDITORIUM - DAY

The place is jammed for this fiercely contested debate between the two leading candidates for president.

VERONICA CASEY, the oldest of the three Casey children at 16, has the podium. She's sharp, confident and clearly on the fast track with everything in her life. She's also famous all over town for two reasons. She's endowed like a young Elizabeth Taylor and she's a virgin.

VERONICA

Two hundred and twelve dollars and thirty six cents. It's not enough to repaint the gym. It's not enough to buy even one chalkboard. But it is enough to buy the future...

She goes to an easel and pulls back a cover revealing an expert WATER COLOR of the grassy quad area of the school. There are six WILLOW TREES added to the way it really is.

VERONICA (CONT'D)

As president I will use the excess funds to plant a half-dozen saplings and by the time the class of 2019 is graduating--

JUMP CUT to her impassioned finish.

--not only beautifies our school but sends an important statement to future generations about who we are and what we, the class of ninety-nine, believed in.

(CONTINUED)

CONTINUED:

Huge applause. Veronica knows she's got it this year.

She looks over at her arch rival, DANA WHITCOMB, a preppy Matt Damon. He smiles, impressed, clapping slowly. Whenever these two cross paths, sparks fly.

MOMENTS LATER:

Dana points to an ivy bed between two buildings on Veronica's painting.

DANA

Right here. That's where they'll go.

He looks out at the perplexed audience and then at Veronica who's getting worried because he's acting so cocky-cool.

As your re-elected president, that's what I'm going to spend the money on. Tearing out that ivy to clear the way for two of these beauties.

On his signal, TWO MEN IN JUMPSUITS with COCA-COLA LOGOS (or whatever name we clear) wheel in two gleaming COKE MACHINES.

JUMP CUT to Dana's closer.

DANA (CONT'D)

--Not only are we going to have the privilege of enjoying one of the best damn beverages ever to come out of a can. But in exchange for providing this fine company with the exclusive rights to market their product on our fair campus, they have agreed to fund the first ten thousand dollars toward building our computer lab.

The room breaks into wild applause. Even the TEACHERS are impressed. Veronica can see she's sunk again.

CUT TO:

EXT. HIGH SCHOOL - PARKING LOT - DAY

School is just out and Veronica is walking across the quad where her trees would have gone. ALEXANDRA, the school's brassy gossip queen, approaches.

(CONTINUED)

CONTINUED:

ALEXANDRA

Got the latest poll results.

VERONICA

Okay. What's the damage?

ALEXANDRA

Better get a shovel, girl, cause you are buried. As in "landslide."

VERONICA

That slime! I mean why don't we just invite the tobacco companies in too. I'm sure Philip Morris would buy us a new gym.

ALEXANDRA

Hey, that's good. Why didn't you use that in the debate?

VERONICA

I know. I choked. My dad's coming home today. I guess I'm distracted.

ALEXANDRA

Very un Veronica.

Dana walks up in the background and stops to listen.

VERONICA

Ahhhh! I can't believe I'm losing to that pervert again. Why can't people see through him? What do they need, a neon sign on his back that says, "Willing to sell my soul cheap."

DANA

Now now. It's never cheap.

She spins around and sees him, grinning.

VERONICA

So how's it feel to be a totally corrupt sell-out at the ripe old age of seventeen?

DANA

Hey, relax. It's just politics.

(CONTINUED)

CONTINUED: (2)

VERONICA

In other words, you'd say or do anything to win.

DANA

We both want to win. Bottom line is that I picked a platform that more people agree with. The school wants a computer lab more than trees.

VERONICA

You sold us out to a bunch of corporate sugar-pushing spooks. They don't care about computers for schools! They just want their vending machines on campus so they can hook us on their caffeinated soda water and exploit us while we're young and vulnerable.

DANA

Are you mad that you didn't think of it first?

VERONICA

Yeah, right. Hey, I've got an idea. Why don't we invite Phillip Morris in too. They'd probably pay for a whole new gym.

DANA

Hey, you should have used that.

VERONICA

I know!

They both get a smile out of this.

DANA

Let's be totally honest with each other for just sixty seconds.

VERONICA

This I've got to see. Go ahead. I'll time you.

(CONTINUED)

CONTINUED: (3)

DANA

I've got nothing against you. In fact I like you. A lot.

She looks in his eyes, dubious, but he is undeniably attractive.

DANA (CONT'D)

Next year I'll be out of here and you'll get another shot. Just do a little research ahead of time and figure out what they want. It's not hard. Don't you ever watch CNN?

VERONICA

How'd you get like this?

DANA

You mean smart?

VERONICA

Cynical. I mean if you're this far gone in high school, where do you end up?

DANA

In the real world. With you and everyone else. I'm just getting there a little faster.

She finds herself oddly intrigued. A BELL goes off and Veronica looks down at her watch. She starts walking.

DANA (CONT'D)

What's the rush?

VERONICA

My dad's coming home party.

DANA

Need a ride?

CUT TO:

EXT. SCENIC HIGHWAY - DAY

Diane is driving them home. Sr. is soaking up the glorious day and the coastal air.

(CONTINUED)

CONTINUED:

JACKIE

Dad.

PETE JR.

Yeah, baby.

JACKIE

Jr.'s been calling you "Chief Rolling Thunder."

Pete Jr. squirms in his seat as his father turns around the looks at him.

DIANE

All right. Let's just get through this and we'll all have a big pow-wow later.

Pete Sr. turns away, for now. Jackie smirks at Jr.

PETE SR.

Why? What's going on?

DIANE

Nothing.

PETE SR.

What did you mean, "let's get through this?"

DIANE

Well...

Jr. and his mother exchange a look in the mirror.

PETE SR.

What is it? Are you throwing a surprise party or something?

DIANE

As a matter of fact, we are. Proud of yourself?

PETE SR.

(brightening)

Who's there?

(CONTINUED)

CONTINUED: (2)

DIANE
Just your brother and his family.

CUT TO:

INT. CASEY HOUSE - DAY

A SPRINGSTEEN CLASSIC PLAYS LOUD and the back yard is packed with about 45 people, some dancing.

UNCLE JOE, Pete Sr.'s fun-loving younger brother, is on the phone calling up everyone he can think of.

CUT TO:

EXT. HIGH SCHOOL PARKING LOT - DAY

Dana drives his NEW BUG through the lot with Veronica sitting next to him. They get some long looks from the crowd

DANA
Think we're confusing the constituents?

VERONICA
I think we're confusing me.

DANA
What? It's just a friendly ride home.

VERONICA
Uh, huh. Why did you really want to give me a ride?

DANA
Okay, let's cut to the hurtling asteroid. We don't really know each other that well, but I've always felt that there was, you know, something going on between us. Ever since last year's election.

VERONICA
Oh, you mean that loathing sensation?

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CONTINUED:

DANA

Yeah. Kinda. I was thinking we should go out.

Veronica is taken aback by his casual audacity.

VERONICA

You really are the most egotistical person--

DANA

"Egotistical." Does that mean I want a lot out of life? Okay. So do you. All I'm saying is that maybe it's loathing. But maybe it's something else. I think we owe it to ourselves to find out.

VERONICA

I already know all about you and your thang for virgins. I think it's disgusting and I'm not interested in joining your sick little fan club.

DANA

I don't know what you've heard. I mean, okay, I'm not going deny anything. But, from my perspective, I'm just searching for something. I don't know what it is. All I know is I haven't found it yet.

VERONICA

You can stop looking in this direction.

MOMENTS LATER

Dana and Veronica pull up across the street from her house. She starts to get out.

DANA

I've got to see you later. One date is all I ask.

VERONICA

One date? Okay. You pull out of the race and we'll go out on the date of your life. How's that for "real world."

(CONTINUED)

CONTINUED:

DANA

How's this? You meet me down at the beach tonight and I swear to you I'll withdraw from the race.

Veronica examines his eyes him then notices her mother pulling into the driveway.

IN THE VOLVO - SAME

As Diane pulls into the driveway, they see a HUGE CROWD gathered in the backyard. Diane is shocked at how many people there are.

DIANE

I'm going to kill your brother.

PETE SR.

What the hell is that!?

DIANE

Oh... A wheelchair ramp.

PETE SR.

I know that. Where'd it come from?

PETE JR.

I built it for you, dad.

Jackie jumps out of the car as the crowd comes out to greet them.

PETE SR.

Why didn't you put it in the backyard?

PETE JR.

There wasn't enough room.

PETE SR.

Of course there is.

PETE JR.

No, there isn't.

PETE SR.

That's cause you don't know what the hell you're doing. And now the house looks like some kind of freakshow.

(CONTINUED)

CONTINUED:

Pete Jr. gets out of the car and slams the door, furious.

PETE SR. (CONT'D)
 (calling out)
 I want that ramp taken down first thing
 tomorrow morning.

PETE JR.
 Do it yourself then!

Before Pete Sr. can say anything more, he's greeted by the well-wishers led by Uncle Joe. He switches immediately into the smiling guy they all love.

PETE SR.
 Hey, what the hell are all you
 knuckleheads doing here? We must be
 giving out free food.

Veronica walks across the front grass looking at DANA'S BUSINESS CARD with his name, number, and campaign slogan: "The more than doable choice for '99." She smirks.

Pete Jr. blows by her.

VERONICA
 Hey, what's up?

But he keeps right on going. She looks over at her father, saddened by the sight of him struggling to make the transfer into his chair.

She looks at Dana's card again and puts it in her pocket.

MONTAGE OF PARTY (MOS) TO MUSIC

Everyone is in a good mood, especially Sr. who's doing wheelies for the crowd, telling stories, hanging with his buddies.

EXT. CASEY BACKYARD - DAY

Pete Casey Sr. is up IN A WHEELIE performing for the crowd while another SPRINGSTEEN CLASSIC plays.

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CONTINUED:

PETE SR.

I can do this for days. Watch out now!

He wheels around a few times with SOMEONE'S BABY in his lap then lifts his left arm up in the air. Still the show-off.

FLOYD WILCOX, a wild-haired kid who could be the next Trey Parker, is watching the wheelie king when Veronica comes up and hands him the phone.

VERONICA

For you.

Floyd, as usual, is in awe of Veronica's many splendors.

FLOYD

Can I ask you something?

VERONICA

As long as it's not perverse or disgusting.

FLOYD

No, not at all. It's kind of an artistic question really? Have you ever done any nude modeling? Cause I got this new paint set--

VERONICA

Not even in another life, Floyd.

She walks away and he puts the phone to his ear.

INTERCUT WITH:

EXT. CONVENIENCE STORE - DAY

Pete Jr. at a pay phone at a country store.

FLOYD

So where the hell are you?

PETE JR.

Waiting for you to cop a six with me.

FLOYD

I'm drinking free beer already, ass face.

(CONTINUED)

CONTINUED:

PETE JR.

Get my bike, it's on the side of the house, and come meet me.

FLOYD

What am I your alter boy?

PETE JR.

No, you're my loser side-kick beer buddy. Now get going.

FLOYD

Excuse me, but I am the Gummy to your Pokey.

PETE JR.

Okay, see you later, Pokey.

FLOYD

Hey, wait. Where are you?

INT. KITCHEN

Diane washes the dishes, looking out at the party. Veronica walks up and starts helping.

VERONICA

Are all men are basically pigs, mom?

DIANE

Pigs are actually very sensitive and intelligent animals.

VERONICA

When you and dad first got together... How long was it before, you know...?

DIANE

That's hard to say. If you're talking about the actual act... I made him wait, longer than he'd ever admit. But there was a lot of what we used to call "heavy petting" going on.

(seeing Sr. outside)

Why is he doing those wheelies?

(CONTINUED)

CONTINUED:

VERONICA

Looks like he's having fun.

DIANE

It's a good show, isn't it?

She bangs on the window for Sr. to stop by making the "cut it."
He waves her to come out but she shakes her head.

DIANE (CONT'D)

He's driving me insane. I can't believe what he did to your brother. And Jackie's acting up. I swear if it wasn't for you, I'd lose it. Now what were we talking about?

VERONICA

Oh nothing.

DIANE

I'm sorry. Did you have something you needed to talk about?

VERONICA

It can wait.

DIANE

Okay. Obviously, it's about a guy. Do I know him?

VERONICA

You've heard me talk about him.

Diane sees Sr. making a speech to the party.

DIANE

I'm sorry, honey. I've got to see what's going on. Talk later?

VERONICA

Mmm huh.

Diane leaves.

VERONICA (CONT'D)

(finishing the conversation)

It's Dana Whitcomb.

(MORE)

(CONTINUED)

CONTINUED: (2)

That's right, the perve who stole another election. I know I should tell him to "go to hell." But it's not that simple. He's kinda, you know...doable.

(catching herself)

What am I saying? He's a pig.

END OF ACT ONE

ACT TWO

EXT. BACK YARD - DAY

It's a few hours later and everyone is gathered for Sr.'s closing speech to the crowd.

PETE SR.

I've got a great group of friends and family. My beautiful wife. I just want to thank everyone for coming. It means a lot to me.

Big applause.

PETE SR. (CONT'D)

Okay. Okay.

(waits for quiet)

You know I see a lot of you acting a little funny around me. Falling all over yourselves to help me or asking in very a meaningful tone, "how am I doing?" Well I'm not dead. All right, my legs are but nothing, and I mean nothing, else is.

He gets a few laughs. Diane makes a face. More laughs.

This chair isn't going to stop me from anything. I'll be going back to work soon. I'll finish building my boat. And I'll be the same rude son-of-bitch I always was.

(smiling)

Now get out of here. I've had a long day and I want to spend some time with my family.

He gives Diane a big kiss to more applause and cheers.

CUT TO:

LOUD MUSIC UP FOR A FAST AND FURIOUS MONTAGE:

EXT. SIDE OF CONVENIENCE STORE - NIGHT

Floyd waits in the alley, peeking around the corner to the store. He looks back and sees Pete Jr. behind him. They're trying to act cool but look very suspicious.

A LOCAL WINO comes from the store and hands Floyd a brown paper bag with a six-pack in it.

Floyd gives Peter a thumbs up.

BIKE RIDING MONTAGE

- Against the setting sun, they ride through fields.
- Off jumps.
- Across a sand path near the ocean.

END OF SONG AND MONTAGE

CUT TO:

EXT. SANDY FIELD BEHIND THE HOUSE - SUNSET

Jackie is throwing pitches against a wall.

PETE SR.

If you use your leg to push off you'll
get more juice on it.

Jackie looks at her dad in the chair. He starts pushing over to her but the sand is soft and he gets bogged down.

Jackie doesn't know whether to help him or not. Now he's really struggling. Finally, he's stuck. He tries to laugh.

PETE SR. (CONT'D)

You better give me a hand, killer.

She goes over and pushes him out.

They look at each other. It's an awkward moment. She's never imagined her all-powerful father reduced to this.

(CONTINUED)

CONTINUED:

He can see how confused and scared she is. He wants to say something but doesn't have the words.

Veronica walks out into the field.

VERONICA

There you are. What are you guys doing?

PETE SR.

Just showing Jack how to get a little more out of her wind up.

JACKIE

I've got homework.

PETE SR.

Okay, killer.

Jackie darts away. Veronica comes over and hugs him.

VERONICA

I'm so glad you're back home, dad.

PETE SR.

Thanks.

VERONICA

And I'm so sorry I've got to run out.

PETE SR.

Why? I thought we were gonna catch up.

VERONICA

I've got to go meet my new "campaign manager."

PETE SR.

Isn't the election tomorrow?

VERONICA

That's why I've got a new one. It's too close to take chances.

Dad smiles proudly.

PETE SR.

Always thinking. That's why you're a winner.

(MORE)

(CONTINUED)

CONTINUED: (2)

You've never let me down in anything you've done in your whole life. And you're gonna be the first in our family to go college. The money I've put away for that is untouchable. I don't care what happens around here. That money is yours.

VERONICA

Thanks, dad. I'll be out late. So I might not see you 'til tomorrow.

PETE SR.

You do what you have to. Don't worry about me. You're political career comes first.

CUT TO:

EXT. EMPTY FIELD - TWILIGHT

Pete Jr. and Floyd are drinking beers under a tree.

FLOYD

So he didn't care for the ramp much?

PETE JR.

I think it's the aesthetics he objects to. He prefers form over function. Whereas I tend to think that a guy in a wheelchair should have a way to get in his house.

FLOYD

Look at it this way. At least he can't kick your ass anymore.

Pete looks at him like he's deranged.

PETE JR.

What kind of thing is that to say?

FLOYD

Sorry. Bad taste. I'm trying to find the line here.

(CONTINUED)

CONTINUED:

PETE JR.

I think the proper etiquette is that the son should be the only one to make tasteless jokes for the first year.

Floyd sees Veronica riding by on her bike in the distance.

FLOYD

Where's your rocket-body sister going?

PETE JR.

Clam digging? Just a wild guess.

FLOYD

Is she as hot looking naked?

PETE JR.

I'm going to pretend you didn't say that.

FLOYD

You must have walked in on her in the bathroom or peaked through her door or something.

PETE JR.

You are the most disgusting piece of human filth I've ever had the misfortune of being within smelling distance of.

FLOYD

So she's totally hot, huh?

PETE JR.

Amazing.

They crack up.

CUT TO:

INT. BATHROOM - NIGHT

Pete Sr. grabs the handholds to get ready to transfer onto the shower seat from his wheelchair. Diane stands behind him and helps lift. They make the transfer, using every bit of muscle they both have.

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CONTINUED:

DIANE

Not bad for a first time. How's the seat?

PETE SR.

It's fine.

She turns on the water and lets it heat up and then washes him as they talk.

DIANE

What's the matter?

PETE SR.

How are we going to make this work?

DIANE

What do you mean?

PETE SR.

I can't even take a shower without you.

DIANE

You'll be able to. Just not right away.

PETE SR.

There's some things I can't ever do.

Diane doesn't really want to have this talk right now.

DIANE

Like what?

PETE SR.

Have normal sex with you.

DIANE

Define normal sex.

PETE SR.

You know what I'm talking about.

DIANE

We're going to have a good sex life. It might not be normal but I hope it never was before either.

(CONTINUED)

CONTINUED: (2)

PETE SR.

I'm dead serious, Diane.

DIANE

The first thing they said was we have to give each other time. We have to find pleasure in new ways. Learn new tricks. For instance, I have to learn how to be ready quicker so we can take advantage of spontaneous erections.

PETE SR.

Sometimes I don't even know when I'm having one. I can't feel it.

DIANE

Can you feel my hands on you right now?

She is washing him over the neck and shoulders.

PETE SR.

Yeah.

DIANE

Is it good?

PETE SR.

Good.

DIANE

Okay. Now shut your eyes.

PETE SR.

Whatever you say.

He shuts his eyes feeling the soothing water and his wife's hands moving all over his body.

DIANE

Tell your son that you're sorry when he gets home.

PETE SR.

Did you tell him he could build the ramp in the front yard?

(CONTINUED)

CONTINUED: (3)

DIANE

There wasn't enough room in the back yard.

PETE SR.

How do you know?

DIANE

Your son's not an idiot.

CUT TO:

EXT. BEACH - NIGHT

Veronica rides her bike to the end of a street that hits the beach and gets off and begins wheeling out onto the sand.

VERONICA

Hi.

She sees Dana standing between two sand dunes with a blanket and a bottle of champagne

VERONICA (CONT'D)

We have to talk.

LATER

They're sitting on a blanket within sight of the breakers. It's a beautiful night, warm for this time of year.

VERONICA

Okay, I admit that I find you oddly attractive in a disgusting you-make-me-want-to-vomit-sometimes kind of way.

DANA

That love-hate thing. Passionate stuff.

VERONICA

This is not about love. This is about politics.

DANA

And sex. A classic combination.

(CONTINUED)

CONTINUED:

VERONICA

How do I know you'll withdraw from the race?

DANA

Because I'm a man of my word.

VERONICA

So I'm supposed to trust you?

DANA

There's nothing I can do right this moment. Tomorrow morning I'll take care of it.

VERONICA

Okay then I'll see you tomorrow night.

She starts to get up.

DANA

Wait a second.

(pulls her back down)

How do I know that I can trust you?

VERONICA

You don't.

DANA

So I drop out tomorrow morning, then we meet here tomorrow night?

VERONICA

Yep, we meet right here.

DANA

And we make love?

VERONICA

Oh. Is that what we're calling it?

DANA

I don't know. What do you call it?

VERONICA

Well, I wouldn't call it that. I mean it's more of business transaction really.

(MORE)

(CONTINUED)

CONTINUED: (2)

After all, you'd be paying for it. Which doesn't say very much for you or for me.

DANA

So why would you do it?

VERONICA

I figure it's time to find out what I'm going to find out. Most of my girlfriends felt cheap and used afterwards. At least this way I get something out of it.

DANA

You just don't want to admit that I was right. We've got a thing for each other.

VERONICA

Maybe.

Their eyes meet.

DANA

I want you to know, from the bottom of my heart, that I have lusted after you for an entire year now and as of this moment, I swear, I am no longer running for the office of the president and I will do anything else you want.

She thinks this over.

VERONICA

Kiss my feet.

He kisses her feet...her toes...her knees. He continues kissing his way up her body until they are face to face.

She looks in his eye then pulls him to her lips. They kiss.

He starts unbuttoning her top. His hand slips underneath her shirt and cups one of her legendary breasts. She seems to be enjoying herself then pulls away.

DANA

What?

(CONTINUED)

CONTINUED: (3)

VERONICA

I think I might possibly be having a moral dilemma.

He looks her over, trying to figure out her angle.

DANA

You want to wait 'til tomorrow?

VERONICA

No, it's not that. I'm actually having second thoughts about the whole idea.

DANA

But I thought you found me repulsively attractive or disgustingly desirable or something.

VERONICA

I do. Believe me. Now more than ever. But something's off.

DANA

You're having Mohican anxiety.

VERONICA

What?

DANA

You're a virgin. One of the last of a dying tribe in the eleventh grade. Naturally you're going to feel some anxiety about leaving the others behind. But you've got to be true to your self. And let's face it, you're not the type that's gonna be held back from getting what you want. You need this election. The school needs those trees.

She laughs and he leans in and they kiss again.

END OF ACT TWO

(CONTINUED)

CONTINUED: (4)

ACT THREE

INT. HOUSE - NIGHT

The door opens slowly and Pete Jr. carefully steps in. It's late and he's trying to be quiet. The house is dark. He shuts the door and it suddenly POPS OPEN--

Veronica comes in scaring the shit out of him.

They look at each other. He's a little drunk. She's a little mussed.

PETE JR.
Where've you been?

(CONTINUED)

CONTINUED:

VERONICA

Where've you been?

They both look at each other with funny, accusing faces and start laughing.

INT. MASTER BEDROOM - NIGHT

Pete Sr. is lying awake listening to his kids come in. He looks at the clock by the bed. It's almost midnight. He looks at his nearby wheelchair.

He'd like to get up and scold them but it's way too much effort. He looks at Diane who's fast asleep and then lays back down.

She opens her eyes, not asleep at all.

CUT TO:

A 5 SECOND BLAST OF PHOTO STILLs, ART, AND MUSIC

Cool Poloroids that Pete Jr. has taken are intercut with glimpses of his art journal/diary.

INT. BEDROOM - DAY

THE NEXT MORNING Jr. is standing at the foot of the bed in front of Sr. who's still in bed.

PETE SR.

Did you ever consider that maybe your dad has a little more arm strength, a little better balance, than the average chair jockey?

PETE JR.

Okay, fine. I get it.

PETE SR.

No, I don't think you do.

PETE JR.

You don't want people thinking that someone in a wheelchair lives at our house.

(CONTINUED)

CONTINUED:

PETE SR.

It's not that and you know it!

PETE JR.

What is it then?!

PETE SR.

I don't like the way it looks.
Aesthetically. It makes the house
look...odd.

Pete Jr. is amazed that his dad just mentioned aesthetics since he just joked about with Floyd.

PETE SR. (CONT'D)

What are you grinning at?

Diane comes walking in.

DIANE

He's going to be late.

PETE SR.

Go.

Pete Jr. heads out of the room and slams the front door as he leaves the house to go to school.

Diane glares at Sr.

DIANE

You might try listening to him some. He's done a lot of growing up in these last six months and I don't think you really know him.

PETE SR.

This is still the house that I built and if I don't want a ramp running through my front yard then there's not going to be a ramp. And I don't care what a 15 year old says! I am in charge here! I'm in charge!

DIANE

If you're so in charge then what is that, a rebel uprising?

(CONTINUED)

CONTINUED: (2)

She points to the bed and he looks down at the blanket and sees the PUP TENT in the blanket.

He's having a spontaneous erection. He immediately feels helpless.

She can't help it, she lets out a laugh.

PETE SR.

(blowing up)

You think this is amusing. That I can't feel what is happening with my body.

Now she feels bad. There's a long silence.

Pete looks under the cover, impressed with what he sees. He looks up and grins.

CUT TO:

The kiss passionately. Sr. is on the bed while Diane straddles him and maneuvers to guide him inside of her.

It's obviously awkward and they're having difficulties.

DIANE

Is everything okay?

PETE SR.

You tell me. I have no idea.

DIANE

You're doing fine. There we go.

She smiles at him. He smiles at her. Success.

DIANE (CONT'D)

Whoops.

PETE SR.

What's whoops?

DIANE

I think we just lost our rebel leader.

PETE SR.

Oh, nice.

(CONTINUED)

CONTINUED: (3)

DIANE

It's my fault. It took me too long. I've got to be ready quicker next time. Let me give you a massage.

She starts on his legs. The PHONE RINGS. She picks it up while still working on him.

DIANE (CONT'D)

Hello.

She listens while Sr. looks down between his legs like he's been betrayed.

DIANE (CONT'D)

Okay. Okay. Okay. Bye. I've got to go!

PETE SR.

What!?

DIANE

I just got another listing.

She excitedly starts putting on her clothes.

PETE SR.

But you have the day off.

DIANE

I'll be back as soon as I can.

PETE SR.

I don't want you to go.

DIANE

We have no choice, we need the money.

PETE SR.

What am I supposed to do here?

DIANE

I don't know. You're resourceful

PETE SR.

I might as well be back in the hospital.

(CONTINUED)

CONTINUED: (4)

In a flash of anger, we see how hard Diane is working to keep it together.

DIANE

This is not easy for me either. Okay? You think you're the only one who's scared?

PETE SR.

As soon as I go back to work you're going to quit this stupid job.

DIANE

Why is it a stupid job?

PETE SR.

Because you don't get a salary.

DIANE

No, I get a commission which could add up to more than a salary.

PETE SR.

You've haven't had a job in 16 years.

She opens the door.

DIANE

Are you going to be okay?

PETE SR.

Sure, it's going to be a lot of fun around here.

(calling out)

Where's my dog?

DIANE

You better stop feeling sorry for yourself real soon.

PETE SR.

You better face reality. We've got some big problems here and I don't think you're going to be able to bail us out with a couple of listings that are never going to pay off.

(CONTINUED)

CONTINUED: (5)

DIANE

This is my fourth house in three months.
If I sell just two by the end of month then
we'll make more than what you would have
made in the same amount of time. And we've
got a lot of bills and a lot more on the
way. So you'd better start getting behind
this idea.

She walks out, leaving him all alone and feeling blue.

His dog, SPARKS, comes bounding in. He's a mutt, as happy and
eager to please as the Grinch's dog.

CUT TO:

EXT. GRADE SCHOOL PLAYGROUND - DAY

Jackie's at the plate, ready to swing. The pitch is on the way
and she takes a whack at it. A hit. A nice long one but Jackie
doesn't run.

The other kids start to yell at her but she just watches the
ball sail between two outfielders who run after it. Jackie
still hasn't moved. Some of the kids are trying to force her to
run.

Finally, she does but she misses first base and keeps going.
Right out the gate that leads out onto the street.

She runs across the street and keeps going while her whole class
watches.

CUT TO:

EXT. HIGH SCHOOL - DAY

Veronica opens her locker and discreetly slides out a note left
for her while talking to Alexandra.

VERONICA

What are you saying?

(CONTINUED)

CONTINUED:

ALEXANDRA

It's all yours. Dana Whitcomb dropped out this morning.

VERONICA

What?!

The school newspaper reporter, JOSH, runs up with his tape recorder on.

JOSH

Hi, I'd like to get a quote on your first reaction to the news.

VERONICA

I'm shocked, shocked. Why did he drop out?

JOSH

(looking at his notepad)
 "To pursue other goals" was his official statement. He said that after thinking things over he thought that you were right about those trees.

VERONICA

He said that?

JOSH

He did. What's your sound bite?

VERONICA

It's nice to see that Dana Whitcomb has at least one moral fiber in his body after all.

JOSH

Al, let's get a picture here.

AL, the photographer shoots a picture of the smiling Veronica.

CUT TO:

INT. CASEY HOUSE - DAY

Sr.'s watching a sports channel showing RED SOX HIGHLIGHTS.

(CONTINUED)

CONTINUED:

He looks up at a shelf where there's a bottle of JACK DANIELS. He wheels over to it and tries to reach it but can't. It's frustrating as hell.

CUT TO:

EXT. SCHOOL HALLWAY - DAY

Veronica walks down a hall past classes in session. She peaks at the note in her hand. There's a MAP drawn on it.

She follows the route to the side of a building and walks along an ivy bed, checking to make sure she's not being seen.

She turns a corner and finds herself in a hidden place behind buildings. She looks around and doesn't see anyone then a hand reaching out beckoning her.

She finds Dana in a room-size alcove surrounded by electrical and air duct pipes.

VERONICA

I never knew about this place.

DANA

That's cause you don't smoke.

VERONICA

You smoke?

DANA

Only after sex.

VERONICA

Too bad you didn't get to have one last night.

DANA

That's okay. I'm looking forward to having one tonight.

He produces a cigarette.

VERONICA

That's what I need to talk to you about.

(CONTINUED)

CONTINUED:

DANA

It's too late for another moral dilemma.
I've already dropped out of the race.

VERONICA

You can get back in.

He just looks at her.

VERONICA (CONT'D)

I'm not cut out for this. I think I'm
having a psychological reaction to my dad.
Like I'm trying to compensate or over-
compensate. I don't know. I just can't go
through with it.

CUT TO:

INT. ELDERLY COUPLE'S HOUSE - DAY

Diane is closing the listing. The ELDERLY WIFE is looking over
the papers. She notices that Diane seems a little preoccupied.

ELDERLY WIFE

Are you okay?

DIANE

Yes, I'm very okay. Very excited. Thank
you so much for trusting me. I won't let
you down.

The Elderly Wife looks over the contract as Diane's PHONE RINGS.

INTERCUT WITH:

INT. PRINCIPAL'S OFFICE - DAY

The school principal, MR. WU, is on the phone.

MR. WU

This is Mr. Wu from Washington Ave.
Elementary School. Is this Jackie's
mother?

DIANE

Yes, it is.

(CONTINUED)

CONTINUED:

MR. WU
We can't find Jackie.

Diane takes this in. And then gets angry.

DIANE
What kind of thing is that to say? What
are talking about?

MR. WU
Yes, you're right. I'm sorry. It's just
that it seems that she may have run away.

CUT TO:

EXT. ELDERLY COUPLE'S HOUSE - MOMENTS LATER

Diane dials her portable phone as she rushes to the car and gets in. The line RINGS AND RINGS. She gets panicked. The Elderly Couple stand watching from their porch.

ELDERLY MAN
You spank that little one good when you
find her.

Diane can't even process this so she just drives off, backing out too fast.

She SMASHES into a decorative WATER WELL, destroying it.

The elderly couple are in shock. The back of the Volvo is crushed.

Diane catches her breath, realizes she's okay, and guns it out the driveway.

END OF ACT THREE

ACT FOUR

EXT. CASEY'S NEIGHBORHOOD - DAY

Pete Jr. walks home from school. As he gets closer to his house, he hears the SOUNDS OF HAMMERING.

He turns into his driveway and is angered to see his father pounding apart the ramp with Uncle Joe.

UNCLE JOE

Hey Jr.

PETE JR.

Hey.

UNCLE JOE

Your dad said this was okay with you.

PETE SR.

I called your uncle to give us a hand. I wanted to make sure we finish before it gets dark. You got any problems with that?

PETE JR.

I'm just looking forward to seeing how you do it.

EXT. BACK YARD - DAY

Uncle Joe and Jr. carry a plank and lay it down to make a ramp up to the back porch.

UNCLE JOE

Want to try it out before we nail it down?

CUT TO:

Moments later, Sr. is about half way up the ramp. It's steep but he makes it to the top.

He turns and looks down at Jr.

(CONTINUED)

CONTINUED:

UNCLE JOE (CONT'D)

Seems like an awful lot of work just to get
in your house.

PETE SR.

Doesn't bother me.

UNCLE JOE

You sure?

PETE SR.

You want to see me do it again?

CUT TO:

Sr. pushes his way up the ramp again. This time he loses his grip and the chair spins around and he almost dumps. Uncle Joe and Jr. catch him just in time and help him down.

PETE SR. (CONT'D)

All right. All right. I've got it.

Sr. is angry and a little drunk.

PETE SR. (CONT'D)

I don't want to hear it from either of you. The only reason I slipped is because I've had a few beers.

UNCLE JOE

So it's not that the ramp is too steep?

PETE SR.

Definitely not.

Joe starts cracking up.

PETE SR. (CONT'D)

You know what, you're sick. This is not a funny situation. By any measure. You're always laughing at inappropriate occasions.

He tries to put on a straight face but can't help laughing again.

(CONTINUED)

CONTINUED: (2)

UNCLE JOE
(making up a song)
You were wrong. You were wrong.

PETE SR.
I am not wrong. All right, here we go.

He wheels up to the ramp again.

UNCLE JOE
Please don't. We might miss you this time.

PETE JR.
Look, I know it's hard, dad, so I'll save you the trouble and just accept your apology now.

PETE SR.
What are you talking about? There's no apology. If anyone should apologize it's you.

PETE JR.
What did I do?

PETE SR.
You've been treating me with disrespect ever since I got out of the hospital. Admit it. You resent the fact that I'm home again. You liked not having me around so you could stay out all night drinking with you buddies, didn't you?

He's hit a real nerve with this.

PETE JR.
You don't know anything.

PETE SR.
You see. There it is. Look at the way you talk to me. I'm your father. You understand? I'm not going to let you treat me with any less respect than you did before I was in this chair! You got that? Do you hear me?!

(CONTINUED)

CONTINUED: (3)

Pete Jr. is on the verge of imploding or exploding or both.

PETE JR.

You know, you're right. I was happier with you gone. And so was everyone else. Why is that, dad? Tell me why! Huh!?! WHY DID WE ALL GET ALONG SO WELL WITHOUT YOU?

Pete Sr. and Jr. lock eyes.

UNCLE JOE

Hey, cut him some slack, Jr.

PETE JR.

Why, he never did for me?

UNCLE JOE

Christ, he's got enough to deal with.

PETE JR.

So we're finally admitting it! He's in a wheelchair and we're all supposed to treat him different even though he pretends he doesn't want us to. Of course, he doesn't have to treat us any different. He doesn't even have to admit that he needs a wheelchair ramp to get in his house. No, he can be the same insensitive jerk only now I get to feel twice as bad about it. Well, I do feel bad about it, dad. I feel like hell that you're never going to walk again. And I feel like hell that you can't kick my ass right now like I know you want to. BUT YOU CAN'T! AND IT'S NOT MY FAULT!

Sr. suddenly charges after his son in his chair and Jr. quickly jumps away but Sr. gets a hold of his shirt.

Uncle Joe jumps in to break them apart up.

Jr. rips his shirt pulling away from his father who almost falls out of the chair.

(CONTINUED)

CONTINUED: (4)

Sr. charges Jr. again and Jr. runs up the ramp and kicks the plank away leaving his father at the base of the steps with no way to reach him.

Jr. fights back tears as he looks down at his father.

PETE JR. (CONT'D)

You see. It is different now. I'm your son and I'll always be your son but it is different.

They hear someone running up the driveway and look over to see Diane come running up.

DIANE

Why didn't anyone answer the phone?!

UNCLE JOE

What's the matter?

DIANE

Jackie ran away.

INT. HIGH SCHOOL AUDITORIUM - DAY

A PACKED HOUSE listens to MR. CLIFFORD, the school's ancient principal, at the podium.

MR. CLIFFORD

And I give you the next president of East Cumberland High, Miss Veronica Casey.

EVERYTHING GOES INTO SLOW MOTION for Veronica who walks out from the wings up to the podium.

THE SOUND OF APPLAUSE DROPS AWAY until she is experiencing only her own INTERNAL SOUNDS.

Time stands still as she looks out at the student body going crazy, her head swimming. Dana Whitcomb watching from the front row.

VERONICA

I have to... I have to...

The room goes silent. Veronica's eyes meet Dana's.

(CONTINUED)

CONTINUED:

VERONICA (CONT'D)

I'm sorry but I have to decline the nomination.

Dana can't believe it. Neither can Mr. Clifford or anyone else in the room.

VERONICA (CONT'D)

I want to thank everyone. Without getting too specific, I have a lot going on in my personal life which I now realize that I need to sort out before I'm ready to be a good president. I have too much respect for the things I believe in, like saving the environment and having moral integrity, to dishonor them by taking office before I'm really ready. Maybe next year I'll be there. And now I've got to go home and spend some time with my father.

She walks away as the stunned crowd looks on.

CUT TO:

EXT. BACKYARD

Sr. is sitting all alone, at rock bottom, with the phone in his lap. It RINGS. He answers.

PETE SR.

It's me.

DIANE

Any luck?

PETE SR.

No sign of her.

INTERCUT WITH Uncle Joe driving his Jeep with Diane next to him on the phone and Pete Jr. in the backseat.

DIANE

Are we thinking about calling the police yet?

(CONTINUED)

CONTINUED:

PETE SR.

I should have gone with you. I know how to find her.

DIANE

We needed someone at the house.

PETE SR.

If anything happens to her I will never forgive myself.

DIANE

Why don't you just tell us where you think she is.

PETE SR.

Where are you looking now?

DIANE

We're going into town to the bus station.

PETE SR.

She's not going to be there.

DIANE

Where then?

He looks around the yard.

PETE SR.

I don't know. Maybe right around here.

DIANE

If she shows up, you call me right away. I mean the very moment that you see her.

PETE SR.

Okay. I will.

He hangs up and looks around the yard. There's no sign of her but he senses her presence nearby.

PETE SR. (CONT'D)

Jack, can you hear me?

Nothing.

EXT. THE FIELD BEHIND THE HOUSE

Sr. wheels out where Jackie likes to practice her pitching. It's starting to get dark now.

He looks around but she's nowhere in sight.

PETE SR.

Jack. Listen, I know you can hear me. I feel you out there. Jackie. I know it's hard for you to see me like this. But you're a strong girl. You've got a lot of heart and I know that...it kills you...

Sr. fights back tears.

I'm so sorry, honey. I don't want to be like this. I don't want to be in this chair...

He breaks down and cries.

PETE SR. (CONT'D)

Oh God... What's happening to me...

Jackie climbs out of a bush holding her glove and baseball.

JACKIE

Why are you crying, daddy?

He almost jumps out of his chair and then wipes his eyes.

PETE SR.

I'm okay. Where were you?

JACKIE

Over there.

She points to a round bush.

PETE SR.

Why?

JACKIE

That's where I go when I feel like hiding. You won't tell anyone?

(CONTINUED)

CONTINUED:

PETE SR.

No.

JACKIE

Promise?

PETE SR.

I promise. Are you okay?

She nods.

PETE SR. (CONT'D)

You had me so worried.

JACKIE

I'm sorry.

PETE SR.

Come here.

She walks up and they look in each other's eyes. He hugs her.

PETE SR. (CONT'D)

I'm so glad you're okay.

JACKIE

Mom said you're not ever going to walk again. I told her that you would. Right, daddy?

Pete looks deep in his daughter's eyes. They're both tearing up.

PETE SR.

Your mom's right.

A huge admission. Jackie takes it in.

JACKIE

Does that mean you'll never be happy?

PETE SR.

No, it doesn't. I'm going to be happy. I'm happy right now. And as long as nothing ever happens to you, I'll always be happy.

(CONTINUED)

CONTINUED: (2)

They smile, both happy.

JACKIE

Am I old enough to throw a curve yet?

PETE SR.

Let me see your ball.

She hands him the baseball.

PETE SR. (CONT'D)

I'm going to show you how to hold it.

He grips the ball.

PETE SR. (CONT'D)

You see. With your fingers across the laces like this. And when you throw it, you snap down real hard at the end. Like you're slamming a window shut.

She takes the ball and tries the motion.

PETE SR. (CONT'D)

Good. More snap at the end.

She does it.

PETE SR. (CONT'D)

Now, I don't want you throwing one until your next birthday. We've got to give your arm a chance to develop a little more.

JACKIE

I love you, dad.

PETE SR.

I love you, killer.

They hug and kiss.

The PHONE RINGS. He answers.

(CONTINUED)

CONTINUED: (3)

DIANE

You were right. She's not at the bus station. I think we should call the police. It's getting dark.

PETE SR.

It's okay. I found her.

DIANE

Where?

He looks over at the bush.

PETE SR.

I can't tell you.

CUT TO:

DREAM SEQUENCE

A disturbing, time-warped, nightmare where we see the tragic accident at the construction site where Sr. was the foreman of a crew putting up a high-rise.

Sr.'s walking. That alone feels odd.

We see him climb into a GIANT CRANE and begin backing it up. He doesn't see that he's backing it toward a freshly dug pit...

The back tires roll up to the edge of the deep pit. As he pulls forward the dirt breaks away beneath the tires and the CRANE SLIDES BACKWARDS AND TUMBLES.

The CRANE TUMBLES and crashes to the bottom of the pit.

PETE'S POV as he is slammed around inside the cab and then finally hits the bottom.

He lies still, pinned, bleeding badly, his eyes twitching.

CUT TO:

INT. BEDROOM - NIGHT

Diane wakes up. Was it her nightmare? But then we see that she's been woken by Sr. who is in the midst of a horrible dream.

INT. PETE JR.'S ROOM - NIGHT

Pete Jr. is sitting at his desk that's cluttered with art supplies, listening through headphones to music.

He's painting around the POLAROIDs of his family which he's pasted into his journal.

He hears a HORRIBLE LOUD YELL and pulls off the phones. He hears COMMOTION from his parent's room and runs out.

INT. PARENT'S BEDROOM

Pete Jr. comes through the door and finds his father on the floor having fallen out of the bed still completely freaked out by the dream. He appears to be in shock.

PETE JR.

What happened to him?

DIANE

I don't know. He was having a nightmare.
Help me get him back in the bed.

Jr. picks up his father and he and Diane lift him into bed.

PETE JR.

Are you all right, dad?

PETE SR.

I thought I was dead. I thought I was
dead.

DIANE

Do you need to go to the hospital?

PETE SR.

(to his son)
The day of the accident... I had three
beers at lunch.

Diane and Jr. are stunned.

PETE SR. (CONT'D)

I don't want you drinking anymore.

(CONTINUED)

CONTINUED:

Jr. has never seen his father so scared. It shakes him to the bottom of his soul because he can feel how much his father loves him.

PETE SR. (CONT'D)
Please promise me you'll stop.

PETE JR.
Okay, dad. I promise.

Jackie walks in with sleepy eyes.

JACKIE
Why is everybody in here?

Diane looks around and realizes that not everyone is there.

CUT TO:

EXT. BLUFFS - NIGHT

Veronica who sits up INTO FRAME with a blanket wrapped around her as she looks out at a black ocean with faraway-eyes.

A puff of smoke rises up next to her. Dana sits up COMING INTO FRAME. He puts his arms around her, drags on a cigarette.

DANA
Are you going to tell me now why you got up in front of everyone in school and turned down the presidency if you were going to come out here with me anyway?

She looks at him.

VERONICA
Why do you think?

He meets her eyes.

DANA
Like I've been saying. We've got a thing. And don't you dare say "maybe".

Veronica half-smiles then suddenly gets up.

(CONTINUED)

CONTINUED:

DANA (CONT'D)

What's up?

VERONICA

I've got to get home. My dad is probably waiting up for me.

She starts gathering her clothes.

DANA

Veronica, I know things about you now that nobody knows.

She starts backing away, still looking at him. A strange mood strikes her and she becomes suddenly playful and sarcastically high-spirited.

VERONICA

You don't know Jack. I contain multitudes. I am as deep as that ocean and full of surprises and you are a mere drop of rain.

He gets up to go after her.

VERONICA (CONT'D)

See, you want to come after me. But I've got to go home before my dad kills me. So you stay put, try not to think about me too much once I'm gone. 'night.

She leaves in a hurry.

Dana sits down slowly. He draws a perfect heart in the sand. More in love than he ever knew possible. He smoothes over the sand, wiping it away.

FADE OUT

THE END