

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.

JONATHAN
Um...

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

CAMERA starts with LONG SHOT of an outdoor wedding party on a hillside. It's a simple affair, about 20 couples attend. The backdrop for the alter is light trellis with small white flowers and vines interwoven throughout.

We hear the minister complete the marriage ceremony as CAMERA DESCENDS across the gathered guests.

MINISTER

Gathered guests, may I present to
you Mr. And Mrs. Jonathan Riley.

A very happy Jonathan and Karen turn to the guests assembled
as they stand and applaud.

FADE TO:

WEDDING RECEPTION ON THE HILLSIDE - LATER

The chairs from the wedding ceremony have all been moved from
the center of the area to the sides. A band is playing to
the right of a small dance area, a few people are sitting and
eating, while others congratulate the young couple whose
friends have pulled them into separate areas to talk closely.

KAREN AND HER FRIENDS

BETH

Karen I'm so happy for you. You
look so great.

Beth is a friend from the amusement park.

KAREN

Thanks, it still hasn't sunk in
yet.

(beat)

How long should it take? When
should I start to feel married?

Another friend from the park answers...

JOLEINE

Well, last year Lacy, from the
peanut clown crew got married to
David with the animal keepers. She
said she didn't really understand
marriage until she started doing
his laundry.

KAREN

Laundry?

JOLEINE

Something about the monkeys hiding
things in his pants.

Everyone looks really confused...

JOLEINE (CONTINUED)
 Yeah, She said once you can clean
 the monkey business from inside his
 pants then your in.

KAREN
 (not really understanding
 her ditzy friend)
 Ohhh, right.

CUT TO:

JONATHAN TALKING WITH SOME COLLEGE FRIENDS

ANTHONY
 (looking across the crowd
 towards Karen)
 She looks great Jon.

JONATHAN
 Thanks, I believe so myself.

RANDY
 So are you guys going to stay in
 that tiny apartment you have over
 by the campus?

JONATHAN
 (not really sure)
 Well, I guess so. I mean, we
 haven't really talked about it
 yet..

All the guys moan anticipating the trouble Jonathan is
 getting himself into

JONATHAN (CONTINUED)
 - but I figured that was the best
 place for us.
 (beat)
 Why?

RANDY
 Listen, my sister got married 6
 months ago. It only took her 3
 weeks until she had her husband out
 buying a house, a new car, and
 talking about kids.

It's obvious that Jonathan has not though that far ahead.

JONATHAN

A house? Really? I mean, a house would be great but, we don't have the money to buy a house right away.

All the guys believe all the horror stories they have ever heard, Jonathan unfortunately has not heard as many, and that worries him.

ANTHONY

Oh man, your in for it. You get married and boom, you got your house, your new car, new TV, and kids.

JONATHAN

Wait, how do you know, you guys have only been on 1 date in the last year between the both you.

RANDY

Nah, he's right Jon... Read Vanity Fair, it will tell you all you need to know.

CUT TO:

KAREN OFF THROUGH THE CROWD TALKING AND LAUGHING

She waves at Jonathan and smiles.

RETURN

JONATHAN LOOKS JUST A BIT WORRIED.

CUT TO:

KAREN AND HER FRIENDS

BETH

You know, my cousin got married about a year ago. She says marriage really started for her once they bought their house.

KAREN

A house huh? We hadn't really talked about that yet.

BETH

Oh yeah, that's one of the best things about getting married you know, working with the realator, finding that perfect street, with that perfect yard for the kids to play in, then starting to get all the little things that go in the house. I can't wait for that myself.

CUT TO:

JONATHAN AND FRIENDS

JONATHAN

No, you guys don't know Karen at all. She likes the little things in life. You know, like puppies and kittens, and walks in the park.

RANDY

(to Anthony)

Where do you keep puppies?

ANTHONY

Yard.

RANDY

Where do you find parks?

ANTHONY

Neighborhood.

RANDY

(to Jonathan)

Sounds like a house girl to me.

ANTHONY

Yup.

JONATHAN

(beat)

Cut it out fellas, Karen and I will live in the apartment until I finish school, which is less than a year, then I'll get a job, and THEN we will find a house.

RANDY

Right

JONATHAN

No really. Karen knows that school is important to me, and finding the right job has to happen first.

ANTHONY

Wish you luck on that one. Now, Randy, where to Friday night?

RANDY

Easy, Beer House. Where else do the college girls go?

ANTHONY

Have to get a third to go with us though...

JONATHAN

Hey now, I can still go.

RANDY

Right...

JONATHAN

No really, sounds like fun.

ANTHONY

Sure he can Randy, he'll close on the house in the afternoon and be right over.

CUT TO:

KAREN AND HER FRIENDS

KAREN

Do you think we should get one of those door knockers with our names on it?

Beth and Joleine enthusiastically nod.

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.

We HEAR car doors CLOSING.

TIGHT SHOT OF JONATHAN AS HE GETS OUT OF THE CAR

JONATHAN
(to himself)
I'm standing my ground on the
kitten though.

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 (CONTINUED)
It has 2 bedrooms and a study. A
one 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 40 minutes away with
traffic.

INT. LIVING ROOM LOOKING TOWARDS THE FRONT DOOR

Door opens, realator steps in, Karen and Jonathan follow.

REALATOR
(looking at her notes)
Built in 68 by a local builder,
1,700 sq. ft. gas kitchen...
(flips through some notes)

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

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

REALATOR
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 gives her a sideways look indicating that he can
tell she is sucking up to him.

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?

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
 (to himself)
 But no kittens
 (with sarcasm to Realator)
 Cheap 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 (CONTINUED)
 (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 (CONTINUED)
(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 (CONTINUED)

(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 (CONTINUED)
 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 (CONTINUED)
 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. He himself has had a quite a few, and appear slightly intoxicated.

RICHARD

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

His step is light, if a little uncoordinated, 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.

Richards 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

(slurred)

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 resume 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 (CONTINUED)

(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 (CONTINUED)

(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. Sarah. She moved 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)

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 has a cooler in hand, Jonathan has 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 (CONTINUED)

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 the 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 a tall and 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 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 guy 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 PITCHER

The pitcher 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 ball to his relay man OFF CAMERA.

ON JONATHAN

JONATHAN
(surprised)
Hmph, 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

RACHEL (V.O.)

Ah, the new guy. Welcome to the
company.

RETURN

OFF CAMERA we hear the game continuing.

KAREN

Thanks, Jonathan is a little
nervous still. He's only been here
six 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 two 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 under-hand 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.

CUT TO BLACK

We HEAR a loud "THWACK" and what sounds like a BODY hit the ground.

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

(laughingly)

That ball was moving pretty fast.

JONATHAN

I know, I saw it up close.

Jonathan adjusts the ice pack and winces.

KAREN

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

JONATHAN

Don't be such a baby? Don't be..
(beat)

JONATHAN(cont'd)

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

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

JONATHAN (CONTINUED)

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 not 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 not amused.

KAREN (CONTINUED)

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. 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.

The door opens and karen walks in.

KAREN
Honey

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

JONATHAN
Hm? Yes?

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, well, yes, it's just, well it's just 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, that sounds great.

KAREN
OK, I'll start the popcorn, come
join me when you get done.

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 FROM. 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)

JONATHAN(cont'd)

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 a 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 (CONTINUED)

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 (CONTINUED)

... 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.

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 (CONTINUED)
(to waiter)
Cream and Sugar for myself, and 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 (CONTINUED)
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 (CONTINUED)

Once I get hired full-time to the firm, I thought we might 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's 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 I 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? Don't you think there are things I want to do as well?

JONATHAN

Yes, of course. Dear, I'm not even done with school yet. Just a few more months and things will be much better. I think it's irresponsible to talk about having kids when I don't even have a full-time job yet. I mean, we just bought a house that I can barely pay for for petes sake.

KAREN

(hurt)

I'm not asking to have a kid tomorrow Jonathan. See, the way it goes is that you plan it out a little, then you get pregnant, then you wait for a while, and THEN the baby is here. So there is quite a bit of time between now and then.

JONATHAN

I'm familiar with the process Karen.

KAREN

Really?

JONATHAN

I understand is what I mean. What you don't understand is that I'm just not the type of person who wants kids.

KAREN

Why not?

JONATHAN

Why period?

KAREN

It's the natural evolution of human beings for one and it's something that I want.

(pause)

Don't you want to wake up in the morning and take your son out to practice throwing a ball? Or maybe take your daughter to ballet classes? I mean, these are the things that make life great as an adult.

JONATHAN

I'll stick with just being able to buy beer. No thank you on the kids.

Jonathan, thinking he has made his point, drinks his coffee, and Karen simmers, not touching hers. At this point, a light chipper voice is heard..

SARAH (O.S.)

Karen?

Sarah is in her later twenties, slightly taller than Karen, with blonde hair. A very attractive woman.

KAREN

Sarah, Hi, what are you doing here?

SARAH

I came to do my laundry.

KAREN

(looking around)

Laundry?

SARAH

I'm kidding. I just had dinner.

KAREN
(getting the joke)
Alone?

SARAH
It beats cooking at home for one.

KAREN
(beat)
Sarah, this is my husband Jonathan.

JONATHAN
Very nice to meet you

SARAH
You as well neighbor.

KAREN
We were just having some coffee,
would you care to join us?

JONATHAN
Karen, I'm sure..

SARAH
That would be lovely, if I'm not
intruding?

JONATHAN
Well, we..

KAREN
Of course not, we would love to sit
and chat, wouldn't we Jonathan?

JONATHAN
(accepting defeat)
Um, yeah, sure.

Sarah sits down at the table.

KAREN
I was just telling my husband the
other day about you. Did you say
you moved from Las Vegas?

SARAH
Yes, I moved here a few months
before you bought your house.

JONATHAN
(feeling abrasive)
Struck out at the craps table?

KAREN

Jonathan!

SARAH

(not taking offense)

Oh no, quite the contrary. I was a performer in a show and did quite well at the tables for the most part. But Vegas is not a great place to have a family, so here I am.

KAREN

Oh, you have a family?

Jonathan sees a potential enemy.

SARAH

No, I wanted to get settled down first and take care of a few things.

Jonathan now sees someone with good sense, a comrade now? The waiter comes by, Jonathan orders a coffee for Sarah.

JONATHAN

A smart idea. Get things together, a little structure and stability before starting the family.

SARAH

Yes, basically.

Karen can see she is loosing a little ground and wants to change the topic.

KAREN

What is it that you do?

SARAH

I'm a teacher.

KAREN

Oh what grade?

SARAH

Third.

KAREN

That must be such fun, being around bright minds all day long.

SARAH
It has its moments.

Sarah's coffee arrives.

JONATHAN
What brought you here?

SARAH
My parents live close by, and the schools are great. Plus with the college nearby I can keep up on my classes as well.

JONATHAN
Oh, you attend Harris do you?

SARAH
Not yet, I hope to in the fall.

JONATHAN
I am just about done there myself.

SARAH
Oh really? What are you studying?

JONATHAN
Architecture.

SARAH
(reminiscent)
Oh that's wonderful, I have always been fascinated by Greek architecture, how they became so advanced so long ago.

JONATHAN
(seeing a like mind)
I know, their city planning and public works make many modern cities seem ancient. Like they way they..

Karen clears her throat

JONATHAN (CONTINUED)
.. Built things.

SARAH
(laughing)
Yes, well, I like it here. The people are nice, and the school is close to home.

KAREN

So, your parents live close by?

SARAH

Yes, not too far from here
actually.

KAREN

So you grew up here then?

SARAH

No, my father decided to settle
here once he retired. He traveled
most of the time, and a nice quite
town appealed to him.

JONATHAN

Quite it is.

SARAH

Well, it suits me now.

KAREN

Suits me as well. We plan to stay
here for a while.

(sipping her coffee)

In fact, Jonathan has just
surprised me with house plans.

Karen shows the house drawing to Sarah.

SARAH

Oh how lovely.

KAREN

The floor plan is on the back.
(turning it over)

SARAH

Oh quite nice
(beat)

I like the way you put the nursery
next to the master bedroom.

Karen beams her victory, Jonathan can feel it all started
again.

EXT. RESTAURANT

CAMERA slowly pulls out from the three people finishing up their coffee, they are all talking and laughing at the same time, obviously enjoying each others company.

FADE TO:

INT. OFFICE CONFERENCE ROOM

A luncheon type party is taking place. A cake is in the middle of the conference table with a stack of plates nearby. At one end of the room a banner hangs reading "WELCOME ABOARD"

CAM
(to the room)
If I can have your attention
please.

Everyone ends their conversations and turns to Cam.

CAM (CONTINUED)
I just wanted to take a moment and
officially welcome our newest
permanent addition to the firm,
Jonathan Riley.

Everyone gives a small applause

CAM (CONTINUED)
Who, by the way, has qualified for
the Arco Early Learning program.

He reaches down and grabs a small bag. He pulls the first item, a book, out of the bag.

CAM (CONTINUED)
Jonathan, to help better your
career here at Arcos Architecture
and City Planning, may I present
this book
(holding it up and reading
the cover)
"American Pastime, The basics of
baseball"

The party has a good laugh, Jonathan puts his palm to his forehead where the ball struck him, making light of the situation.

CAM (CONTINUED)

And..

(reaching the bag again)

We furthermore have instituted a policy change from Regulation Softballs to these..

He pulls from the bag a Nerf Ball and holds it up. Everyone in the room has another friendly laugh.

CAM (CONTINUED)

Seriously, we are glad to have you on board Jonathan.

The group once again gives an applause for Jonathan as Cam HANDS him the two items and shakes his hand, then indicates he should say a few words.

JONATHAN

Thank you..

(looking at the items)

I thought the abuse would end at graduation for me.

Laughter

JONATHAN (CONTINUED)

I'm very happy to be here and to make Arco my family. I hope to contribute and make a difference...

(VOICE O.S.)

Just not in the outfield

JONATHAN

(smiles)

... Even if I am a lowly Junior Architect.

(to Cam)

Thank you.

Jonathan nods his head to the group and moves toward the table where everyone starts to reach for the cake.

INT. CONFERENCE ROOM (PARTY)

Jonathan and Cam moved over to the conference table, each getting a slice of cake and taking a seat at some nearby chairs.

We HEAR an INTERCOM buzz, over which comes

FEMALE VOICE (FILTERED INTERCOM)
Mr. Newman?

Cam rolls his eyes, moves to the intercom and presses the reply button.

CAM
Yes Alice?

FEMALE VOICE (FILTERED INTERCOM)
Mr. Newman, your wife called to remind you that your son has a Scout Troop meeting tonight, and that you have to pickup your daughter after ballet lessons.

CAM
(into intercom)
Thank you Alice.

OFFICE WORKER 1
What troop is your son in Cam?

CAM
471

OFFICE WORKER 1
AH, mine is in the 263.
(to another worker)
Jerry, what troop is your son in?

JERRY
With Cams in 471.

Jonathan is a little perplexed, he didn't know so many of his coworkers had children.

CAM
Troop meeting tonight and my wife has some tupper-watcha-ma-ware parties, so I'm on Taxi duty.

OFFICE WORKER 1
Ah, those are the breaks.

Cam sits back down with Jonathan and starts in on his cake.

JONATHAN
Sounds like a real pain.

CAM
Not really, we all joke about it of course, but there is nothing we would rather be doing.

JONATHAN
I'm not sure what you mean.

CAM
Well, tonight he gets a badge for outdoor sporting. The past two weekends we were at the lake around the crack of dawn learning how to bait and hook and fish.

JONATHAN
(with disbelief)
I can think of many better things to be doing at the crack of dawn on a Saturday

CAM
Sure you could, you and Karen are still young and have yet to discover the joy of children.

JONATHAN
(rolling his eyes)
Right, the screaming, the headaches, runny noses, crying
(beat)
And that's not to mention the kid.

CAM
(chuckles to himself)
Well, when you mature some more, you'll look at it from a different angle.

Jonathan's comment has caused Cam to dismiss Jonathan, someone catches his eye, he pats Jonathan on the leg like a father would, and gets up to cross the room OFF CAMERA.

Jonathan is a little taken aback by his quick dismissal.

JONATHAN
(to himself)
Mature some?

Jerry walks up and sits down next to him.

JERRY

Ready to get started on the big projects now?

JONATHAN

Should be.

(pause)

Jerry, about what time did you decide to have kids?

JERRY

(thinking about it)

Probably about the time I got done with school and started working full time.

(pause, then looking to Jonathan)

I guess about your age.

Jonathan nods a little, and Jerry takes a bite of cake.

JERRY (CONTINUED)

Why, you and the wife about to put one in the oven?

JONATHAN

(coming back from his thought)

Hardly. Hell, this Friday is only our one year anniversary.

JERRY

Really? What are you going to do?

JONATHAN

(confused)

For what?

JERRY

(laughing, thinking he is joking)

For your wife ding bat.

JONATHAN

It's only one year, I didn't think it was a big deal.

JERRY

Keep that attitude and it will be. Man, you have a lot to learn.

JERRY(cont'd)

You better think of something to do pretty quick. Women take these things very seriously.

JONATHAN

Yeah, well, just chalk it up to one more thing I need to learn.

JERRY

Funny, they don't teach you EVERYTHING you need to know in college these days do they?

Jerry finishes his last bite of cake, and gets up to throw it away.

JONATHAN

(to himself)

Not even the half of it.

Jonathan takes a very large bite of cake.

INT. JONATHAN'S CAR - LATER

On his drive home from work, Jonathan is obviously thinking to himself, he also begins to voice his thoughts out loud.

JONATHAN

When I'm more mature?

(answering himself)

I'm mature. I graduated college, got married, bought a house. I just haven't thought much about kids.

(questioning)

Karen has though

(answering)

But does she support them?

(questioning)

No, she just takes care of them, me, and the house. Not much there right?

(answering)

Well fine, but what about when they need clothes and school and stuff?

(questioning)

Isn't that why I have a job?

(slumps and pauses)

What am I going to do for her on Friday?

EXT. JONATHAN'S CAR

Jonathan steps out of his car.

JONATHAN
What am I going to do for her on
Friday?

EXT. JONATHAN'S HOUSE

Jonathan walks up the sidewalk to the front door. The paper is still on the lawn from that morning, he walks into the grass near the small fence between his and Sarah's yard to pick it up, still halfway in thought.

EXT. JONATHAN'S HOUSE - CLOSE SHOT OF JONATHAN

As he picks up the paper and stands

JONATHAN
What am I going to do on Friday?

SARAH (VOICE O.S.)
Whatever you like.

Jonathan is a little startled by her voice.

JONATHAN
(looking to her)
What?

ON SARAH

SARAH
Do whatever you like on Friday.

ON JONATHAN

JONATHAN
Oh, right. Well, it's our one year
anniversary, and it seems I have to
do something special for it.
(beat)
Just having a hard time figuring
out what that is.

ON BOTH

As Sarah comes up to the small fence smiling.

SARAH

Well, one year is pretty important.
It's the first of many you know.
Could set the standard for all the
other ones.

Jonathan looks a little worried.

JONATHAN

How am I to know if it's too much
or too little?

SARAH

That's pretty easy

Jonathan brightens, finally an answer

SARAH (CONTINUED)

You do something that tells her you
love her even more today than the
day you married.

JONATHAN

(disgusted)

Great, I don't seem to know how to
do that.

SARAH

Seems you have a few things to
learn then.

JONATHAN

...everyone keeps telling me that.

FADE TO:

INT. SHOPPING MALL

Jonathan walks through a small mall of shops looking from window to window. After passing at one or two, he finally goes into one that appears more feminine than the rest.

The shop has a row of glass display cases on each side of the room that are used as counters. Several stands of clothing are in the center. After looking at the items in the glass displays cases he is about to turn and leave when an older gentleman comes in from a back room.

STORE CLERK
Is there something I can show you
sir?

JONATHAN
Yeah, something my wife will love
if you have it.

STORE CLERK
(smiling)
Ah, anniversary or sorry?

JONATHAN
Anniversary thanks. First one and
I have no idea what to get.

STORE CLERK
Does she like perfume? We have a
few good ones that have just come
in...

JONATHAN
(cutting him off)
No, she really doesn't wear perfume
all that often.

STORE CLERK
Perhaps a watch?

JONATHAN
Might not be a bad idea... but it
doesn't... Feel right you know?

STORE CLERK
(understanding)
Save that as a backup item.
(pause)
Tell me a little about her, maybe
that might help.

JONATHAN
OK, she is bright and sunny, enjoys
to laugh more than anything, is
very natural, likes the outdoors,
has a smile that can light up a
room,
(wistfully)
and knows more about me in a moment
than I have been able to learn all
year.

STORE CLERK
Knew a girl like that once.

JONATHAN

Oh?

STORE CLERK

Married her as soon as I could.

They both smile, a common bond almost.

JONATHAN

I know she'll end up getting me something just right, you know, something that as soon as I see it, I'll know exactly what she means... But I have no idea what it is that I'm supposed to say to her.

The clerk can see the despair clearly on Jonathan's face.

STORE CLERK

(quietly, so as not to be overheard)

You know sir, you might try making something for her.

JONATHAN

Making something?

STORE CLERK

Yes sir, nothing says I love you more than making something yourself.

Jonathan thinks about it for just a moment

JONATHAN

You know, I did make something for her several months ago... Gave it to her over dinner.

STORE CLERK

Did it go over well?

JONATHAN

Yeah, so well she went right into talking about having kids.

STORE CLERK

Ah, there you go.

JONATHAN

Sorry?

STORE CLERK
Kids, that's the way the wife and I
started off.

JONATHAN
How's that?

STORE CLERK
You know, the age old tale... Girl
wants kids, guy doesn't, girl
convinces guy, guy ends up loving
it.

(pause)
We were married about two years
when I finally caved in. She
always says the kids are the best
gifts I ever gave her.

JONATHAN
And you ended up loving it?

STORE CLERK
What guy doesn't?

JONATHAN
I mean having kids.

STORE CLERK
I know... Yes actually, ended up
being one of the best things I have
ever done, short of getting married
to her. I have three boys, and let
me tell you something, I thought I
knew things before I had kids...
You learn just how much you don't
know once you start raising kids.

JONATHAN
Really? I don't think I would do
all that well myself, but thanks
for the idea.

Jonathan nods to the clerk and starts to walk away. The clerk sees a confused man walking away who just refuses to listen to wisdom and offers a few parting words.

STORE CLERK
You'll lose her you know?

JONATHAN
(turning)
Pardon?

STORE CLERK

Your wife. Keeping a woman's love
all to yourself is like keeping a
beautiful bird locked in a cage.

JONATHAN

Seems people keep birds in cages
all the time.

STORE CLERK

Sure, how many of those birds look
really happy though?

JONATHAN

Can't say, I'm not an expert.

STORE CLERK

(pouncing on the point)
Exactly! If you keep that in mind,
you'll do just fine.

JONATHAN

(not really getting the
message)

OK

(beat)

Thanks, I will.

Jonathan turns and makes his way out of the store, the clerk
simply shakes his head as he leaves.

EXT. JONATHAN'S HOUSE - EVENING

Jonathan walking up his sidewalk, lost in thought. Sarah is
working in her flowerbed next door and notices him.

SARAH

How did it go?

JONATHAN

(slightly surprised)
Sorry, how'd what go?

Sarah gets up from her yard work, dusts off, and walks to the
half fence that separates the yard

SARAH

Well, it's later than you usually
get in, your anniversary is
tomorrow, and you look lost in
thought... I would guess you went
shopping.

JONATHAN
(chuckling)
That obvious huh?

SARAH
That bad huh?

JONATHAN
Not as good as I had hoped. You
would think I would know her well
enough to think of something right
away.

A moment of silence

JONATHAN (CONTINUED)
Can I ask you something?

SARAH
Something else you mean?

JONATHAN
Yeah, you said you wanted kids?

SARAH
(mentally backing up a
bit)
Yes, actually, I would love kids.

JONATHAN
But you don't have any, and pardon
me for being forward but your not
married. How do you plan on having
kids?

SARAH
I can't actually.

Slight pause while Jonathan makes the connection.

JONATHAN
Oh, I'm sorry Sarah. I didn't
know.

SARAH
Don't be, I've come to terms with
it. Besides, I have my students.
Each one is my kid in their own
way.

JONATHAN

(pausing)

Karen really wants kids... I'm not very sure of it myself.

SARAH

Not sure of IT, or not sure of yourself?

JONATHAN

(thinking)

Both

(beat)

Myself.

(beat)

No idea.

SARAH

All good parents have that same thought I bet.

JONATHAN

Think so?

SARAH

Well, thinking about how well they will do, or if they can provide or not is a pretty good indication of a concerned parent. I see them myself all the time.

JONATHAN

Good point. I'm just thinking I want to enjoy our life a little more before we start having kids.

SARAH

Be careful with that if you don't mind my saying so.

JONATHAN

Careful?

SARAH

You can enjoy life everyday. There is no end to the little moments of joy that creep up on you. If you wait until you experience them all...

(pause)

Well, you will never get around to having kids.

JONATHAN

Which doesn't altogether sound like a bad prospect.

SARAH

Sure, but how does Karen feel about that?

JONATHAN

(sighs)

No, she wants kids, and sooner rather than later from what I can tell.

SARAH

Don't keep her locked up too long Jonathan if you can help it.

JONATHAN

Bird in a cage right?

SARAH

(smiling)

Something like that. Kids are great in my opinion, but your right, they aren't for everyone.

(beat)

I would have them in a heartbeat if I could, but God doesn't seem to agree with me. So I just raise them for a year then give them a grade and let them move on. Talk to her more about it, then follow your heart.

Jonathan digests the input.

JONATHAN

(nodding)

I will...

(turning to go)

Thanks Sarah

(beat)

Yard looks good by the way.

SARAH

(amused)

Mmmm, anytime.

FADE TO:

INT. JONATHAN'S KITCHEN
ANNIVERSARY NIGHT

Jonathan stands within the kitchen, dressed in his best cooking apron (which belongs to Karen), a myriad of pots, pans, bowls, and knives are scattered about steaming and hissing. Jonathan looks comfortable and is able to anticipate just when something is about to boil over. Surprisingly, he appears to be a master conductor directing his finest musical performance...

TIMER DINGS

TIGHT SHOT ON STOVE TOP

3 pans are boiling and sputtering, Jonathan reaches in to grab

JONATHAN
Asparagus

Taking the boiling pot with the greens away, he dumps them in a draining bowl just as something else begins to boil up...

JONATHAN (CONTINUED)
Pasta... Ah the pasta.
(smells the steam rising)
Perfect!

SEVERAL SCENES of Jonathan working in the kitchen and getting things done really well... We can see the meal taking shape.

INT. DINNING ROOM

A small table, worn, but set with care displays the result of Jonathan's hard labor in the kitchen. Jonathan awaits his audience of one with pride and nervousness. He arranges the flowers in the vase just one more time as we HEAR...

FRONT DOOR OPENING (off screen)

Jonathan stands straighter.

JONATHAN
(in a bad Italian accent)
Ah welcome, welcome, fine lady, we
have a table prepared for you
(pulling out a chair)

KAREN walks into the room and grins in unmasked happiness and wonder that Jonathan would or could go through all the trouble.

KAREN
(taking her seat)
Why thank you sir

JONATHAN
(still in accent)
Of course, of course.
(beat)
Can I interest you in our specialty today?

KAREN
Yes, please.

JONATHAN
(bowing over her and
placing a napkin in her
lap)
Very well.
(beat)
Today we have a flying beast called
Chicken resting on long white
stringy noodles and smothered in
some sort of cream sauce, that
surprisingly not only tastes a
good, but works as an adhesive.
This dish is topped off with green
flaky things. To compliment this,
we will begin your meal with an
anti-and-uncle-pasta plate,
containing blocks of sour milk and
slices of dead animals of which
will be followed by our house
specialty soup, the recipe of which
is so closely guarded that not even
our own chef is allowed to have his
eyes open while he prepares it.
(beat)
You may want to skip the soup.

KAREN
Jonathan, this is so wonderful.

JONATHAN
(bowing and backing away
to take his own chair)
Thank you miss, I will pass along
your compliments to the kitchen.

SEE NOTES DATED 1/25/04

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.

The baby is making it difficult for him to work 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 work, 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 unrollably. 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 roll 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 sees 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 thick 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