

Joining Hands

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OUR STORY BEGINS IN 1978, ON A SPRING DAY LATE IN THE SEASON.

EXT. AMUSEMENT PARK - DAY

CAMERA LONG SHOT high in the sky with the opening credits.

CAMERA slowly descends on an Amusement Park by the ocean. The scene is dominated by a large Ferris Wheel turning slowly. In the middle of the park is a large old Carousel.

CAMERA descends around and behind JONATHAN, a 21 year old boy of average build. He moves through a crowd of people approaching a lemonade stand. He walks with a slight bounce and whistles as he looks around. He is trying very hard to look like he is there as a normal customer as he steps up to the counter, where we find KAREN. Karen is an attractive blonde of 20. She has a perpetual smile that could easily lighten up any room. The smile is on because she always sees the punch-line in any situation.

Credits complete and the SOUND of the park comes up.

KAREN

Back again? That's three today
right?

Jonathan smiles as if caught but is still trying to keep his cool. Karen starts to pour a drink knowing what he wants.

JONATHAN

(with immature savvy)
Double lemonade if you don't mind.

KAREN

(smiling as she finishes
the drink)
Your going to pucker up if you keep
up at this rate.

Karen hands Jonathan the drink, he takes it without paying too much attention to it, instead he just looks at Karen. There is an awkward moment as Jonathan simply smiles.

KAREN (CONTINUED)

Fifty cents.
(beat)
But you knew that already right?

Karen smiles as she watches Jonathan. She knows he is interested in her and finds it amusing that he would go through all the effort of drinking this many lemonades to get her attention.

JONATHAN
 (digging in his pockets
 for change)
 Right.
 (beat)
 So, I was wondering...

Pulling his hand out of his pocket, he dumps coins on the counter, some stay on, most roll off to the ground.

JONATHAN (CONTINUED)
 (bending to pick up his
 change)
 Um.. wondering... if I might be
 able to take you to dinner?

KAREN
 (mockingly mischievous)
 I hear there's a great hot dog
 joint over by the house of horrors.

CUT TO:

INT. HOTDOG STAND

A hotdog vendor has his back to CAMERA as he tends to his customers. To the right, there is a rack of Hotdogs turning on a warmer. Next to it, we see a bag of hotdog buns.

Karen's hand is seen creeping through the back window of the vending stand. She quickly grabs a hotdog bun and retreats. Again, we see her hand creep into the stand to grab a hotdog and quickly retreat. This is repeated one more time.

CUT TO:

EXT. HOUSE OF HORROS

Karen and Jonathan are laughing as they sit back against the side of the House of Horrors entrance eating two hotdogs.

JONATHAN
 I'd have to say this is one of the
 best dogs I've tasted.
 (beat)
 Although, you could've swiped some
 chili... and maybe some relish.

Karen jabs Jonathan in the ribs, he should be happy she got him that much. Jonathan takes the last bite of his illegally gotten meal.

KAREN

You grow up around here?

JONATHAN

Pretty much... I was born in Utah,
then moved here when I was 3. So
it's all I remember.

(beat)

You?

KAREN

Nah, my dad's a politician so we
move often. Only been here for 2
years.

JONATHAN

Bet that makes it hard to find
friends?

KAREN

Actually, I have friends all over
the country.

(she tells the lie
cheerfully)

We write, and I try to call them
all once a month to catch up. It
gets lonely from time to time if
that's what you mean.

There is a small silence. Jonathan is not one that often has the right words at the right moment, so he keeps quite. Karen doesn't like the way the conversation is going. It's a great spring day and talking about things that upset her is not the way she wants to spend it.

KAREN (CONTINUED)

OK, meal times over,
(getting up and brushing
off her jeans)

Lets go hit some of the rides.
It's usually late when I close the
stand so I don't get to have much
fun around here.

Jonathan likes the sound of that. He is very attracted to her natural beauty.

EXT. FERRIS WHEEL RIDE - LATER

Karen and Jonathan have boarded the large Ferris Wheel seen in the opening shots, the ride operator has closed the flimsy half door and is ready to send them on their way.

KAREN

You got any pennies on you?

JONATHAN

(pulling about 5 coins out
of his pockets)

Yup... Why?

Karen takes the coins from Jonathan and gives him a "Show you in a moment" smile.

FERRIS WHEEL CAR - DAY

Karen is leaning over the front of the car as they are high up in the warm sky. The wind is toying with her hair, as well as the car. Jonathan is not comfortable with her leaning out so far.

KAREN

Ok, the object is to go find all
the pennies once we get off the
ride.

She throws one, and watches as it falls to the ground. Turning back to Jonathan she smiles. Each throw represents the start of a new adventure for her.

JONATHAN

Well, guess I wont be seeing too
much of you.

KAREN

(not understanding)
Why come?

JONATHAN

I'll be broke in week.

They both laugh and Karen starts the next round of pennies off on their adventures as the car passes the height of the Ferris Wheel.

FADE TO:

GROUND/DIRT - CLOSE UP OF A PENNY

Karen's FOOT comes IN CAMERA, then her HAND as she reaches down to pick up the penny.

ON KAREN

KAREN

The first.
 (holding the penny up)
 Now we have to find something
 interesting around here to do.

She looks around and spots a large slide where people are riding down on pieces of carpet. She smiles, it's the first thing that caught her attention.

DISSOLVE TO:

MANY SCENES OF JONATHAN AND KAREN RIDING SMALL RIDES, PLAYING GAMES, AND SEARCHING FOR PENNIES. MUSIC PLAYS.

LATER

GROUND/DIRT - CLOSE UP OF A PENNY - DUSK

It's Jonathan who finds this penny, he picks it up and smiles. Karen is searching not too far away.

JONATHAN

Last one. Do I get a prize?
 (sly smile)

Karen slowly comes over knowing what he is hinting at, but she likes the play much better.

KAREN

Sure
 (beat)
 You get to buy the cotton candy.

Jonathan lets her know he is thinking another prize is in order with the look her gives her. They have spent only one afternoon together, but they have a natural way of speaking to each other without words. It's a comfortable fit.

She laughs and gives him a friendly pat on the cheek and walks over to the cotton candy stand.

EXT./INT. CANDY VENDING STAND - DUSK

Jonathan and Karen walk towards a red and white Candy Vending Stand. There is a large, friendly looking VENDOR watching them approach with a knowing smile. Candy is all around on the stand, small, large, hard candy, chocolate, and to the right, a Cotton Candy machine whirls away with a plastic guard around it.

JONATHAN
(to the candy vendor)
2 please

KAREN
(interrupting)
No, just one.. it's more fun to share.

The cotton candy vendor smiles at the young love, he remembers a time when he felt the same way about someone.

Jonathan turns over a few coins from his pocket to the vendor and hands Karen the Cotton Candy, she takes it and smiles.

CAMERA FOLLOWS

Jonathan and Karen walk away from the candy vendor and in the direction of the Carousel. MUSIC comes up, and the SOUNDS of the park fade below it. It's a truly magical night.

The young couple climbs on board the Carousel as the MUSIC comes to full volume. Karen climbs on the back of a horse, Jonathan climbs on it's rump. The ride starts to move, Karen loses her balance and falls back into Jonathan laughing. He laughs and starts to playfully feed Karen her coveted Cotton Candy.

FADE TO BLACK.

EXT. HILLSIDE WEDDING - DAY

Jonathan and Karen are getting married. It's a beautiful spring day on a California hillside overlooking the ocean. Many friends and family are gathered. There is joy and love in the air. During the reception, music plays as the couple dances and take turns with others on the dance floor. People are milling about enjoying good conversation and jokes. It is a happy day for everyone.

Need more here, want to show a very light hearted wedding where everyone is basically in a good mood and happy.

Jonathan and Karen dance to several songs, Jonathan's college buddies are going to give him a hard time about getting married and what he will be missing out on as well. We end this portion with the two dancing and talking about what they will do with their lives. Karen asks about buying a house just outside the city or something.

EXT. STREET IN THE SUBURBS SOMEWHERE ON THE OUTSKIRTS OF TOWN

LONG SHOT of the street looking down it. A row of quaint houses border each side of the street. Trees hang over creating a feel of comfort and warmth.

A car comes IN CAMERA as children play along the sidewalk. CAMERA pans to follow the CAR as it comes toward us.

EXT. CLOSE UP ON THE STREET/GROUND.

CAR TIRE comes into CAMERA and stops.

REALATOR OFF SCREEN
This house might be nice for you.

CAR DOORS CLOSING

EXT. HOUSE

The house is small, but friendly looking. It could fit in just about any mid 70's neighborhood in middle America.

EXT. ON JONATHAN, KAREN AND THE REALATOR AS THEY APPROACH THE HOUSE

REALATOR CONT.
It has 2 bedrooms and a study. A 1 car garage located around back, and a nice open back yard.

Karen is looking around at all the kids playing in the adjoining yards and seems very happy. This is the perfect place for her to live.

JONATHAN
How close are we to the college?

REALATOR
(Looking around)
It's about 20 minutes away with traffic.

Jonathan nods as they approach the door.

INT. LIVING ROOM LOOKING TOWARDS THE FRONT DOOR

The door opens and the REALTOR steps into the hallway as Jonathan and Karen follow.

REALTOR
(looking at her notes)
Built in 68 by a local builder...
(flips through some notes)

Karen starts to walk around with a smile on her face. Jonathan stands close to the realtor to get more information.

JONATHAN
Wonder what type of wiring is in an older house like this.

REALTOR
Well, it should all be up to code. Most of the houses in this area were built by the same builder. You could ask some of the neighbors if they have had any problems.
(beat - smiling)
I'm sure a handy guy like yourself could easily discover it though.

Jonathan give her a sideways look indicating that he can tell she is sucking up to her.

INT. MASTER BEDROOM

KAREN
Oh Jon, our furniture would go really well in here.

JONATHAN - OFF CAMERA
What furniture? The milk crates and bean bags in my place?

KAREN
(amused)
No silly, the furniture we are going to go buy. I want all new stuff in our new home. Just ours.

INT. LIVING ROOM

JONATHAN
 (with sarcasm to Realator)
 Cheap house right?

FADE TO: MOVING
 DAY

EXT. HOUSE LATE AFTERNOON - LONG SHOT ABOVE HOUSE

Jonathan is carrying in the last few boxes from the MOVING TRUCK.

INT. KITCHEN

Karen is unpacking some glasses and putting them in a cabinet. Jonathan enters with the boxes.

KAREN
 Is that the last of them dear?

JONATHAN
 Yup. All unloaded. Where do you want these?

KAREN
 (turning to look at the boxes)
 Um, just put them in the babies room for now.

Karen returns to unpacking, but Jonathan is rooted in place. He has become a statue. Several seconds pass.

KAREN CONT.
 (turning to Jonathan)
 Honey? You OK?

JONATHAN
 (hesitantly)
 Did... did I hear you right?
 (beat)
 Babies Room?
 (beat)
 I didn't see that on the floor plan.

KAREN
 (chuckling, amused)
 Yeah, what did you think I was
 going to do with the extra room?

Jonathan is still standing in the same place. His look of bewilderment tells us he has never thought about children.

KAREN CONT.
 (Turning to Jonathan and
 laughing)
 OK Tin Man, go put those boxes in
 there.

Jonathan slowly starts to move out while Karen goes back to packing, still chuckling to herself.

INT. BEDROOM (BABIES ROOM)

A few boxes are in the room already. JONATHAN ENTERS the room carrying the boxes he has unloaded. His face is still quite blank. He walks to the far corner as CAMERA follows and puts the boxes down.

Jonathan stands in the room looking around, not sure what to think.

JONATHAN
 (to himself)
 Baby?

INT. BEDROOM - MORNING

Jonathan is just waking up. He rolls out of bed, rubs his eyes, and gets moving to the bathroom.

JONATHAN
 (yawning)
 Baby?

INT. BATHROOM

CAMERA is looking at the mirror. JONATHAN comes into CAMERA from the bottom while brushing his teeth to look at himself in the mirror.

JONATHAN
 Baby?

He leans down to spit in the sink and goes off CAMERA.

EXT. HOUSE MORNING

CLOSE SHOT of the lawn. Paper lands in CAMERA, obviously from the paper boy. Jonathan's HAND reaches down to pick up the PAPER. CAMERA follows his hand back up to a

MEDIUM SHOT OF JONATHAN

Still in his morning pajamas

JONATHAN

Baby?

INT. KITCHEN

Jonathan sits at the head of the table, thinking to himself. There is a cup of coffee on the table, a newspaper, and salt and pepper shakers. He sits there, lost in thought.

JONATHAN

Baby?

(sighs)

Jonathan looks down at the salt shaker, which the CAMERA pans to FOCUS on.

DISSOLVE TO:

INT. CHILDS BEDROOM - FLASHBACK OF JONATHAN'S CHILDHOOD

A BUILDING BLOCK takes the place of the salt shaker. A small child's hand picks up the block. CAMERA PANS OUT to show young Jonathan, about 11 years old, playing with blocks in his BEDROOM. In the BACKGROUND we can hear a dinner party ongoing.

DOORBELL RINGS - OFF SCREEN

INT. HALLWAY OF HOUSE LOOKING AT A DOOR

A man comes in CAMERA. He is middle class with salt and pepper hair. He is dressed nicely, trying to impress someone important. It's Richard Riley, Jonathan's father, he opens the door.

GUEST 1

Richard, good to see you.

Richard looks at his watch. The guest has arrived late, Richard is slightly perturbed at his timing. The guest also has a child with him, Richard looks down and is even more agitated.

GUEST 1 CONT.

(referring to the boy)
I'm sorry, but the baby sitter canceled at the last minute. It was either bring him along, or not come at all.

RICHARD

Of course Lanny
(beat)
He can just play with Jonathan tonight while we work on those promotions.
(chuckling, directed off CAMERA)
JONATHAN!

INT. JONATHAN'S BEDROOM

Young Jonathan looks up at the sound of his fathers voice. He immediately smiles, thinking he can go talk to the adults and jumps up, heading towards his bedroom door.

YOUNG JONATHAN

Be right there dad!

INT. HALLWAY

Jonathan comes bounding down the stairs. His father puts out a hand indicating he should stop before he reaches the bottom step. Jonathan is confused, he thought he could come all the way down.

RICHARD

Son, take this boy upstairs and play.

YOUNG JONATHAN

What should we....

RICHARD

Doesn't matter son, just keep quite while the adults work down here.

Richard and Guest 1 move out of CAMERA, the situation is solved in their mind. Young Jonathan rolls his eyes.

YOUNG JONATHAN
(to the boy)
I'm Jonathan, what's your name?

BOY
Brad.

Brad is a hearty looking boy. He looks like he enjoys outdoor sports and could easily best his fellow friends in an arm wrestle. Jonathan indicates Brad should follow him up the stairs.

INT. STAIRWAY LEADING UP TO JONATHAN'S ROOM

Jonathan walks in front leading the way for Brad.

BRAD
My friend Bobby just got some new comics. You ever read Spiderman?

JONATHAN
No, my dad says they'll just fill my head with nonsense.

BRAD
Nonsense? He's the neatest guy in town! Did you know he can shoot webs faster than a real spider?

Jonathan just shrugs it off as unimportant as they reach the top of the stairs and turn into his room.

INT. YOUNG JONATHAN'S BEDROOM

BRAD CONT.
Well, how about the new hotwheels redlines? I got the beatnick bandit car yesterday!

JONATHAN
I have a fire engine?

Brad is obviously not impressed with Jonathan's toy selection. Jonathan is pretty uncomfortable with the silence between the two.

JONATHAN CONT.
I know!
(brightening)
We can sneak downstairs and spy on the grown ups?

Brad slowly smiles showing he likes the idea. Jonathan and Brad exit the room. The camaraderie in spying should produce some great stories.

INT. STAIRWAY LEADING UP TO JONATHAN'S ROOM

Jonathan and Brad slowly sneak down the stairs until they can hide behind the banister and see the adults.

INT. LIVING ROOM DURING A DINNER PARTY

About 20 people are within the dining and living rooms, drinking, smoking, and telling jokes. Richard moves between a few guests and compliments them on their outfits, their choice of drink, and thanking them for coming.

RICHARD

(talking to a group)

I told them 2 weeks ago to req
those things from packaging, but
did they listen? Noooo, instead
they wait until last Friday and
they end up with packaging half the
size of what they need.

Richard laughs at himself while the group cordially chuckles, they each seem to know that something else most likely happened.

INT. STAIRWAY ON JONATHAN AND BRAD

Jonathan laughs imitating his father's style of fakery. Brad starts to laugh out loud but quickly stifles it. The sound is enough to pull Richards attention. Both boys see him look their way harshly and they take off up the stairs.

JONATHAN

(running and panting)

The back stairs by the kitchen. We
can look out through the den.

INT. BACK STAIRWAY IN A HALL NEXT TO THE KITCHEN.

Jonathan and Brad sneak off the stairs and tip-toe to the kitchen doorway.

INT. KITCHEN

Both boys peak their heads around the doorway. The coast is clear, so they sneak across in order to get a better view out towards the den.

Richard enters the kitchen with several empty glasses to refill for his guests.

RICHARD
I'll be right back out with these,
don't drink from the dogs dish in
the meantime.

His step is light and he hums a light melody, it is obviously going well for him tonight so he thinks.

Richard moves about the kitchen and gathers the ingredients for his drink making and begins to pour. While pouring, he spills.

RICHARD
Shit, damn bottle.

Both boys inhale loudly giving their position away and pull back into the hallway.

INT. BACK HALLWAY

Jonathan and Brad are both standing straight-backed up against the wall hoping Richard did not hear them. Their lack of movement should be enough to fend off any invader they think.

Richard's head slowly comes around the corner of the door jamb. On seeing the two boys his face darkens. He reaches out and grabs Jonathan's hair pulling him into the kitchen.

INT. KITCHEN

RICHARD
What are you doing down here?
(he sneers on the word
"you")
I thought I told you to stay
upstairs and out of sight?

JONATHAN

(in pain)

Sorry dad, we didn't have anything to play with, so we came down to see the party.

RICHARD

Play? There will be time for play later in life boy. Right now I should...

Richards mother walks in at that moment to check up on her husband and finds him standing in the kitchen holding Jonathan by the hair. Maye is a slight framed woman, who obviously takes good care of herself and her appearance. She is lovely, yet strong looking.

MAYE

Richard Riley, what do you think you are doing to him?

RICHARD

(releasing Jonathan's hair harshly)

He snuck down with his little friend.

Richard moves back to the counter to continue his drink making.

INT. KITCHEN MEDIUM SHOT ON JONATHAN AND MAYE

MAYE

(bending down)

Are you ok dear?

JONATHAN

Yes mam, we didn't mean no harm, honest. We just wanted to see what all the fun was down here.

RICHARD OFF CAMERA

The fun was the adults working. Kids are not allowed down here.

MAYE

(rolling her eyes in dismissal)

It's ok dear, you can come in and meet a few of them.

Jonathan brightens at the idea of being included.

INT. KITCHEN

RICHARD

No Maye, he may not. He will just open his mouth and talk some gibberish. You know how important tonight is, I've been working on this job advance for 3 months.

Maye and Richard face each other in a mental square off. She wants to speak out, but it's not her place too. Richard wins the face off as Maye misses the moment to speak her mind.

RICHARD CONT.

(to Jonathan)

Now get your butt back up there. That's a whooping in the morning for you for not doing as I say. Stick around and mess things up for me and I'll tan your backside all day long boy. Now get!

Jonathan runs out of the kitchen.

INT. BACK STAIRWAY

Jonathan races up the stairs already crying and terrified of his father's anger. He snuffles as he runs past CAMERA.

INT. KITCHEN

MAYE

Damn you Richard, your sucking up out there will ruin it for you before he possibly could.

Maye exits the kitchen disgusted with her husband. Richard makes a face of mockery directed at her back and returns to his drink making.

INT. BACK STAIRWAY

MAYE

(calling up the stairs)

Jonathan?

(beat)

Honey?

She glances over to see Brad still standing with his back up against the wall. She starts up the stairs calling after her son.

INT. JONATHAN'S BEDROOM

Jonathan slams himself down on his bed crying.

MAYE OFFSCREEN

Jonathan? Jon dear...

KAREN/MAYE

Jonathan? Jon dear... Jonathan?

INT. KITCHEN - PRESENT

Jonathan recovers from his thoughts.

KAREN

Jonathan?
(beat)
You ok dear?

JONATHAN

Um, yes.
(shaking it off)
Was just thinking.

KAREN

Well, think yourself into getting our lunch packed for the park today.

JONATHAN

Packed and put away in the car.

KAREN

I didn't think you were that excited to go to this thing?

JONATHAN

(getting up)
I'm not, but it will be good face time with the people at work.

KAREN

Ah, always another plan.
(beat)
How is the studying going?

JONATHAN

Not bad. Project due in one week though, not looking forward to it.

KAREN

Well, I'm sure you will impress them all dear.

JONATHAN

Ha, I need to impress people more often than I seem to.

KAREN

(being coy)

I don't know about that, you were pretty impressive last night.

JONATHAN

Ah, if only I could get through school that way...

Karen grabs an oven mitt from the stove and throws it at Jonathan playfully.

JONATHAN CONT.

(looking at the mitt)

Now this could make things interesting.

KAREN

Get in the car bone head.

INT. CAR

KAREN

I met the lady next door this morning.

JONATHAN

Yeah?

KAREN

She seems like a pretty nice lady. Came here from Vegas to teach. Used to be some type of show performer or something I think she said.

JONATHAN

Ok

KAREN

She was telling me about a new restaurant that just opened up around the corner. Indian food or something.

JONATHAN

Great, that will stay with you for sometime.

KAREN

Sounds good though. I like Indian food. Lets go this Friday night, what do you say?

JONATHAN

I have that project due next week dear.

KAREN

Ah, right. How about after your done with it, we can celebrate your next A.

JONATHAN

Be a short meal in that case.

They both laugh then there is a long moment of silence as Karen watches the world outside her window.

KAREN

(still looking out the window)

Jon?

JONATHAN

Hm?

KAREN

Do you think I will look pretty compared to all the other wives that will be there today?

JONATHAN

(not understanding how serious she is)

Stand next to me and you will.

KAREN

(turning to Jonathan)

Seriously. You never tell me I look nice, or that I'm pretty.

(beat)

(MORE)

KAREN(cont'd)

Do you think the other women will
be prettier than I am?

Jonathan is caught off guard by the question. He hesitates
unsure of how she wants him to answer.

JONATHAN

Well, I think your pretty. I tell
you that all the time.

KAREN

(turning to Jonathan)
No actually, you don't ever tell
me.

JONATHAN

Well, I married you didn't I? That
should tell you everything right
there.

KAREN

Women need to hear it every once in
a while.

JONATHAN

(uncomfortable, trying to
lighten the mood)
I tell you what, I'll make a
schedule up, and you fill in what I
need to say and when. Then I don't
have to guess, and you get to hear
what you need to.

Karen is slightly surprised at the clinical way he proposes
to deal with her feelings until Jonathan turns his head
slightly a few times to see if he is in the clear.

KAREN

(lighter with sarcasm)
Right, that should work, I'll also
write in the proper thoughts you
should have during these
conversations so you don't look
like such a Moran.

JONATHAN

That's a... Hmmmph.

Jonathan gets that she is poking at him and he returns his
concentration to the road. A few more moments of silence,
then

JONATHAN

I do think your pretty dear.

KAREN
(quickly)
Not gonna work.

JONATHAN
(just as fast)
Didn't think so.

He turns the wheel and the car pulls into

EXT. PARK

Jonathan's car pulls into the gravel parking lot of a small local park. CAMERA PULLS OUT and we see a cozy picnic going on with a softball team warming up behind people eating and talking. Kids are running everywhere having a great time. A sign reads "Arco Architectural Family Day".

EXT. JONATHAN'S CAR

Karen and Jonathan exit the car. Jonathan puts on his sunglasses and stands by the door looking at the activity as Karen proceeds to the truck to unload their stuff.

KAREN
Hey you, sweet talker, you going to help me with this?

JONATHAN
(sarcastically to himself)
This is gonna be fun.
(to Karen)
Nah, you can carry it all.

Jonathan moves to the back of the car to help her unload.

EXT. PARK

CAMERA FOLLOWS from Jonathan's KNEE POV as they walk into the party. CAMERA PULLS BACK as the couple get close. Karen as a cooler in hand, Jonathan had lawn chairs and a brown grocery bag in hand.

MAN 1
(looking up at the couple)
Jonathan great, glad you could make it.
(Shaking Jonathan's hand)
This is my wife Michelle

MICHELLE
 (shaking hands)
 Hi, glad to meet you

Slight pause, Jonathan does not know this man.

JONATHAN
 Ah right, this is my wife Karen.

KAREN
 (shaking hands)
 Hello, nice to meet you both.
 (beat - she notices
 Jonathan's discomfort)
 Um, where should I put this cooler?

MAN 1
 Oh, right over there
 (pointing)
 On the left if it's beer, on the
 right if it's soft drinks.

KAREN
 Thanks, these things get heavy.

Karen and Jonathan move off in the direction indicated, the
 CAMERA follows.

JONATHAN
 (under his breath to
 Karen)
 Thanks for that.

KAREN
 Coworker?

JONATHAN
 (shrugging)
 He thinks so.

EXT. PARK - DRINK TABLE

Karen sets the small cooler down on the right side of the
 table, Jonathan unloads several small items of food onto the
 table next to the drinks.

They both stand there for a moment. Karen is looking around
 ready to mingle with the other wives, Jonathan is not too
 sure what to do.

KAREN

Aren't you supposed to be on one of the softball teams?

JONATHAN

Yeah, they signed me up to one. I think they thought that because I'm still in college that I should be good at sports.

KAREN

Come on, it's not that hard. Just catch what they hit you.

JONATHAN

Sure, easy for you to say. Your not afraid of small, white, hard, round object flying at your face.

Karen gives him a mocking look of pity.

JONATHAN CONT.

Hey, you get hit in the head by a savage batting cage machine a few times when your 12 and see how you feel about it.

KAREN

Come on, it's just one game. Besides, if you play like you say, then the office will have plenty to talk about tomorrow.

JONATHAN

Thanks for your support.

Karen leans in and gives Jonathan a small kiss on the cheek to indicate her support, then pushes him off in the direction of the ball field. Reluctantly he moves off.

EXT. BASEBALL FIELD

As Jonathan approaches the field, his boss CAM NEWMAN sees him coming and walks over to meet him. Cam is tall yet skinny fellow. He looks like a cross between the long legged grace of a leopard and the under confidence of a turtle.

CAM

Jon, glad you could make it.

JONATHAN

Afternoon Cam. We actually going to play?

CAM

Yeah, they have teamed the housing planners against the subdivision planners.

Cam points off to another group of people.

CUT TO:

EXT. BASEBALL FIELD - ON THE SUBDIVISION TEAM

Several small guys are warming up. They all have shirts on that read "sub-DIVIDE & CONQUER" Several look over at Jonathan and his team mates with ugly looks.

RETURN TO JON AND CAM

JONATHAN

They seem to take this pretty seriously.

CAM

Oh yeah, well it's the only time most of them get out in the sunlight. They plan this for weeks.

MAN'S VOICE - OFF CAMERA

Cam, get over here and get junior there warmed up.

DISSOLVE TO:

EXT. BASEBALL FIELD

The game is on, Jonathan is in the outfield. He stands uncomfortably with a baseball glove on that he really doesn't know how to use. Several women can be heard OFF CAMERA encouraging their husbands on as they look on.

PITCHERS P.O.V. - LOOKING AT HOME PLATE

A little guy from the other team walks into the batters box. He takes this very seriously and has a look of great determination on his face.

He looks out of place, normally this is a buy who would be wearing a bland tie and shirt with pens in the pocket. Today he feels like a stallion about to be released on the herd.

ON PICTHER

The picther warms up, and throws what he thinks is a wicked under-hand pitch.

ON BATTER

The batter swings and hits the ball square on. A look of shock is on his face as he watches the ball climb it's way up. Belatedly he remembers to run to first base.

ON OUTFIELDER

OFF CAMERA we hear the sounds of the crowd increase. His teammates shout encouragement to catch the ball.

The outfielder moves into position by quickly backing up, taking small steps in order to keep his balance. He has done this before. He raises the glove to catch...

ON JONATHAN - TIGHT SHOT

Jonathan squishes his face in anticipation of the pain he believes the outfielder is about to have.

ON OUTFIELDER

Calm and cool, he catches the pop-fly from the batter, and throws the balls to his relay man OFF CAMERA.

ON JONATHAN

JONATHAN
(surprised)
Hm, looks easy, I can do that.

BASEBALL FIELD GRANDSTANDS

Karen moves in toward the center of the bleachers to watch her husband. She sits down next to a middle aged woman.

KAREN
Hi, seat taken?

WOMAN
No, go ahead.

KAREN
Thanks
(sitting down)
Karen Riley

WOMAN
Rachel Rudov, nice to meet you.

KAREN
(shaking Rachel's hand)
Your husband playing?

RACHEL
(pointing)
Left Field over there.

KAREN
Ah, ok. Mine is right next to him
in center field.

CUT TO:

SHOT OF THE OUTFIELD SHOWING BOTH PLAYERS

RETURN

RACHEL
Ah, the new guy. Welcome to the
company.

OFF CAMERA we hear the game continuing.

KAREN
Thanks, Jonathan is a little
nervous still. He's only been here
two months and still doesn't know
everyone.

RACHEL
Dan has been with the firm three
years and still has trouble
remembering everyone's name, don't
worry too much.

We HEAR the bat crack as another batter connects, both women
stop talking to watch the action for a brief moment.

KAREN

Does Arcos do many of these outings like this?

RACHEL

Depends. The upper management go out all the time, and department heads have house parties all the time. What does your husband do?

KAREN

Architect on the Intern early hire program. He'll be graduating in six months, so should go full-time then.

RACHEL

Ah, he's in Cam's department then.
(smiling)

Cam and his wife have some of the best house parties. He has been shooting for a promotion the past year, so has really gone all out.

KAREN

Ah.

BASEBALL FIELD - PITCHERS P.O.V.

Another batter comes into the box, and prepares himself to bat.

ON PICTHER

He looks the batter down and delivers another serious underhand pitch.

ON JONATHAN - TIGHT SHOT

Jonathan is watching, but not too closely he is pretty disinterested in the events going on. OFF CAMERA we hear the CRACK of ball on bat.

Jonathan's attention snaps back to the game and he quickly scans for the ball. His face drops and fear rolls across it as he realizes the ball is coming right for him.

ON JONATHAN - WIDER SHOT

Attempting to judge the ball's distance and direction, Jonathan runs forward, then backward some, slipping a little along the way. He finally selects what he thinks is the proper position, then holds his glove up mimicking the other player he saw do this exact same thing.

BALLS P.O.V.

We are coming quickly at Jonathan about 30 feet from his outstretched glove.

ON JONATHAN

The ball flies right past his glove and nails him dead-on on the forehead. Jonathan is rocked back like a train hit him and falls to the ground.

ON OUTFIELD

Several other players rush towards him.

MOMENTS LATER

ON JONATHAN

Several people are gathered around him as he starts to come to.

OUTFIELDER

Hey man, you alright? That ball really bonked you on the noggin.

JONATHAN

(somewhat dazed)

Yeah, I saw it all happen up-close.

OUTFIELDER

Come on, let's get you to the benches.

The Outfielder helps him up and walks him off the field where Karen is waiting in the distance.

INT. HOUSE - CLOSE UP OF JONATHAN'S HEAD

Jonathan is holding a large cold compress to his forehead.

CAMERA PULLS BACK as he removes the compress and moans.
Karen is standing over him as he sits in his chair at the kitchen table.

KAREN

Here, let me take a look.

JONATHAN

(annoyed)

It's a large black bump that has
"RAWLINGS" stamped in the middle.

KAREN

OK, OK, here, don't be such a baby
about it.

JONATHAN

Don't be such a baby? Don't be..

(beat)

Have you ever had a a, a, colossal,
hurtling..

Karen places the cold compress back on Jonathan's head.

JONATHAN CONT.

OW... white, scary, hard softball
nail you right in the forehead in
front of everyone you work with?

(beat)

Making you the laughing stock of
the entire third floor? Even the
receptionist Laura was trying not
to laugh when you carried me out to
the car.

KAREN

(trying to laugh herself)

Oh come on now slugger, is that
what all this whining is about?
Your afraid those little guys from
the other team are going to laugh
at you now?

JONATHAN

Yes.

KAREN

Well, Monday when you go into work,
and all those wimpy, short, weak
little men snicker behind your
back..

Jonathan is starting to get interest in what she is saying

KAREN CONT.

You stand up tall, turn around,
squat down so you can look them in
the eye and get a real serious look
on your face...

Karen is showing him what to do with his face, her serious
look has his full attention, Jonathan is actually getting
pumped up from her words.

JONATHAN

Yeah

KAREN

And you tell them in your best,
meanest, scary voice..

JONATHAN

Yeah what?

KAREN

That your wife will kick their
butt.

Jonathan grasps at the last hope of confidence as it slips
away. Karen holds his attention for a moment longer and then
starts to laugh. Jonathan is inwardly amused and the mood is
lifted along with his spirits, which was Karen's intent all
along.

JONATHAN

(laughing)

You better carry through. If these
guys show up at the playground and
your not there, all hell's gonna
break loose.

(beat as Karen laughs)

They'll most likely let their
secretaries take some shots at me
too then.

KAREN

Well, I thought you looked great
standing in the outfield.

(MORE)

KAREN(cont'd)

All poised and ready to catch
anything coming your way.

JONATHAN

Yeah, as long as I can use
someone's else's head next time
I'll do great.

KAREN

Come on, I'll draw you a bath so
you can get cleaned up. Then you
can get that project done for class
and take ME to dinner next week!

Jonathan simply laughs as Karen drags him away. He shakes
his head a little at the wonder of her determination.

INT. JONATHAN'S OFFICE

Jonathan sits behind a drafting table in comfortable clothes,
he appears relaxed as he works. His lamp is on, his hair is
still wet from the bath, and there is a large bump on his
head. CAMERA moves around the drafting table to show us what
Jonathan is working on.

It's an architectural drawing of a house. The front of the
house has a sweeping roof-line to allow maximum sunlight in
through the windows. He is working on a corner of the
elevation plan. Across the top of the page reads "Karen's
House - Elevation "B"".

JONATHAN

(frustrated)

No, no

He erases what he just completed.

OFFICE - ON DOOR

The door opens and karen walks in.

KAREN

Honey

ON JONATHAN

He quickly covers up what he is working on, obviously not
wanting her to see his surprise.

JONATHAN

Hm? Yes?

ON KAREN

KAREN

What are you working on there? Is that your project.

She begins to walk around to Jonathan in order to get a look
CAMERA FOLLOWS.

JONATHAN

No, nothing. Just a... A little doodling.

KAREN

Oh, well I would love to see your doodles.. That sounds so cute.

She tussles his hair a little. Jonathan pulls the drawings to his chest keeping them close and out of her sight.

JONATHAN

No, no.. I can't let you see the doodle. Maybe another time, when it's closer to being done.

Karen lets up and gives him the victory.

KAREN

OK. I'll leave the doodles alone. I came in to see if you wanted to pop some popcorn and watch some TV when you get done?

JONATHAN

Yeah, sounds nice.

KAREN

OK

She leaves the room happy at the prospect of a night with her husband.

Jonathan smooths the drawings back out on his drafting table and looks at them. They are pretty wrinkled, but the wrinkles apparently give him an idea MUSIC fades in, and he gets right back to work on them.

DISSOLVE TO:

MANY SCENES OF JONATHAN WORKING, THE SOUND OF PENCIL, ERASER, AND PAPER SHUFFLE CAN BE HEARD.

KAREN SITTING ON THE COUCH IN THE DARK WITH A LARGE BOWL OF POPCORN NEXT TO HER THAT SHE EATS OUR OF. THE SOUND OF GLEASON AND AUDIENCE LAUGHS ARE HEARD, KAREN DOES NOT LAUGH. MORE OF JONATHAN WORKING, HE IS FINISHING UP AND THE MUSIC DROPS DOWN.

INT. JONATHAN'S OFFICE

Jonathan stands over his work, he is smiling, his work complete. Pride is on his face as the door opens.

Karen stands in the doorway with her arm out and hand open. There is a single kernel of popcorn in it.

JONATHAN

Hey dear, I just finished...
(noticing the popcorn)
What's that for?

KAREN

I saved some popcorn for you.

She walks over and hands it to him. Jonathan is still caught up in his work, it takes him a bit to realize she is angry, and that he messed up.

JONATHAN

Oh dear, I'm sorry, I got all excited about this project.
(turning the plan so she can see it)
Here, look, I wanted to show you this later, it was a surprise...

KAREN

(not even looking)
It's OK. You really didn't miss anything. Nothing funny on at all tonight.

JONATHAN

I'm sorry, but look I finished..

KAREN

Do me a favor and put the popcorn bowl away before you come to bed.

She turns and starts to leave

KAREN

Which, by the way, SHOULD be the couch for you.

She exits the room upset and closes the door hard. Jonathan has had the wind pulled out of his sails.

JONATHAN

(quietly)

...finished our new house plans.

Jonathan is upset that she didn't share in his excitement and mad at himself for upsetting Karen at the same time. He shakes his head, looks at the house plans one more time with a small sad smile and reaches up to turn off the light.

INT. BEDROOM

Karen is already in bed. We see that her eyes are still open and her back is to the door as Jonathan stops just inside the doorway.

JONATHAN

Karen

KAREN

Good night dear

Jonathan walks into the room slowly, around the bed, and sits down on her side next to her. Karen turns under the covers to avoid looking right at him.

JONATHAN

I really am sorry dear. Sometimes when I get something in my head I just have to get it out. Thoughts slip my mind and I have hard time concentrating on anything else.

He puts a hand on Karen, she just turns again under the covers still upset. Jonathan keeps his hand on her and sighs.

JONATHAN CONT.

I know that's not a good reason, but it's the truth. I'm really sorry for messing up a nice quite, relaxing, enjoyable, evening

Karen turns a bit back towards him

JONATHAN CONT.
... watching TV with my favorite
girl.

Karen tuns all the way over to look at him, she has blown off
being upset because she now see's an opportunity to play.

KAREN
So I'm your favorite girl?

JONATHAN
Of course, absolute favorite.

KAREN
Not number two or three, but number
one?

JONATHAN
Nope, two and three pale in
comparison.

Jonathan does not see he is running head first into a trap
the size of a Mac Truck.

KAREN
Really?

JONATHAN
Really.

KAREN
You're sure?

JONATHAN
Positive. I should know.

KAREN
(serious)
What are their names?

JONATHAN
Who's?

KAREN
The other women, number two and
three? The ones you are sneaking
around with? After only eight
months too!

Jonathan gets hit head-on by the trap.

JONATHAN
No..I..I..

KAREN

(not stopping to let him
explain)

You think just because you put this
on my finger

(showing her wedding ring)
that I'm saddled? You think you
can run and look at the other
fillies as they prance around?

JONATHAN

No dear... I was... There is no..

KAREN

Well? What are their names?

JONATHAN

Wait, no. It was just a figure of
... I didn't mean it like that.

KAREN

(jumping up)

Oh, so now it's their figures?
Something wrong with mine? Used up
now or something? Tired of it
already?

Karen finally stops the verbal assault to see how much
momentum Jonathan has as he goes down by himself now.

JONATHAN

You took it the wrong way
(changes course as he
see's Karen raise an
eyebrow)

What I meant was that I love you
and I'm sorry that I messed up some
quality time alone just being with
you.

(beat)

Tell you what, Monday night I'll
take you to that restaurant you
want to try out. Then we can come
home and I'LL make the popcorn
while you decide what we can watch.

He looks at Karen to see if his idea gets him in the clear.
Karen can't hold back the smile anymore, she got him just
like she wanted to.

KAREN

Get over here

Karen grabs Jonathan by the neck and pulls him down on the bed. CAMERA pulls back as the couple begins to play and joke around on the bed.

FADE TO BLACK.

FADE IN:

INT. INDIAN RESTURAUNT - EVENING

CAMERA moves across the resturaunt. People are dining and enjoying themselves. Indian music can be HEARD as well as the ever present sounds of glassware, dishes, and conversation.

A WAITER moves IN FRONT of CAMERA and we

CUT TO:

QUITE TABLE FOR TWO

Jonathan and Karen have just finished a main course. Both appear quite full and happy. A waiter moves in to remove several small bowls of mostly eaten food.

JONATHAN

(to waiter)

Thank you.

WAITER

Your welcome sir. Is there anything else I can get you?

JONATHAN

(to Karen)

Coffee?

Karen smiles indicating she would like that.

JONATHAN CONT.

(to waiter)

Coffee please. Cream and Sugar for myself, and the for the lady

(to Karen)

sugar only.

Karen smiles as Jonathan tries to be suave and sophisticated, she finds it cute.

The waiter moves off to get the coffee.

KAREN

Thank you for such a great dinner dear.

JONATHAN

But of course. Nothing is too great for my favorite girl.

(beat)

Girl 2 and 3 didn't like it here though, so their out.

Karen laughs, but holds back a little. There is something she wants to talk about. But Jonathan interrupts her attempt.

JONATHAN CONT.

So, I was going to wait until I graduated, but I just can't.

(reaching into his jacket pocket)

I have been working on this since we first went house hunting.

He pulls out a small postcard size piece of paper and puts it on the table keeping it covered with his hands. Karen keeps quite, suspense is something she loves.

JONATHAN CONT.

Once I get hired full-time to the firm, we are going to buy a piece of land just outside of town, for this.

Jonathan slides the paper across the table to Karen as the CAMERA follows. We see it is a drawing of a quaint little house, all colored in by hand.

CAMERA PULLS BACK as Karen picks up the drawing from the table. Her face is radiant. We see the back of the card and can tell it has more markings on it.

KAREN

Jonathan, it's beautiful, perfect even.

Jonathan smiles, his gift has worked better than he thought it would.

JONATHAN

The floor plan is on the back.

Karen turns the card over.

KAREN

Oh.. This is just perfect. You even put the nursery close to our room.

ON JONATHAN

JONATHAN

Nursery?

ON KAREN

KAREN

Well sure, right here.

ON TABLE

Karen points to a room next to the master bedroom.

ON BOTH

JONATHAN

No, actually, you see, that is going to be my study.

KAREN

No, no, you can put your study here on the backside of the house
(she Points it out to him)

JONATHAN

Well, no that is supposed to be the guest room.

KAREN

Oh no, that wont work. You see the babies room is right here
(indicating)
And your study is back here.

Jonathan pulls back, it's not going exactly where he thought it would anymore.

JONATHAN

Karen, why would I put a nursery or babies room in a house when I don't even want kids?

KAREN

How can you not want kids?

JONATHAN

Well, when I think about what I want in life kids don't come into my mind. A boat, a nice house, couple of cars, maybe even a dog, but kids don't seem to come into the picture for me.

KAREN

Well, what's the matter with kids? I think they're great.

JONATHAN

Sure, they are. As long as you can turn them back over to their rightful owners when your done with them.

KAREN

I'm serious Jonathan. I want to have kids, 2 or 3 maybe, I'm not sure yet.

JONATHAN

I'm pretty sure I want zero.

KAREN

Well I..

The waiter has returned with their coffee and puts both cups in front of Jonathan who thanks the waiter with a slight nod and puts Karen's cup in front of her.

JONATHAN

Look, I just don't think kids are right for me. Besides, we are in no place to even be talking about kids.

KAREN

This place is fine
(looking around)

JONATHAN

(annoyed)
I meant in life. I'm almost done with school

KAREN
(cutting him off)
And you have a great job lined up

JONATHAN
(cutting her off)
Which is still have to earn. Not
to mention passing the license
test, the overtime on the first few
projects. Where would I find time
to be a father?

KAREN
(condescendingly)
The first part is easy, it doesn't
take much work from you men.

JONATHAN
Hah, we have to put up with you
being all big and whiny,
complaining about everything we do,
and making us run out in the middle
of the night for pickles or
something.

KAREN
Oh, you've done this before?

JONATHAN
No.
(lowering his voice)
It's just that, there are things I
want to do in life before I even
think about kids.

KAREN
Well what about what I want out of
life?

STOPPED HERE..... More to come.

INT. RESTAURANT - NIGHT

Small intimate dinner setting. Jonathan and Karen discuss starting a family. Jonathan is not completely behind Karen on the subject. He is still in school dreaming of becoming an Architect and his internship hardly supports just the two of them. Jonathan does not think that now is the best time to have kids. Additionally he is not too sure how much he wants kids. He has never taken the idea too seriously. Karen however, has always wanted kids and thinks that now is the best time to have them so they won't be too old when the kids are out of the house.

INT. JONATHAN'S HOUSE - NIGHT

It is their 1 year wedding anniversary and Jonathan has made a nice dinner for Karen. As they don't have much money, the thought is what counts between them. Jonathan agrees to have kids with Karen and presents the decision to her as a gift of sorts. He is not too excited about the thought itself, but the joy on Karen's face makes him feel like they could do it.

1 YEAR LATER

Lisa is born, and brought into their life. Jonathan is not sure of his feelings toward his daughter, but Karen is doing most of the work in caring for her, so he is OK with it all.

Jonathan is in his last year of his architectural schooling. The baby is making it difficult for him to study as she is always crying and needing attention. Karen is wanting Jonathan to become more involved and learn to be a father. This is all interfering with his studies, and we often find Jonathan in his study with the door closed attempting to work on his drawings but being pulled away by the sound of the baby and Karen. Jonathan's frustration builds as does his resentment of the baby. Karen no longer gives him the same attention as she used to. He feels he has lost part of his wife adding to the resentment.

LATER

INT. BEDROOM - NIGHT

We find Jonathan and Karen sleeping in their bed. Jonathan is not sleeping well, he tosses and turns.

INT. BABY'S ROOM - NIGHT

On the right side of the room we find little Lisa sleeping soundly in her crib.

CLOSE UP OF LISA SLEEPING - NIGHT

Lisa sighs in her sleep as she hugs a teddy bear closer to her.

CAMERA slowly pulls away from Lisa sleeping. We hear the sound of a grandfather clock winding up to chime. It is 4 a.m. CAMERA moves down the hall towards the living room. The clock chimes the first bell.

We see through the living room windows a shadow moving outside. It is a man moving in closer and looking at the window. We only see his outline.

The clock chimes it's second bell.

The man outside moves directly in front of the window, looking inside. He uses a thin tool on the window and we see the locking latch release.

The clock chimes it's third bell.

The window opens and the man begins to crawl in.

The clock chimes it's final bell of 4 a.m.

INT. BEDROOM

Jonathan, not sleeping well, arises from the bed and walks towards the bathroom.

INT. LIVING ROOM

The burglar, inside now, walks through the living room mentally inventorying everything of value. He moves into the kitchen and opens several drawers making noise as he opens the silver ware drawer.

INT. BATHROOM

Jonathan is staring at himself closely in the mirror examining the lines under his eyes. He is tired and frustrated.

The sound of Silver Ware can be heard off screen.

Jonathan quickly moves through his bedroom and into the doorway.

JONATHAN'S P.O.V.

We look through the living room and see a man dressed in black move past the doorway of the kitchen. It is obvious he is here to rob Jonathan and his family.

INT. BEDROOM CLOSET

Jonathan enters and pulls the string to turn on the light. He moves a few boxes around searching. One box falls to the floor of the closet as he finds the box he is looking for.

INT. BEDROOM

Karen stirs slightly at the sound of the box hitting the closet floor.

INT. KITCHEN

Burglar stops his searching quickly at the sound of the box hitting the floor. He slowly walks in the direction of the bedroom where the sound came from. He stops between the kitchen and living room checking to make sure that nobody is there. He proceeds cautiously towards the bedroom.

INT. BEDROOM CLOSET

Jonathan has removed an old revolver and several bullets from the box he found. He is frantically attempting to load the bullets into the gun's chamber. He is shaky and nervous, as a result, he drops one of the bullets to the floor.

JONATHAN

Shit.

He reaches for the dropped bullet.

INT. LIVING ROOM

Burglar moves up to the bedroom door and looks in. The low light makes it difficult to see in, so he takes it slow.

INT. BEDROOM

Burglar enters the room. His shadow caused from the light in the living room falls across Karen as she sleeps.

CLOSE UP of Karen. The difference in light causes her to wake. She slowly opens her eyes and see's the burglar standing just inside the doorway. Quickly she sits up in bed tossing back the sheets. Her one thought is to run to her daughters room to make sure she is safe.

We see the burglar startled by someone quickly getting out of the bed. To him it looks as if the woman is about to attack him. He quickly reaches for the gun in his pants and raises it.

INT. BEDROOM CLOSET

Jonathan gets the last bullet loaded in the gun. His stands and flips the revolver chamber closed. OFF SCREEN we hear a Gunshot.

INT. BEDROOM

Burglar runs out the bedroom door and towards the open window in the living room. Karen lies across the bed in an unnatural position. She did not completely make it out of bed before falling back across it.

Jonathan exits the closet in the bathroom and enters the room with gun in hand. He pauses to let his eyes adjust and see's Karen lying on the bed.

SOUND is muffled, like in a dream. We hear Lisa start to cry OFF SCREEN, it sounds far away.

Jonathan rushes to the bed side and kneels down. He can tell just by her stillness that she is dead. He begins to cry.

CLOSE UP OF KAREN'S HAND ON THE BED

Jonathan's hand comes in CAMERA slowly. He takes her hand in his and squeezes, she does not squeeze back.

INT. BEDROOM

Jonathan, kneeling by the bed holding Karen's hand, drops his head to cry. His knees can not hold him up and he slumps to the side.

The sound of Lisa crying OFF SCREEN comes up, it no longer sounds like a dream.

FADE TO BLACK.

SUPER TITLE: 10 YEARS LATER

During Act II, Lisa and Jonathan have grown into a working relationship. Jonathan has had to take a job in order to raise Lisa. He is working at an Architectural firm, but is not an Architect himself since he had to drop out of school after the death of Karen.

His bitterness at the world has overwhelmed him, leaving him just a shell of his former self. He is resentful of Lisa and the life ahead of her. He feels that his life is over.

Lisa has a few friends that have gone to the Amusement Park not too far from their house. She begs Jonathan to take her there as she has never been. He agrees.

EXT. AMUSEMENT PARK - DAY

We see Lisa leading Jonathan around the park by the hand. She is trying to have a great time, but does not understand why her father is in such a dark mood.

Lisa leads Jonathan up to a large carousel that she wants to ride. It is this same carousel where he and Karen fell in love. The despair consumes him as he takes in the ride. We see a GHOST IMAGE of Jonathan and Karen circle once on the ride as he remembers a happier day. As the GHOST IMAGE disappears, Lisa climbs on the ride with cotton candy in hand, and asks her dad to join her.

He barely hears her. Instead he stands before the carousel trying to understand his grief. The ride begins to turn and Lisa climbs on a horse.

Throughout the ride, Lisa tries to get her dad's attention and have him join her. He does not hear her.

It is at this moment, that she realizes she is not important to her dad.

As she rides the ride, turning in circles and passing her dad, she grows. We see the hurt and inability to understand on her face. Her cotton candy falls to the ground.

FADE TO BLACK.

SUPER TITLE: 6 YEARS LATER

Lisa and Jonathan have a big fight. She is wanting to move with her boyfriend to San Francisco and go to school there. Jonathan forcefully tells her to stay, that he is her father and she can't go. She tells him that he quit being her father the day Mom died and walks out the front door.

Jonathan sits in his usual spot at the kitchen table of their small house and can not understand how he got to this place in life. He had such grand plans.

As the next year goes by, Jonathan realizes he misses Lisa. Although they were never that close, she was his only company, and his last link to his wife. He is now even more hollow inside.

The following year, as Jonathan walks outside early one morning to retrieve the paper, we see a cab pull up to the house. We can see Lisa inside. The reflection on the cab window shows the surprise on Jonathan's face. For a moment, he smiles, thinking his daughter has returned to him. She is apprehensive about seeing him.

The cab door opens, and Lisa steps out. She stands for a moment looking at Jonathan, there is an uncomfortable question between the two of them.

Jonathan starts to walk forward as if to embrace her. Lisa turns back inside the cab. We hear a baby cry OFF SCREEN and Lisa removes a baby girl (Abby) from the back seat of the cab.

CLOSE UP of Jonathan

He is slammed by this. For one moment he thought he might be able to have a second chance with his daughter. He now feels saddled all over again. Lisa has her luggage with her, he knows she has come back to stay.

After Lisa and Abby get settled into the house, there is an uncomfortable feeling between them all. Jonathan, after realizing his mistakes with Lisa, tries to open up and let her in. Lisa is too detached from him to even try.

After having been home for a few months, Lisa has a talk with her father. She has cancer, and her chances are slim.

She is torn because she loves Abby with all her heart, and is worried about dieing and leaving her with Jonathan. Jonathan is stunned. He has already lost his wife after barely getting to know her, now it is the same with his daughter. He is not able to answer her questions, he does not know his own feelings.

We find Lisa in the hospital. Tubes, wires, and machines all around her let us know the advanced stages of the cancer. She tells her dad that she wants to go home and be with Abby for the last few days. Jonathan talks to the doctor.

**CLIMAX SCENES

INT. KITCHEN - DAY

Jonathan sits in his usual spot at the table. His face is drawn, he has gotten little sleep.

JONATHAN'S P.O.V.

We look through a sliding glass door to find Lisa sitting on the back porch looking out over the mountains. She is laying back in a wooden lounge chair with blankets covering her legs. She looks tired and weak. Abby plays with a toy pony on her mothers legs. Lisa looks at her daughter and smiles. Abby says something and they both laugh. Abby hugs her mother and Lisa runs her fingers through her hair smiling.

INT. KITCHEN

Jonathan watches on with deep envy at their love. He wants so much to be a part of it. To know his daughter and love her. But the wall between them, like the sliding glass door, only lets him look on and not be a part of it.

CAMERA slowly pulls away from Jonathan. The MAIN TITLE music begins to play quietly coming up as we move away. The hurt and pain inside of Jonathan begins to come out in tears.

JONATHAN'S P.O.V.

Looking back out the glass door CAMERA slowly moves in towards Lisa and Abby. The sun is setting behind them symbolizing Lisa's life. Under the music, we hear Lisa say "... water?" Abby jumps up with the spunk of a 4 year old and says "Sure."

CAMERA has now moved in completely to the glass door. Abby comes through the door and moves directly across CAMERA

CUT TO:

EXT. GRAVE SITE - DAY

We are above the scene moving down towards the open grave of Lisa. Under the music we HEAR the minister complete the sermon. He closes his bible and moves out of CAMERA. The 10 people who attended the funeral all begin to turn and leave going OFF CAMERA. Jonathan and Abby remain alone standing next to the grave.

EXT. GRAVE SITE, GROUND P.O.V

CAMERA is now looking up past the corner of a coffin. We see Jonathan and Abby looking down at Lisa before she is lowered into the grave. Abby has tears, but is strong. She does not fully understand what is going on and is very scared.

Jonathan's world has crumbled. His face reflects 18 years of pain and sorrow. He is falling in on himself. His shoulders are tight and tense. The tears begin to fall uncontrollably. Sobs rack his body. All the pain becomes too much to contain and his walls crash down around him. His hands fall to his side.

CLOSE UP OF JONATHAN'S HAND (BACK SIDE)

Jonathan's hand has fallen to his side which we now see in the bottom right side of SCREEN. It shakes as his sobs control him.

Slowly, Abby's hand comes in CAMERA. Tenderly, questioningly, she places her hand in Jonathan's and squeezes.

MEDIUM SHOT OF JONATHAN

Jonathan turns and looks down at Abby, for the first time seeing this wonderful little girl.

ABBY'S P.O.V.

We look up Abby's arm, past their Joined Hands, into the face of Jonathan. He looks on us with a new wonder and light.

With his walls down, he finally see's Abby, to him, it is the first time to look on her alone. He looks down at her hand in his and kneels.

CLOSE UP OF JONATHAN HUGGING ABBY

CAMERA is behind Abby, we see Jonathan crying and hugging her. Abby begins to try and hug him in return.

Jonathan pulls away, and almost has a smile on his face. He feels as if he has another chance. He takes his life off pause.

LONG SHOT OF GRAVESITE

Camera pulls away from gravesite as the music continues to play. Jonathan is kneeling in front of Abby wiping tears from her face, finally trying to fill the role of a father.

CAMERA begins to back through the trees. A thin branch moves in front of CAMERA.

CUT TO:

EXT. AMUSEMENT PARK - DAY

Going quickly in front of CAMERA we see fast moving shapes go by from right to left, almost a blur. CAMERA pulls away, and we see the Carousel as Jonathan and Abby ride by. They are both smiling and we can hear their laughter come up under the music as the CAMERA continues to pull away.

CAMERA moves up and above the Carousel as the ride slows and stops. We see Jonathan and Abby step off the ride. CAMERA continues to move up above the carousel and pull away. Jonathan quickly grabs Abby and flips her over his shoulder. Her hair hangs towards the ground, her giggle can be heard through the music.

CAMERA moves into a LONG SHOT of the amusement park. Jonathan and Abby make their way from the Carousel and we see the Ferris Wheel begin to dominate the scene. Jonathan throws Abby high into the air and catches her.

CAMERA FREEZE

Abby's giggle ECHO's.

FADE TO BLACK.

WE HEAR

ABBY
I love you grandpa.

CREDITS ROLL