COLD OPENING

FADE IN:

EXT. PICNIC TABLE BY A TREE - DAY

Brierwood High School, Brierwood Hills, Indiana. This is the perch of three fourteen-year olds, having lunch, al fresco. Bailey Davidson, adorable, not classically beautiful, primarily known around school as the younger sister of Rachel Davidson, who is, but we’re not meeting her yet. Until now, Bailey has emulated her sister in dress, manner and aspiration.

On Bailey’s right is Margaret Hanmeyer, more personality than beauty, but you squint because you try to help her along because you really like her. On Bailey’s left is Connor Quinn, A soft-spoken boy behemoth, who is possessed of great perception and very loyal to Bailey and Margaret.

A small wolf-pack of the popular moves by the table, including Alexander Morgan, who Bailey smiles at, shyly, unacknowledged, and she withdraws back into her sandwich.

MARGARET
It’s about loss of innocence. “To Kill A Mockingbird” into “A Separate Peace” and now “Lord of the Flies.” The whole year’s about loss of innocence. You don’t see that?

BAILEY
I thought it had to stop sooner or later.

MARGARET
No, they’re pounding it. When they ask you in Geometry, “The area A squared plus B squared equals what? You say --

She points at Connor.

CONNOR
Loss of innocence.

MARGARET
Answer like that all year, the worst they give you is a B minus.

BAILEY
Yeah, I don’t think I did so good.
INT: CLASSROOM - DAY
A teacher moves down the row, handing back graded papers.

MR. HIBBARD
Those who received the highest grades knew to state the theme of the novel as early as the title of their essay...

He arrives at Bailey and looks at her with that awful blend of disappointment and sympathy, reserved for those with “potential.” He deposits her paper, like it had germs, on her desk.

MR. HIBBARD
...Such as (Arrives at Margaret)
Margaret Hanmeyer’s “When Purity Falls Away” --

Bailey looks at Margaret like she’s ridiculous. Margaret just holds up the paper and points to the Big Red “A”.

MR. HIBBARD
-- Or (Arrives at Connor) Connor Quinn’s, “Something Is Happening To Us, I Get It, I Really Do.”

Bailey slaps her desk, amused by that until realizing it was actually the right way to go. Connor shrugs, sympathetically.

Angle On: Bailey’s Essay, which is titled: “Lord Of The Flies; Boys Ruin Every World They’re In.” Her hand, which is instinctively covering her grade, slides slowly down the paper and surprisingly reveals the top of what looks like it could be an “A plus” but, no, the grade gets fat and it’s a “D plus” and a “See me.”

INT: EMPTY CLASSROOM - DAY
Bailey stands in front of Mr. Hibbard’s desk.

MR. HIBBARD
(Looking at her paper) I like you Bailey, I really do. You try hard.

BAILEY
(Politely) I like you, too, Mr. Hibbard.

She immediately reacts to this crazy lie she has just spoken.
"Episode Title Here " First Draft

MR. HIBBARD
But I’m afraid I must defend the “D plus” I gave you and hope it jars you into better work next time.

BAILEY
(Instinctively) Loss of innocence.

MR. HIBBARD
(Automatically) Yes! (Looks at her)
I know you have it in you, Bailey. Your sister, Rachel --

BAILEY
(Finishes sincerely for him) Did so well when she was in this class.

MR. HIBBARD
I’m sure she’s gone on to be one of the top academic achievers in the upper school.

BAILEY
Yeah, I’m sure she’s just dazzling everybody right now.

INT: CLASSROOM – SAME TIME

Angle on: Rachel Davidson, Bailey’s sixteen-year-old sister, in the middle of a class debate.

RACHEL
I will argue the position that Holden Caulfield, at the end of “Catcher In The Rye,” deserves to be in the mental institution to which he has been committed, and although his unique observations may have captured the imagination of the popular culture, he is clearly insane and should remain under professional supervision until such time as he can reduce his iconoclast tendencies and function in polite society.

Angle On: The teacher whose eyes well with tears of joy.
"Episode Title Here "  First Draft

INT. EMPTY CLASSROOM – SAME TIME

BAILEY
You were fond of her, huh?

MR. HIBBARD
I certainly was.

BAILEY
Yeah. (And then out of nowhere)
Y’wanna know what? A “D plus” isn’t defendable at all.

MR. HIBBARD
What?

BAILEY
What is it? A “D plus”? You suck -- plus? You suck -- well? You suck, better than other people who suck but (wags her finger) don’t get conceited, because (twirls the finger just short of his face) youuuuu... (and then points it at his nose) ... still suck.

It is unclear who is more utterly and completely taken aback by that. Bailey has a look in her eyes that says she was obviously just possessed.

BAILEY
I’m sorry. I’m so sorry. I bet Rachel never spoke to you like that.

MR. HIBBARD
Well, she never got a “D plus”.

And as Mr. Hibbard watches her, Bailey backs out of the room.

INT. DAVIDSON LIVING ROOM – LATE AFTERNOON

Rachel, filling her mother in on the day’s happenings. Danni Davidson is Thirty-eight years old, highly disciplined, very intelligent, and a real good-looking veterinarian.

RACHEL
I mean, the popular argument is that Holden Caulfield is some kind of hero, and I think it’s why I was assigned the other, tougher position. Is that egocentric?
DANNI
No, Rachel. You’re proud. And I’m proud of you, too. Who wouldn’t be proud of you?

Reveal: Bailey in the doorway, baring her bottom teeth.

RACHEL
I got an “A” on it. You know what my average in that class is?

DANNI
What?

RACHEL
(Completely innocently) A hundred.

DANNI
I wouldn’t be surprised if you earned a presidential achievement award from Barack Obama. This would be your third administration.

And Bailey heads past, nods at them, smiling a not quite human smile. She continues up the stairs, into her room.

DANNI
Bailey. Hi, honey. How was school today?

BAILEY
Yeah.

We stay on Danni and Rachel looking upstairs as we hear the sound of the door close, and then, And this is all one sentence:

BAILEY
You mother --

And the next word, whatever it might be, is drowned out by the sound of something thrown against the wall.

BAILEY
--Son of a --

Crash.

Beat.

Angle on: Bailey, walking calmly down the stairs. She approaches her sister and politely shakes her hand.
"Episode Title Here "  First Draft

BAILEY
Congratulations on your latest marvelous achievement.

Danni is taken aback to the point of flabbergasted.

DANNI
Whoa! When did this begin?

Angle on: Bailey’s innocent shrug and hold on her face, as we:

INT: RACHEL’S BEDROOM - NIGHT

Twelve years ago. Rachel in her bed, the most beautiful four-year-old Ever. Danni stands by, what, in any other child’s room, would be a cork bulletin board, but in Rachel’s case, is a set of multiple swinging vertical corkboards, holding uncountable mommy and me and preschool awards, Danni adds another ribbon next to the Bill Clinton letter, and moves to Rachel, smiling, ready to be tucked in. Danni sits on the bed and kisses her forehead.

DANNI
You are the moon and the stars to me.

Reveal: Two-year-old Bailey, standing in the doorway, baring her bottom teeth. She is holding Mr. Bear, who, currently, is only slightly smaller than she is.

Angle back on Danni and Rachel.

DANNI
‘Night, Sweetie. Have good dreams.

RACHEL

And Rachel smiles contentedly and closes her little eyes. Danni checks Bailey’s room, but finds no one in the bed.

DANNI
Bailey?

Danni notices something out the window and runs out of the room. Her P.O.V. Out the window:

Bailey and Mr. Bear in the backyard. Bailey looking up at the sky.

BAILEY
We don’t like you moon and stars.
INT. DAVIDSON LIVING ROOM – PRESENTLY

Bailey comes out of her memory and notices her mother still looking at her. She looks at Rachel. And then more to herself than to anyone in particular, the words just softly fall out of her mouth.

BAILEY
I can’t beat her.

END COLD OPENING
FADE IN

ACT ONE

INT. DAVIDSON KITCHEN - DINNER

Around the table. Josh, Danni, Bailey, Rachel and Gabe, a six year old boy.

Josh Davidson is 38 years old, and a force of nature.

JOSH
So, do I need to ask the obligatory “How was your day” or can I just assume time has passed and nothing has changed?

DANNI
(Looks at Bailey) Tell him.

JOSH
(Something changed) Ah, dammit.

BAILEY
I can’t beat her.

JOSH
Beat who? At what?

BAILEY
Rachel at whatever.

Josh turns to Rachel.

JOSH
Ya do a lot of good stuff again today, didya?

DANNI
(Immediately) This will not be anything.

JOSH
Well, there ya go.

DANNI
This will be a nothing little blip in my otherwise functioning family is what this will be. (Turns to Josh and encourages him to:) Change the subject and push it under the rug. Time flies, let’s just get old.
(To Bailey) You’re right. You can’t beat Rachel and you shouldn’t try.

DANNI
Aw, hell.

JOSH
Because Rachel is always going to get straight “A’s” and get into Northwestern for Journalism which will cost a quarter of a million dollars so she can get a forty-two thousand dollar job on a newspaper that’ll fold next Tuesday.

And Danni turns to her husband.

DANNI
What happened?

Josh looks at her.

JOSH
Oh, me? What happened to me? No, I’m an architect. I’m fine. I work for the largest residential home-building corporation in Central Indiana. My mother is proud of me, too! You know what corporations say to their architects when nobody actually wants to build houses for the last two years? They say, “Josh, you’re the best we have. You’ll do fine.” They were so nice about it.

DANNI
(Softly) You were let go?

JOSH

DANNI
When were you going to tell me?

JOSH
Real soon, because I’ve seen every movie out there and today I almost went bowling.

He suddenly turns to Bailey.
The world you live in is brand new and all of the old rules are out the window.

And then, sadly internal.

I used to draw such good windows.

It’s “Lord of the Flies” out there.

Yes, it is.

Boys ruin every world they’re in.

You bet your ass.

Josh!

Josh turns to his six-year-old son and high-fives him.

Hi, Gabe!

I’ll go bowling with you!

A lot?!

Rachel Davidson passes by Bailey, Margaret and Connor, who sit at the table. She is walking with Joaquin Gendelman, who looks just like he needs to look, to be named Joaquin and get away with it. Bailey puts her head in her hand.

She got him.

Your sister and Joaquin Gendelman are a thing?
BAILEY
She’s been working it all year and she got him because she’s her and she got him and she doesn’t want him but she got him and I can’t get Alexander Morgan to even look at me.

MARGARET
Wait. She doesn’t want him?

BAILEY
Of course not. That’s the point. She does what she thinks she’s supposed to do and he’s the best looking.

MARGARET
I gotta say.

BAILEY
And he’s the most popular, and he’s a senior. So, he’s a thing she needs to get.

MARGARET
But she’s a sophomore. Won’t he be a little advanced for her?

BAILEY
Oh, please. Poor Joaquin Gendelman. He has no idea how she’s going to destroy him.

MARGARET
How?

BAILEY
Because she won’t give him a thing. At best she lets him kiss her on Thursdays.

MARGARET
I would give him my whole leg.

BAILEY
Otherwise she wouldn’t be a good girl. Otherwise she wouldn’t be her.

She turns to Margaret.
BAILEY (CONT’D)
I guarantee you within three weeks you see this guy running full speed around the track for no reason anybody knows except us. This guy’s done.

CONNOR
Yeah. Viking funeral.

MARGARET
What?

CONNOR
When Vikings were done, they used to lay them out on boats with their most important possessions, set it on fire and float it away. That’s how they ended their old life because they thought it was the proper send-off to whatever was going to be their next life.

MARGARET
That’s the most you’ve said at one time since we let you sit here.

CONNOR
(Shrugs) I like Vikings.

And right there, Bailey has the revelation of her life, and it’s all over her face.

MARGARET
What?

BAILEY
She has to be her. But I don’t have to be me.

Margaret looks at her.

BAILEY
And that’s how I beat her.

CONNOR
You’re going to do something.

BAILEY
(Resolved) Yeah.

And Connor turns to Margaret.

CONNOR
See what happens when I talk?
EXT. LAKE -- THAT AFTERNOON

This is in the woods behind Bailey’s house.

Angle On: Bailey, emerging from her back door, carrying Mr. Bear, who is a little frayed and worse for wear in being dragged through Bailey’s childhood, then occupying a space on her bed for the fourteen years she’s been alive. Bailey is also loaded down with a pool raft and a pack of matches. She grabs a can of starter fluid from the barbecue.

Angle on: Bailey, arriving at the lake. She takes a last look at Mr. Bear. She hugs him to her, and then places him on the raft.

FADE OUT.

END OF ACT ONE
FADE IN

ACT TWO

EXT. LAKE - CONTINUOUS

Bailey sits Mr. Bear up on the middle of the raft. She picks up the barbecue starter fluid, takes off the cap, regards the woods that surround the lake and considers her next move.

BAILEY
Local teenager, in attempted life-altering metaphor, burns down neighborhood, kills everybody except her sister.

She squirts Mr. Bear just a little. She puts down the can and picks up the pack of matches.

She notices an object arcing over her head against the sky. It lands on the raft, next to the bear. She picks it up. It’s a man’s necktie. She turns to see her father standing behind her.

JOSH
Viking funeral, huh?

BAILEY
You know about these?

JOSH
Hey, who doesn’t like Vikings?

BAILEY
(Holds up the tie) And what’s this?

JOSH
Well, y’know, we’re both going through changes, but whatever I change into, will no longer involve a corporation or a tie.

BAILEY
You understand I don’t want to be who I am anymore?

JOSH

BAILEY
But you raised me, and destroying this symbol of my youth, wouldn’t that make you feel like a failure?
No.

BAILEY
What I’m asking is, when I set Mr. Bear here on fire and float him onto the lake and walk away a new woman, aren’t you going to throw a stick at it and knock it into the water and jump in and save it because in your heart you want me to stay the way I am?

JOSH
How could I want somebody who’s an average student, and never particularly liked school anyway, and never went after one true passion, but was buttonholed into a life of doing just what everybody else wanted, to stay that way?

BAILEY
(Shook) That’s what you think of me?

JOSH
Hey, I was talking about me, but if the shoe fits...

Bailey absorbs that.

BAILEY
You ever read “Catcher in the Rye”?

JOSH
(Smiles) Even those of us who never did homework could not put it down.

BAILEY
Is it your position that he belonged in a mental institution?

Bailey has put on his tie. He takes it off of her.

JOSH
It is my position that I never want you to wear one of those. Or work in a cubicle. It’s my position that you should chase true passion, and not your sister or whatever someone else tells you to chase.

Bailey looks at her father and smiles.
JOSH (CONT’D)
Bailey... Holden Caulfield was a true contrarian. He looked at the way life was lived, and disagreed. If you have it in you to be a true contrarian, then I will light this match myself.

BAILEY
You’d help me? I could tell you what I really think of things?

JOSH
Kid, if it turns out I have any true passions, you feeling you could, would be my favorite one.

BAILEY
Okay, well Rachel’s about to completely sexually frustrate Joaquin Gendelman and I would never do that except I can’t even get Alexander Morgan to give me the chance. I think girls at school just string the guys along and keep them on their arm so they can impress the other girls at school.

Josh looks at her, His mind racing, trying to hold a receptive expression, and losing.

BAILEY (CONT’D)
I mean, what’s the problem with getting sex over with as long as you’re careful? Okay, Dad, light the match.

She hands him the matches. Josh realizes The time has come Where he needs to be at the top of his game with his child.

JOSH
And I will. I’m gonna. But I just wanna go back to that last thing because you were so completely honest with me because I thought that’d be so great, when in fact, (turns) whatever you do it’s just all terrible! (turns back) So, what the hell, I’ll just be completely honest with you.

BAILEY
You lighting the match or no?
JOSH
Yeah, soon. Because we talked more here than people are used to, without somebody falling in the lake or engaging in physical comedy. So, this better really get somewhere. Okay. Here’s the dark truth about guys. A truth only you will know.

He has her complete attention.

JOSH (CONT’D)
What Rachel has learned, is that guys will, for quite some time, sit like idiots. We’ll be on a date and we’ll sit, investing in the hope that at some point, this will all build to a next level.

BAILEY
You mean sex.

JOSH
Interpret what you will.

BAILEY
But --

JOSH
You’re right! No girl should want a guy sitting there with a moron look on his face thinking about what might happen next. You want him thinking about what’s happening now. Because otherwise you don’t even get to know each other.

BAILEY
That’s why we should just get sex over with so we can talk.

JOSH
We still won’t talk.

BAILEY
Why not?

JOSH
Because you make us tired no matter what you do. Say “yes” later, say “yes” now, we still fall asleep.
BAILEY
So, what is the true contrarian to do?
Do I just let him touch something?

Josh, in an impossible position, rubs his forehead.

JOSH
No, Bailey, you just got those.
(Looks at her) Look, the only way to feel good about yourself ever is to speak to what you believe. To guys, to teachers, to me. Be considerate of people but develop a belief system. What do you believe in? (Smiles) Be the architect of your own life. That way you build what you want, not what they tell you.

He takes the necktie and puts it around Mr. Bear. Bailey pushes the raft into the water. Josh lights a match and hands it to her. Bailey tosses it onto the bear and the necktie, which catch fire and begin to float away. Father and daughter watch it for a moment and turn, heading back to the house.

BAILEY
Y’know, I should stop trying to look like Rachel, too.

JOSH
Oh, yeah. Change your whole look.

BAILEY
(Nods, then) I’m going to need some new clothes for this.

JOSH
(Sighs) Yeah, okay.

And they exit out of frame. The raft floats away. Unnoticed by them, a stick comes flying out of the woods and knocks the bear into the water.

Establishing Shot: Sign-- The Animal Clinic of Brierwood Hills. And in smaller letters underneath: Danielle Davidson DVM.

INT. SURGICAL ROOM - DAY

A bulldog, unconscious, on its back, legs in the air. Danni is in the midst of a procedure we can’t see. Josh bursts in, jazzed from his time at Bailey’s Viking funeral.
JOSH
The greatest father day of my life?
Yeppers. Thanks for asking.

DANNI
Not a great time, Josh.

JOSH
Yeah, well I had a great time.

DANNI
You found a job?

JOSH
Forget that. You know who loves me?

DANNI
No.

JOSH
Our middle child. The one who would’ve ordinarily gone nuts because of being the middle child but now she won’t because I danced us around it while earning her love. She loves me more than you. And it’s not a phase. It’s not for a week, it’s forever.

DANNI
You’re a middle child, too, ain’tcha?

JOSH
Yeah, why?

DANNI
(Slits her eyes at him) What’d you do, Josh?

JOSH
The Bailey you knew is gone forever.

DANNI
Give me those, willya?

Josh hands her forceps and a pretty big scalpel.

JOSH
We had a lovely little service. Plus, I straightened her out on guys.
DANNI
Why? You think I haven’t taught her how to handle guys?

Josh suddenly realizes what she’s doing to the bulldog.

JOSH
OH!

DANNI
Josh --

JOSH
Don’t come near me!

DANNI
You need to be putting your efforts into your future.

JOSH
You know what? I’m not rushing into anything. This might be my last opportunity to find something I’m passionate about.

DANNI
You’re not passionate about me?

JOSH
I’m a’scareda you.

DANNI
Josh, we both need to have jobs.

JOSH
I’ve put enough away to allow me to take one breath, and you make a decent living doing this horrible thing.

DANNI
(Petting the dog) I’ve just enhanced the health and life-span of this guy.

JOSH
You think he wants to live now?

She holds the scalpel toward him.

JOSH
Okay.

He exits. Danni pets the bulldog.
EXT. BRIERWOOD HILLS HIGH. TABLE BY THE TREE -- DAY

Margaret and Connor sit, eating their lunch. There is an empty space between them where Bailey would normally be. Angle on: Alexander Morgan who walks in front of them with his wolf-pack of the popular. He is stopped by --

BAILEY (OS)
Hey, Alex.

He looks up, caught short.

Reveal: Bailey, new look, new outfit, new hair.

Bailey moves right through them to get to alex.

BAILEY
I always see you surrounded by all of these same people, so I've never really been able to talk to you. You want to have dinner with me sometime? You'd be my first solo date.

Everything stops. He looks at her. His friends look at her. Margaret and Connor look at her.

ALEXANDER MORGAN
Absolutely.

BAILEY
Absolutely.

Alexander Morgan and friends move off.

Bailey takes her place on the table between Margaret and Connor, who look at her. Bailey allows herself a smile.

We see that behind them, Joaquin Gendelman is running full-speed around the track.

FADE OUT

END OF ACT TWO
FADE IN:

ACT THREE

Establishing shot: “Hawaii Indiana”

INT. “HAWAII INDIANA” – EVENING

Hangout by the school. The waitresses wear leis, grass skirts and coconut bras and they’re not happy about it.

Angle on: Bailey and Alexander morgan in a booth. Now that he is alone and without his support system, he sits with the kind of expression on his face that josh warned Bailey about.

BAILEY
Okay. Here’s what’s going to happen tonight. No thinking about touching me, we pay for our own food, and we talk to each other.

This knocks Alex out of his male stupor.

ALEXANDER MORGAN
Wait. What?

BAILEY
Because I’d like to know you if you’d like to know me. And maybe it turns out we’re okay with each other, and maybe I wouldn’t turn down the kiss goodnight if you felt like it.

ALEXANDER MORGAN
(Shakes his head, not quite sure)
This isn’t how it works.

BAILEY
It’s how it works with me. Or we could just sit here like, (Makes the expression Alexander was making) D’oii. (Nods toward another booth) Like them.

Angle on: A High School couple in another booth. Tension. No one talking.

BAILEY (VO)

Or them.
Angle on: A high school couple in another booth. She’s chatting away while he hears nothing of what she’s saying, and glances at her chest out of the corner of his eye.

Angle back on: Bailey and Alexander Morgan.

BAILEY
Or especially... them.

Angle on: Rachel and Joaquin Gendelman in a booth. They have their food in front of them and don’t seem to have much chemistry. Rachel quietly sips her soda while Joaquin Gendelman sits, thinking whatever he is thinking.

Angle back on: Bailey and Alex.

BAILEY
Or, if we do talk, and our conversation’s any good, and I see we might like each other, I would happily offer an incentive plan for what could potentially happen between us if we made it to the summer.

Alexander absorbs all of this, and then;

ALEXANDER MORGAN
My name is Alex.

BAILEY
How ya doin’?

ALEXANDER MORGAN
I start at shortstop on our baseball team. Nothing gets through me. We’re undefeated and I went four for four in our last game.

BAILEY
Now me. Point it to me.

ALEXANDER MORGAN
I like what you did to your hair.

BAILEY
There ya go.

INT. DAVIDSON LIVING ROOM -- EVENING

Danni has recently arrived home, unaware of Bailey’s evening plans as we will now see.

DANNI
She’s where??
JOSH
First date. It’s a landmark moment.
Gimme hug.

DANNI
How could you not tell me about this? She told you and you didn’t tell me? Are you crazy? Do you not realize the incredible fight we’re going to --

JOSH
Where’s Rachel?

DANNI
She’s on a date with Joaquin Gendelman.

JOSH
How do you know?

DANNI
(Suddenly calm) Hi, Honey.

She gives him a kiss hello, and then --

JOSH
What? You mean you and Rachel versus me and Bailey?

DANNI
(Immediately) I’m sorry. I don’t even know where that came from. Who would even think of something like that?

JOSH
It’s ON, Baby! (Throws his arms up, victoriously) And we will crush you!

And then, having great fun with her, he hugs her to him and starts kissing her all over her face.
Y’know there’s probably no other woman alive who would allow this sort of experimentation with the very structure of her family. I just love you so!

Danni, knowing he’s mostly kidding, but also sensing that everything has somehow changed, puts her head in her hands.

Ohhhh... (Starts punching her own forehead) I could have married Marshall Braverman.

Really? (Chuckles) You made a mistake!

( Wheels on him) Stop being this involved! You’re like those parents who drink with their children.

No, they’re idiots. I’m smart. (Holds her. Softly) You did a great job with Rachel. But things happen for a reason and I’m supposed to be here for Bailey. Nobody’s splitting up anything. You understand?

And just as Danni could almost believe that, Gabe enters, carrying a math test. He gives it to her.

(Excited) Hey, Mom! I got an “A” on arithmetic! (Turns to Josh, unexcited) Who cares? Forty-two thousand dollars a year.

He exits. Danni looks at Josh, but before she can say anything, Bailey enters from her date and Josh turns his attention to her.

(Confidently) Bailey! So? Did it go good or great?

You’re home pretty early.

We talked a lot. We got to know all about each other.
JOSH
This is good, yeah?

BAILEY
I found out he’s all about him, and I think he’s scared of me.

DANNI
(To Josh) Oh, honey, it’s us.

BAILEY
We have zero in common. And I didn’t like myself for lying that I cared about baseball, (Looks at Josh) and mostly I don’t think he liked that I was telling him what I believe or how I would’ve wanted things to go.

JOSH
It’s a process, Bailey.

BAILEY
(Softly) There was no kiss goodnight.

JOSH
Hey. Contrarians like us get along best with people who respect strength of character.

DANNI
(Sincerely) But there are people out there who don’t like that.

JOSH
I didn’t say it was going to be easy. But if you stick to it, then you could be like Gandhi and Kennedy and Martin Luther King.

Danni looks at Josh.

JOSH
Just don’t go outside.

The door opens and Rachel enters.

JOSH
Hey.

DANNI
How did it go?
RACHEL
Perfect.

Josh and Danni nod. Bailey looks at her.

RACHEL
I have homework.

And she heads upstairs to her room. After a moment, Bailey follows her.

INT. RACHEL’S ROOM - CONTINUOUS

The room shouts organization. more panels with awards on them than when we last saw it. Rachel sits at her work station, sharpens a pencil and opens a book. Bailey enters.

BAILEY
Rachel.

RACHEL
I know I should’ve said something about the way you look. I guess I’m not used to it yet.

BAILEY
Well, I’m not trying to look like you anymore.

RACHEL
You were trying to look like me?

BAILEY
Yeah. Can I ask you something?

RACHEL
I need to read forty pages about the Bolshevik Revolution.

BAILEY
Do you really believe that someone who observes life uniquely and says what they really think, is insane?

Rachel absorbs that.

RACHEL
Bailey, it was the position I was assigned.

BAILEY
Yeah, but what do you personally think?
And Rachel looks at her. She knows exactly what Bailey’s asking.

RACHEL
I personally think, when you’ve been assigned a position, and you learn just how to work that position, and everything you’ve done has turned out just fine up to now... you keep at it.

Bailey considers that.

BAILEY
And if it hasn’t been turning out fine up to now?

Rachel looks at her.

RACHEL
Well, then I guess you find a new position. Right?

They regard each other.

BAILEY
You’re pretty smart.

RACHEL
That’s what they tell me.

And Rachel turns back to her homework. Bailey nods, and heads out of the room.

INT. ANIMAL CLINIC OF BRIERWOOD HILLS – MORNING

Danni is again performing a surgical procedure.

DANNI
Forceps.

Angle on: Her assistant’s hands, passing her forceps.

DANNI
Two-oh silk.

Pull back to reveal: Josh, handing her thread.

JOSH
(Concerned) Is it going to live?
DANNI
It took a hundred and eighteen stitches. So, it’s certainly going to live differently than it did. It’ll take some adjustment to get used to it.

Josh smiles at her.

JOSH
But it’ll be all right?

Pull back to reveal: They have been working on Mr. Bear, who now has various cloth patches all over.

DANNI
Yeah, we’ll keep it in a safe place.

FADE OUT
THE END