

# Untitled Michael Jacobs Project

second draft  
8/24/09

COLD OPENING

FADE IN:

A EXT. PICNIC TABLE BY A TREE - DAY

A

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.

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.

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)  
youuuu... (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.

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  
Dreams. D-R-E-A-M-S. Dreams.

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.



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.

JOSH

(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

Yeah. Pfft. Old news. Happened last week.

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.

JOSH  
The world you live in is brand new  
and all of the old rules are out  
the window.

And then, sadly internal.

JOSH  
I used to draw such good windows.

BAILEY  
It's "Lord of the Flies" out there.

JOSH  
Yes, it is.

BAILEY  
Boys ruin every world they're in.

JOSH  
You bet your ass.

DANNI  
Josh!

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

JOSH  
Hi, Gabe!

GABE  
I'll go bowling with you!

JOSH  
A lot?!

EXT. BRIERWOOD HILLS HIGH. TABLE BY THE TREE -- LUNCH

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.

BAILEY  
She got him.

MARGARET  
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

Yeah. You're Rachel Junior. You got  
no thing of your own.

BAILEY

But you raised me, and destroying  
this symbol of my youth, wouldn't  
that make you feel like a failure?

JOSH

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'oi. (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 --

JDANNI

I'm worried this family is  
splitting up into two camps.

This startles him, and he looks at her.

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.

JOSH

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.

DANNI

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

JOSH

Really? (Chuckles) You made a mistake!

DANNI

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

JOSH

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.

GABE

(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.

JOSH

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

DANNI

You're home pretty early.

BAILEY

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

"Episode Title Here " First Draft

30.  
(A)