

THE VIRGIN SUICIDES

SCREENPLAY

(Based on material previously produced or published)

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1

INT. LISBON BATHROOM - DAY

1

C.U.-A bathroom shelf crammed with girls' cosmetics, a pink panther figurine next to a plastic crucifix with bracelets thrown over it. Bottles of drug store perfume, mustache bleach, powder, nail polish, incense... with glitter heart and unicorn stickers lining the shelf.

NARRATOR (MAN'S VOICE)

Cecilia was the first to go.

CLOSE ON CECILIA

IN SILENCE the still body of a 13-year-old girl floats in pink bath water. She stares past us.

CECILIA'S POV:

Two PARAMEDICS (one fat, one tall and skinny with a Wyatt Earp mustache) look down at her, mesmerized and frightened by her tranquility.

Suddenly we HEAR a woman's SCREAM -- the silence is interrupted as her mother, MRS. LISBON, lunges into the bathroom, reinstating the reality (and sounds) of the room.

Reaching over the blood-stained shag bath mat, the paramedics quickly pull Cecilia out of the water. They put a tourniquet on her arm, as her wet hair hangs down her back, and we can SEE her extremities are blue.

CLOSE SHOT

A laminated picture of the Virgin Mary (with call 555-MARY printed on it) falls from her hand to the floor, landing next to her father's razor.

The paramedics scramble to get her to the ambulance. They put her on a stretcher (the fat paramedic sweating) and carry her out of the house like a tiny Cleopatra.

CUT TO:

2

EXT. LISBON HOUSE - LATE AFTERNOON

2

Ambulance lights flash on the front lawn of the Lisbon's suburban home. Neighbors gather as Cecilia's body is carried to the ambulance. Some neighborhood kids watch as the paramedics struggle to get Cecilia to safety. Housewives in robes and kids in pajamas stare.

Fumbling and out of breath, they lift her into the ambulance, checking the blood pressure gauge.

(CONTINUED)

2 CONTINUED: 2

Mrs. Lisbon bursts out onto the porch trailing with Cecilia's flannel night gown, and lets out a long wail that stops time.

CUT TO:

3 INT. HOSPITAL ROOM - DAY 3

In the quiet hospital room, we see and hear the various machines monitoring Cecilia's life. A pale Cecilia lies in bed with freshly bandaged wrists. A DOCTOR makes notes, and tells a nurse to go get the girl's parents. The Doctor at her side checks her eyes. He then takes a moment, chucks her under the chin and looks at her.

DOCTOR

What are you doing here, honey?
You're not even old enough to
know how bad life gets...

Cecilia looks at him.

CECILIA

Obviously, Doctor, you've never
been a thirteen-year-old girl.

CUT TO:

4 EXT. NEIGHBORHOOD - DAY 4

MUSIC begins as we TRACK along rows of perfectly manicured suburban homes.

TITLES BEGIN, as we TILT UP past Elm leaves to a dreamy cloud-filled blue sky: "THE VIRGIN SUICIDES." *

Through the clouds we see the faint IMAGE of a pretty blonde girl's face as she winks at the camera.

CUT TO:

5 EXT. LISBON HOUSE -- SUNNY DAY 5

POV FROM ACROSS THE STREET:

A station wagon driven by the Lisbon parents pulls into the driveway. (It's the mid 70's)

NARRATOR

There were five Lisbon sisters,
Cecilia, the youngest was
thirteen...

(CONTINUED)

5

CONTINUED:

5

We SEE Cecilia wearing flip-flops and an old wedding dress cut off at the knees. She gets out of the car, and WE FREEZE FRAME on her young face.

We SEE another girl, LUX, getting out of the car -- her honey-colored hair blown back by a gust of wind. WE FREEZE FRAME on her pretty face with lip-gloss mouth.

NARRATOR

...Lux was fourteen...

Another blonde girl, BONNIE, her blonde hair pulled back, FREEZE FRAME on her.

NARRATOR

Bonnie was fifteen....

Two more Lisbon sisters, MARY (in a sun-dress) and THERESE, move away from the car, FREEZE FRAME on them frozen in time.

NARRATOR

And Mary was sixteen, and
Therese was seventeen...

We SEE them go toward their house as their parents follow. Mrs. Lisbon, in her mid-40's, with groceries in hand, is a plain unfashionable woman, with librarian glasses, a cross around her neck, and practical shoes. MR. LISBON (also in his 40's) is thin and meek-looking in a short-sleeve plaid shirt.

NARRATOR

No one could understand how
Mrs. Lisbon and Mr. Lisbon,
our math teacher, had produced
such beautiful creatures.

Mr. Lisbon shuts the door behind him.

A few neighborhood boys, about 14 years old, sit on a curb staring dreamily across the street. They are TIM WEINER, DAVID BARKER, CHASE BUELL and PARKIE DENTON.

NARRATOR

Only one boy had ever been
allowed in their house. Peter
Sisten had helped Mr. Lisbon
install a model of the solar
system in his classroom at
school, and in return Mr. Lisbon
had invited him for dinner.

*
*

CUT TO:

6 INT. LISBON HOUSE -DINING ROOM - NIGHT

6

Mrs. Lisbon leads the table in grace, as the rest of the family sits, hands clasped, and eyes down. The girls sneak occasional looks at PETER SISTEN, except Bonnie, who mouths grace, lost in the piety of a 15-yr-old girl. *

MRS. LISBON

Bless us our Lord and these
thy gifts which we are about
to receive from thy bounty
through christ our Lord, Amen.

VIEW from under the table as the girls kick Peter Sisten. *

We see Lux slip her foot out of her loafer, and place it on his ankle, pushing down his sock. Peter uncomfortably eats mashed potatoes.

The girls continue their looks at him through dinner.

Mrs. Lisbon corrects the girls' manners. Lux is wearing a skimpy halter top, (her sweatshirt hangs on the chair) and Mrs. Lisbon just notices it.

MRS. LISBON

Lux, put a shirt on this
instant.

Mrs. Lisbon passes a plate of ham, Lux puts on the sweatshirt. Mary refills Peter's glass and serves him like a Beverly Hills hostess.

MARY

Ham?

MR. LISBON

(to Peter)

So how 'bout that game last
night?

PETER

(lamely)

Yeah, great game.

Peter tries to ignore the girls' kicks.

MRS. LISBON

Are you on the football squad,
Peter?

PETER

Uh, no... I play, but I'm not
actually on the team.

(CONTINUED)

6 CONTINUED:

6

LUX
(forming a heart out
of her mashed
potatoes)

Do you like to wrestle?

Peter chokes on his mashed potatoes, and Mary and Bonnie giggle.

CUT TO:

7 INT. LISBON HOUSE - NIGHT

7

AFTER DINNER:

Cecilia follows her mother into the kitchen, clearing plates.

CECILIA

The Brazilian turbot frog was added to the endangered species list, that's the third animal this year.

PETER

Um, may I use the restroom?

MRS. LISBON

Why yes, Peter- it's just on your left.

Peter goes to the door and turns the handle when he hear's girls giggling and whispering.

MRS. LISBON

Why don't you use one upstairs, just go through Cecilia's room down the hall.

Mrs. Lisbon directs Peter upstairs to the bathroom. He hears the giggling of two sisters, and climbs the carpeted stairs.

7A INT. LISBON HOUSE - GIRLS' ROOM - NIGHT

7A

He passes through a girl's inner sanctum. He steps over clothes, crumpled underwear, magazines, stuffed animals that have been hugged to death...he passes a canopied bed and a crucifix draped with a pink bra.

He passes some laminated Virgin Mary cards taped to the wall. He looks at them as he goes through the door, into another room.

7B INT. LISBON HOUSE - CECILIA'S ROOM - NIGHT

7B

He passes through another room: a Dymo-gun strip spelling "Cecilia" is on a the door.

*
*

He goes past to see a bed draped in black gauzy fabric, with a zodiac mobile hanging from the ceiling. Candles covered in dripped wax are all over her dresser, looking like the leftover pieces in some weird ritual.

He steps over a Ouija board, black panties, a plastic rosary and a book of endangered species... to get to the bathroom.

CUT TO:

8 INT. BATHROOM - NIGHT

8

Inside the bathroom, he looks around. Opening the medicine cabinet he finds hidden stashes of cosmetics, tweezers, a brush filled with hair (he touches the blonde hairs). .. there are boxes of depilatory wax, deodorants, skin exfoliators, ...there are enough toiletries for an army of girls. He opens another cupboard to find twelve boxes of Tampax-- and quickly shuts it.

He sees a lipstick on the sink counter and opens it, examining the bright pink color, and smelling it.

8A EXT. FANTASY FIELD - DAY

8A

FANTASY POV:

A sun flared VISION OF LUX'S FACE -- her lips covered in the hot-pink lipstick, she moves close, closing her eyes to go in for a kiss...

--There's a knock at the door.

PETER

Uh... hold on...

He fumbles to put the lid back on the lipstick, and put it back.

LUX (O.S.)

I thought you died in there.

Peter rushes to open the door for her. Lux stands in the doorway; her hair, that was in a barrette at dinner, is now falling over her shoulders. She just stands and stares at him.

(CONTINUED)

8A CONTINUED:

8A

LUX

You done hogging the bathroom?
I need something.

She pushes past him, laughing.

She reaches into the cupboard as Peter motionless, stares at her. She turns to him.

LUX

It's private. Do you mind?

Peter, blushing, speeds down the stairs to get out of there as fast as he can.

CUT TO:

9 INT. LISBON HOUSE - DINING ROOM - NIGHT

9

Downstairs, Cecilia, Mary and Bonnie are clearing the dinner plates. Peter thanks Mrs. Lisbon quickly and hurries out of there. Mary holds up a plate to him.

ECU: The plate with a plastic retainer next to some leftover mashed potatoes.

MARY

You forgetting something?

Peter quickly grabs his retainer, and makes it out the front door, it slamming behind him.

FADE UP:

10 EXT. LISBON HOUSE - DAY

10

Music plays from a radio as Mary does a baton routine on the front lawn. We PASS her, and continue down the street.

We see fish flies coating street lamps, mail boxes, cars.

NARRATOR

June began "the year of the suicides," and was also the beginning of fish fly season. When each year our town was covered by those ephemeral
(MORE)

(CONTINUED)

10 CONTINUED:

10

NARRATOR (cont'd)
insects, and our parents bonded
together to sweep away the
brown scum over our street.

MRS. SCHEER, a neighbor, walks by Cecilia who is standing
(in her thrift store wedding dress and bare feet) looking at
a Thunderbird encased in fish flies.

NARRATOR
Mrs. Scheer, who lived down
the street, told us she saw
Cecilia the day before she
attempted suicide.

MRS. SCHEER
You better get a broom, honey.

CECILIA
They're dead. They only live
twenty-four hours. They hatch,
they reproduce, and then they
croak. They don't even get to
eat.

Cecilia sticks her hand in the layer of bugs on the car.

CLOSE ON BUGS

Cecilia's finger draws her initials: "C.L."

CUT TO:

11 INT. BUELL HOUSE - DAY

11

MR. BUELL is in his den, with a sporting theme, family photos
in frames are propped up behind him. He gives his two cents:

MR. BUELL
It's like anything else in
this sad society, they didn't
have a relationship with God.

CUT TO:

12 EXT. SCHEER HOUSE - PORCH - DAY

12

Mrs. Scheer and Mrs. Buell sit next to each other in the sun
porch. They talk to someone just off camera.

(CONTINUED)

12 CONTINUED:

12

MRS. BUELL

That girl didn't want to die.
She just wanted out of that
house.

MRS. SCHEER

(aside)

--She wanted out of that
decorating scheme.

CUT TO:

13 EXT. THE NEIGHBORHOOD - DAY

13

CAMERA PANS past neighborhood life -- past Lux Lisbon eating a cherry popsicle on the front lawn (she is keeping an eye on Cecilia). Cecilia sits on the steps of her house scratching designs onto her leg with a stick. In the background we see men in jumpsuits from the parks dept. tagging trees.

NARRATOR

The most popular theory at the
time held Dominic Palazzolo to
blame.

CAMERA STOPS on DOMINIC PALAZZOLO, 13 yrs old, with tight pants, slicked back hair and dark sunglasses. He struts down the street.

NARRATOR

Dominic was the immigrant kid
who was staying with relatives
until his family got settled
in New Mexico. He was the
first boy in our neighborhood
to wear sunglasses, and within
a week of his arrival, he had
fallen in love.

CUT TO:

14 EXT. PRIVATE TENNIS COURT - DAY

14

A pretty, Waspy girl, DIANA PORTER, in white tennis skirt and blonde bob, is playing on her family's clay court.

NARRATOR

The object of his desire wasn't
Cecilia, but Diana Porter.

(CONTINUED)

14 CONTINUED:

14

ECU: Diana's upper lip, her hand wipes a bead of sweat.
CAMERA PANS to Dominic watching Diana's tennis game. He
tilts his head back, the sky REFLECTS in his sunglasses:

DOMINIC
(Italian accent)
I love her.

CUT TO:

15 EXT. DOMINIC PALAZZOLO'S HOUSE - DAY

15

Dominic Palazzolo on the roof of his house.

NARRATOR
When Diana Porter left on
vacation to Switzerland, Dominic
denounced God, and to prove
the validity of his love, he
jumped off the roof of his
relative's house.

Dominic mouths "I love her," and then, in Dingo boots and
tight pants, jumps dramatically off the roof.

Kids stare.

We see Dominic stand up out of the shrubbery he landed in,
and brush off his pants.

Cecilia watches from her yard.

CUT TO:

16 EXT. SCHOOL - DAY

16

AMY SCHRAFF (13 with braces)

AMY
All Cecilia could talk about
was Dominic Palazzolo. She'd
spend all of study hall looking
up Italy in the encyclopedia,
and she started saying Ciao
all the time.

CUT TO:

17 EXT. MEDICAL CENTER - DAY

17

Cars drive by the town's hospital, a clinical-looking modern
building.

CUT TO:

18 INT. DR. HORNICKER'S OFFICE - DAY

18

There are kid's games on his desk, and a forced-casual style about his office. DR. HORNICKER shows Cecilia ink blots. She gives her impression to each one he holds up to her.

CECILIA
(looking at ink blot)

A banana.

He holds up another.

CECILIA

A swamp.

ANOTHER INK BLOT:

CECILIA

An Afro.

CUT TO:

19 INT. BUELL HOUSE - TO LISBON HOUSE - DAY

19

NEIGHBOR'S POV:

From across the street we see Mrs. Lisbon ushering Cecilia out of the station wagon and into the house. Cecilia is dressed in her old wedding dress. Her arms, bandaged and in slings, look like little wings.

We PULL BACK and can barely see the back of the neighbor lady watching out her window. We see her head is leaned onto a phone receiver.

MRS. BUELL
(into phone)

It was no accident, Joan... Of course the parents are to blame...

(listening pause)

I heard they found the razor in the toilet... If you were cutting your wrists in the tub, wouldn't you just lay the razor on the side?

CUT TO:

20 INT. BUELL HOUSE - LIVINGROOM - DAY

20

Mrs. Buell sits in her living room, framed by ivy wallpaper. She talks just off camera:

(CONTINUED)

20 CONTINUED:

20

MRS. BUELL

As soon as Lily and I took over that Bundt cake, that woman told the girls to go upstairs. We said, "It's still warm, let's all have a piece," but she took the cake and put it in the refrigerator. Right in front of us.

CUT TO:

21 EXT. DENTON'S HOME - DAY

21

MRS. DENTON, a blonde, Ms. Magazine subscriber, sits in her back yard.

MRS. DENTON

I hate to say it but Joan's been potted for years. The truth is Mrs. Lisbon thanked us quite graciously. Nothing seemed wrong at all. I started to wonder if maybe it was true that the girl had only fallen and cut herself. Mrs. Lisbon invited us into the sun room and we each had a piece of cake. Joan disappeared at one point. Maybe she went back home to have another belt. It wouldn't surprise me.

CUT TO:

22 EXT. NEIGHBORHOOD - BALDINO'S HOUSE - DAY

22

The neighborhood boys are gathered around PAUL BALDINO. Paul, who's at 14, is a junior version of his gangster father, with dark pit-bull circles under his eyes, and wide hips. He waves his hands as he talks, his gold pinky ring catching the light. The boys listen to him intensely.

PAUL

She sprayed the place, man-- there was blood everywhere!

TIM

You actually saw Cecilia in the bathtub?

(CONTINUED)

PAUL

(Excited)

I was the one who found her--I was in the storm sewers under my house, and there's all these tunnels--you could get into anybody's house...So I came up in the Lisbon's basement....and I didn't hear the mom or anything...I could just hear someone upstairs, I went up--thinking I gotta see one of those Lisbon girls taking a shower-- and I walk in and see blood everywhere...

He keeps talking excitedly to the other boys, but we hear:

NARRATOR (V.O.)

When Paul said this we believed him because he was the son of Sammy "the Shark" Baldino..

We follow as Paul swaggers home, and the group splits up. We see him approach his gated house, as a black Lincoln Town car with tinted windows pulls up and the gates open. Behind the gates two identical German shepherds patrol the area.

NARRATOR (V.O.)

And we knew about his escape tunnel that lead to the storm sewers. A few years earlier a team of workmen had come and hung tarps, and after a week left an artificial tree trunk made out of cement in their front lawn.

We pan over to see a cement tree trunk, painted like bark, with fake knot-holes.

NARRATOR (V.O.)

Paul Baldino said it was a barbecue, and the papers said it had cost \$50,000 to install, and we never once saw a hamburger grilled on it.

23 EXT. MEDICAL CENTER - DAY 23
Establishing.

CUT TO:

24 INT. DR. HORNICKER'S OFFICE - DAY 24
Dr. Hornicker sits at his desk, talking to Mr. and Mrs. Lisbon.

DR. HORNICKER

(blank look)

I don't think Cecilia truly meant to end her life. Her act was a cry for help. I know you are very strict, but I think Cecilia would benefit by having a social outlet outside of the codification of school, where she can interact with males her own age.

24A INT. DR. HORNICKER'S OFFICE - DAY 24A
Mrs. Lisbon is clearly not comfortable with his advice.

CUT TO:

25 EXT. NEIGHBOURHOOD ST. / INT. LISBON CAR - DAY 25
Mr. and Mrs. Lisbon drive home in silence. We HEAR the street SOUNDS going by.

CUT TO:

26 EXT. LISBON HOUSE - DAY 26
Mr. & Mrs. Lisbon pull up to their house. In the window we can SEE the girls dancing in the living room to a record.

CUT TO:

27 EXT. LISBON HOUSE - DAY 27
A uniformed worker from the Parks Department cements in a hole in an elm tree in front of the house and moves on, tagging some trees. Cecilia in her wedding dress, with dirty bare feet, presses her hand to the cement, leaving her hand print, as Lux sunbathes and Therese reads a book on China.

NARRATOR

From that time on, the Lisbon house began to change.

(MORE)

(CONTINUED)

27 CONTINUED:

27

NARRATOR (cont'd)
Almost every day, and even
when she wasn't keeping an eye
on Cecilia, Lux would suntan
on her towel, wearing a swimsuit
that caused the knife sharpener
to give her a 15 minute
demonstration for free.

Bonnie is on the lawn, as we see Lux lounge in her bikini,
watching the knife sharpener's eager demo. *

CUT TO:

28 EXT. TIM WEINER'S HOUSE - DAY

28

CLOSE SHOT

A hand taking mail out of a mailbox. A red envelope covered
with stickers.

NARRATOR
And, following the doctor's
orders, two weeks after Cecilia
had returned home, Mr. Lisbon
persuaded his wife to allow
the girls to throw the first
and only party of their short
lives.

We see some neighborhood boys in a huddle looking at the
construction paper invitations with their names written in
magic marker.

TIM
(mesmerized)
She knew how to spell my name
right.

One boy lies back on the lawn and looks up at the sky thinking
about the Lisbon girls.

DISSOLVE TO:

29 INT. LISBON HOUSE - BASEMENT - DAY

29

BASEMENT

CLOSE on balloons and streamers. The girls have decorated
the basement for a party.

(CONTINUED)

29 CONTINUED: 29

Mrs. Lisbon puts paper cups out on a table with a punch bowl filled with tropical red punch. Therese is taping up constructing paper stars.

30 INT. LISBON HOUSE -STAIRWAY - DAY 30

Mr. Lisbon stands at the bottom of the stairs with some balloons in his hand. Lux, in a robe, towel turban and mud mask descends the staircase dramatically.

MR. LISBON
Lux, have you checked on
Cecilia?

LUX
She's fine, she's up there
stinking up the place with
those bath salts.

She goes to the staircase leading to the basement and yells down.

LUX
(yelling)
Mom, where's the Tylenol? I
have the worst cramps.

Mr. Lisbon stands there embarrassed, feeling useless in this household full of women. Lux looks at him like "What? --you got a problem?" And he shuffles off to help with the party.

31 INT. LISBON HOUSE - GIRLS' ROOM - DAY 31

The radio plays softly as Mary curls her eyelashes. Bonnie brushes her hair.

CLOSE UP -- Therese helps cover Cecilia's bandaged wrists with bracelets that are too big, taping them in place.

Mrs. Lisbon comes in the room.

MARY
You're boyfriend Joe's coming
over.

BONNIE
Shut-up.

(CONTINUED)

31 CONTINUED:

31

MRS. LISBON
(can't believe they're
so grown-up)
Don't you girls look wonderful.

Bonnie is pulling Mary's hair tightly back into a pony-tail.

MARY
Ouch!

Mary turns to her mother, revealing a bright pink-lipstick smile.

MRS. LISBON
(trying to be cool)
Wow. That's a bright lipstick.
...It looks very nice...

She sees Cecilia sitting on edge of bed picking at the bandages under the bracelets on her wrists.

MRS. LISBON
Cecilia-- do you want to come
help me finish the balloons?

CUT TO:

32 EXT. LISBON HOUSE - EVENING

32

The group of boys approach the door, Parkie rings the doorbell. They are stiff in their navy blazers, khaki trousers and clip-on ties. Mrs. Lisbon shows them in and toward the basement stairs.

CUT TO:

33 INT. LISBON HOUSE - EVENING

33

The boys bump against each other awkwardly getting through the door. They sneak looks around the house on their way, and see: a needlepoint on the wall reading "Bless This Home," a shelf with five pairs of bronzed baby shoes over Mr. Lisbon's La-Z-Boy chair, and the dining room with stark colonial furniture and a painting of pilgrims plucking a turkey.

The boys go down the dark staircase; it grows brighter with each step down. They hear music playing. They approach the glowing room of the party.

CUT TO:

34 INT. LISBON HOUSE - BASEMENT - EVENING

34

The basement is filled with lamps and paper lanterns that reflect off the tinsel decorations. It is hard for them to make out the girls, who are back-lit by party lights --glowing like angels. As the boys' eyes adjust they can make out each girl.

Bonnie moves forward, and comes into focus.

BONNIE
Hi, I'm Bonaventure.

The boys watch the sisters as they approach them. Bonnie shakes hands with them.

MARY
(playing hostess)
Hi... Do you want some punch?

Lux, wearing a tight dress, sways up to them, brushing against Chase.

LUX
(with mischief in)
(her eyes)
Hey.

Lux puts her hand out and shakes a boy's hand.

ECU -- Lux's hand secretly moves a finger to tickle the boy's palm. She smiles at him.

The boys and girls are uncomfortable together.

Cecilia sits on a barstool staring into her punch glass. She is wearing her old 20's thrift store wedding dress, red lipstick (awkwardly applied) and a collection of bracelets covering her wrists. The boys say hello, careful not to get too close to her. The boys look around. Mary and Bonnie play Chinese checkers at a table.

Mrs. Lisbon serves punch, the boys each take a glass and stand lamely holding their glasses.

Paul Baldino, with slicked back hair, and an Italian suit compliments Mrs. Lisbon on the punch.

Some of the other boys attempt conversation. We PAN past the group of kids.

TIM
(lamely)
So, uh, how'd your S.A.T.s go?

(CONTINUED)

34 CONTINUED:

34

THERESE
(sipping from a straw)
Okay... Do you know where you're
applying yet?

TIM
Well, my parents are pushing
for Yale, that's where my Dad
went...

Chase stares at Lux stirring her punch. She catches him
staring, and he looks away quickly.

In a corner Mr. Lisbon shows a few of the boys his tool kit.
Desperate for sons, he takes examples out to show them.

MR. LISBON
Now, this is a router... and
this is a gouger... a real
necessity...

Cecilia picks at the tape on her wrists as she sits at the
bar on her own. She looks up to see the smiling face and
squinty eyes of JOE.

JOE
Hi!

He's wearing a baseball cap, and his invitation is tied to
his wrist. His MOTHER is dropping him off.

JOE'S MOTHER
Bye, Joe. Have fun, I'll pick
you up in a little while.

The other kids crowd around him, the boys showing the Lisbon
girls all the things they could do with Joe.

DAVID
Look, his ears wiggle if you
scratch his chin.

Joe giggles as David demonstrates. Finally they all have
something they can talk about.

Peter takes out a coin and shows Joe.

CHASE
Look, he always chooses heads.
Joe, what's it gonna be?

(CONTINUED)

JOE

Heads!

TIM

Joe, try tails.

JOE

Heads!

CHASE

Heads it is! Let's try again.

JOE

Heads!

Peter shows him the coin heads up -- Joe shrieks with delight.

DAVID

Joe -- sing your song!

Joe sings a song about monkeys that the kids have heard a hundred times.

JOE

(singing)

Oh the monkeys have no tails
in Sambo Wango! Oh the Monkeys
have no tails, they were bitten
off by whales, oh the monkeys
have no tails in Sambo Wango!

The boys clap, and the Lisbon girls clap and sing along, and Lux hugs Joe. They are all starting to have a good time.

Cecilia slips off her stool.

CECILIA

(tired)

Can I be excused?

A few kids look over at her.

MRS. LISBON

If that's what you want, dear.
But this is your party.

Cecilia tugs at her bracelet until the tape comes unstuck. She freezes.

MRS. LISBON

All right, go up then, we'll
have fun without you.

(CONTINUED)

34 CONTINUED: (3)

34

Cecilia with her thoughtful eyes fixed to the floor, climbs the stairs, leaving the party.

The party continues, until the record ends, and in the quiet Lux goes to change it. We HEAR a THUD. Kids look around.

MRS. LISBON

Oh, my God.

35 INT. LISBON HOUSE - NIGHT

35

Mr. Lisbon runs upstairs. Mrs. Lisbon rushes up the stairs, the other kids follow them up to see Mrs. Lisbon clutching the banister looking out the window, her body stiff with shock.

POV OUT THE WINDOW:

35A EXT. LISBON HOUSE - NIGHT

35A

Mr. Lisbon in the shrubbery struggling with something.

CUT TO:

36 EXT. LISBON HOUSE - NIGHT

36

The kids on the porch can now see what he's doing. He holds Cecilia's body, one hand under her neck, the other under her knees trying to lift her off the spike. The cut was so clean, there is no blood and she seems to be balancing like a magician's assistant- her wedding dress fluttering in the wind.

They watch as Mr. Lisbon gently tries to lift Cecilia.

Mrs. Lisbon makes her daughters face the house, to not watch. The other neighborhood kids step back.

The boys in silence walk across the street.

TIM

Thank you for the party, Mr.
and Mrs. Lisbon.

Leaving with the boys, we PULL BACK, away from the house where Mr. Lisbon weeps in the bushes by Cecilia's impaled body, his four daughters in a line on the porch. A sprinkler on a timer goes off on the front lawn as the ambulance pulls up.

We look down at the suburban front yard, as the paramedics cut the fence, taking Cecilia away.

(CONTINUED)

36 CONTINUED: 36

The Lisbons are like characters on stage in the final act of a tragic opera.

FADE OUT:

FADE IN:

37 EXT. CEMETERY - DAY 37

CLOSE TRACKING SHOT

Past gravestones, we see one after another, with World War II commemorative plaques and small American flags.

CUT TO:

The hearse with the Lisbon family pulls up to the entrance. We see that cemetery workers on strike are picketing. Holding signs, they block the entrance.

P.O.V. from the car, Mr. Lisbon gets out and says something to a striking cemetery worker. The workers part, as Mr. Lisbon gets back in the car and they drive through.

LONG SHOT AS THE CAR PASSES.

One of the workers turns to another to ask why they did that.

WORKER #1

What'd he say?

WORKER #2

He said she was only thirteen.

38 INT. FUNERAL CHAPEL - DAY 38

Flowers surround Cecilia's small casket. We see neighborhood parents. An organist plays a melancholy song.

NARRATOR

Nobody's grandparents had died, nobody's parents, only a few dogs: Tom Burke's beagle, Muffin, who choked on bubble gum, and then that summer, a creature who in dog years was just a puppy -- Cecilia Lisbon.

(CONTINUED)

38 CONTINUED:

38

A few Waspy-looking, high-strung women cry. A solemn FATHER MOODY, an Irish priest around fifty, stands by the coffin and addresses the mourners.

NARRATOR

Curt Van Osdol was the only kid at the funeral. He said he would have copped one last feel, right there in front of the priest and everybody, if only we had been there to appreciate it.

*
*
*
*
*
*

CURT with braces, and a Navy blazer and striped tie looks at the coffin, scared. His mother urges him to move on.

*

Neighbors watch as the Lisbon sisters, dazed and expressionless, file past the coffin. Mary Lisbon puts Cecilia's pack of Tarot cards wrapped with a necklace in with her

*
*
*

A pale Mr. Lisbon escorts his grief-stricken wife to Cecilia's coffin. Mrs. Lisbon dangles her weak head over Cecilia. With their backs to us, we HEAR Mr. and Mrs. Lisbon talk from a distance.

*

MRS. LISBON

*

MRS. LISBON

*

(quietly, but distraught)

*

Look at her nails... couldn't they do something about her nails?

*

MR. LISBON

*

They'll grow out. Fingernails keep growing. She can't bite them now, dear.

*

*

CUT TO:

39 OMITTED

39*

CUT TO:

40 OMITTED

40*

41 EXT. THE NEIGHBORHOOD - DAY

41

DOLLY DOWN THE STREET

It's a sunny day, people mow their lawns, someone barbecues.

NARRATOR

We didn't understand why Cecilia
had killed herself the first
time and we understood even
less when she did it twice.

CUT TO:

42 INT. TIM WEINER'S BEDROOM - DAY

42

C.U.- The Lisbon girls' possessions the boys have started to collect are lined up on the floor around them: A Bonnie Lisbon tardy pass, a bottle of nail polish, a photo of Mary (she's been cut out from the background of a photo from their street), the party invitation, a scarf that had been left outside, Cecilia's diary.

The group of neighborhood boys crowd around a book.

CLOSE ON DIARY

The cover is drawn on with marker to look like a medieval bible.

NARRATOR

Parkie who had picked the lock
on Cecilia's diary, got it
from Skip Ortega, the plumber's
assistant who had found it
next to the toilet in the
bathroom. Tim Weiner the brain
decoded it.

Tim expertly analyzes Cecilia's handwriting.

(CONTINUED)

TIM
(in an Izod shirt
and glasses)
Emotional instability... Look
at the dots on these I's. All
over the place..

The other boys attentively hang on his every word.

TIM
Basically what we have here is
a dreamer. Somebody out of
touch with reality. When she
jumped, she probably thought
she'd fly.

DAVID
(reads from diary)
"Monday, February 13. Today
we had frozen pizza...."

He turns a page looking for something better.

DAVID
"Thursday, Mom made creamed
corn for dinner. It's the
worst, it looks like puke."

Parkie tries another page.

PARKIE
"Mary chipped her front tooth
on the monkey bars acting like
an idiot. She made a big scene
and had to go get her tooth
capped. It looks normal, I
guess."

(excited)
I told you she had capped teeth.

Chase grabs the diary and flips through to find something
good.

CHASE
Here, give me that... the
elms... how many pages can you
write about dying trees?

He scans the dreamy pages full of drawings and purple ink.

(CONTINUED)

42 CONTINUED: (2)

42

CHASE
Here -- something about
Dominic...
(reading)
"Palazzolo jumped off the roof
today over that rich bitch,
Porter. How stupid can you
be?"

They are disappointed not to find a good nugget.

CHASE
(reads on)
"Today we went out on a boat.
It was pretty cold, I wore my
blue fuzzy sweater that mom
hates. We saw a couple of
whales..."

43 EXT. WHALE WATCHING BOAT - DAY

43

We SEE SUPER-8 of the girls on a ship, Lux touching the whale.

CHASE (V.O.)
"Lux leaned over and stroked
the whale."

LUX
(laughs and looks at
the camera)
I didn't think they would stink
so much.

THERESE
It's the kelp in their baleens
rotting.

The FILM ROLLS OUT.

DISSOLVE TO:

44 INT. /EXT. DIARY MONTAGE

44

INSERT - ECU

Pages of the diary, filled with Cecilia's bubble-handwriting,
stickers and drawings.

44A EXT. MONTAGE - IMAGES FOR DIARY - DAY

44A

MONTAGE of diary pages, and overlapping dreamy IMAGES of the
girls -- Bonnie doing a back bend... CLOSE UP Lux in bikini

(CONTINUED)

44A CONTINUED:

44A

posing wearing a flower lei, Mary writing in the air with a sparkler, as we HEAR Cecilia's VOICE:

CECILIA (V.O.)

"Lux lost it over Kevin Haines, the garbage man, she'd wake up at like five in the morning and hang out casually on the front steps-like it wasn't totally obvious. She wrote his name in marker on all her bras and underwear -- and Mom found them and bleached all the "Kevins" out- and Lux was crying on her bed all day.

As Cecilia talks we SEE the boys daydreaming through passages of the diary:

44B EXT. MONTAGE - IMAGES FOR DIARY - DAY

44B

Chase, lying back on shag carpet, as SUPERIMPOSED over his head Bonnie blows a dandelion across his face. Ponies run through a field...

INSERT - ECU

On diary page, next to a list of endangered species, there's a poem of Cecilia's:

"The trees like lungs filling with air
My sister, the mean one, pulling my hair."

DISSOLVE TO:

Cecilia lying on grass writing, more diary pages, Lux sitting in knee socks picking petals off a flower.

45 INT. TIM WEINER'S BEDROOM - DAY

45

The boys look drunk with awe for these girls. As the camera over them (lying on the floor) PULLS SLOWLY AWAY, until it looks down at them from the ceiling, we HEAR:

NARRATOR

And so we started to learn about their lives, coming to hold collective memories of times we hadn't experienced. We felt the imprisonment of being a girl, the way it made your mind active and dreamy,

(MORE)

(CONTINUED)

45 CONTINUED:

45

NARRATOR (cont'd)
and how you ended up knowing
what colors went together. We
knew that they knew everything
about us though we couldn't
fathom them at all. We knew
that the girls were really
women in disguise, that they
understood love and even death,
and that our job was merely to
create the noise that seemed
to fascinate them.

DISSOLVE TO:

46 EXT. LISBON HOUSE - DAY

46

A SUNNY SKY. Neighborhood fathers (doctors and lawyers) in
their work boots group together to remove the fence that
Cecilia died on. They struggle to get the fence loose from
the ground. No Lisbons are in sight.

Kids watch, as mothers bring Kool-Aid to their heroic
husbands. Two neighborhood wives (one in tennis whites)
watch:

MRS. BUELL

It was just an accident waiting
to happen. John said you
couldn't get a policy to cover
it.

MRS. WEINER

And our kids could jump on it,
too.

Mrs. Buell nods in dramatic acknowledgment.

We see that despite all their efforts, the men are getting
nowhere. Finally they pull in someone's four-wheel Suburban
and tie the fence to it.

MR. BUELL

Hit it!

The Suburban accelerates, now hitched with the fence, and
after a few tries, the fence comes loose, ripping the lawn
to shreds.

CAMERA PULLS AWAY from the victorious scene.

(CONTINUED)

46 CONTINUED:

46

In the distance we watch the parents standing around the lawn.

NARRATOR

Our parents said nothing, so we sensed how ancient they were, how accustomed to trauma, depression, and wars. We realized then that the version of the world our parents rendered for us was not the world they really believed in, And that for all their caretaking and bitching about crabgrass they didn't give a damn about lawns.

CUT TO:

47 INT. LISBON HOUSE - ENTRANCE TO LIVINGROOM - DAY

47

CLOSE TRACKING SHOT

Past corny flower arrangement after flower arrangement, all with cards: "With Sympathy" or "Our Condolences," etc.

Camera ends up on Mr. Lisbon's Lay-Z-boy chair. Mr. Lisbon is staring at the TV, lost in a baseball game. The doorbell RINGS, Mr. Lisbon doesn't notice.

Mary answers the door to see Father Moody.

FATHER MOODY

Hi Mary, are your parents home?

MARY

Oh, hi, Father Moody. Come in.

Mary leads him over to her father.

MR. LISBON

Hello Father, please sit down.

He continues watching the game, as if everything's normal.

MR. LISBON

(talks to TV baseball players)

C'mon Miller!... that was inside!

(CONTINUED)

47 CONTINUED:

47

He drinks a beer, and offers one to Father Moody.

FATHER MOODY
(looks concerned)
No, no thank you.

Mr. Lisbon keeps talking about the game. Finally Father Moody interrupts.

FATHER MOODY
How about we get the Mrs. down here? Have a little chat?

MR. LISBON
(hunched toward the screen)
Afraid she's not seeing anybody right now. Under the weather.

FATHER MOODY
She'll see her priest.

Father Moody stands up to go. Mr. Lisbon adjusts the tint control on the TV until the outfield is bright blue.

MR. LISBON
(cracking)
Father, double play ball, Father.

Without much understanding Father Moody looks back at him, and then heads up the stairs to find Mrs. Lisbon.

47A INT. LISBON HOUSE - HALL - GIRLS' BEDROOM

47A*

FATHER MOODY carefully steps over a half-eaten sandwich that had been abandoned. There are crumpled towels and laundry on the floor, he has to step over, the housekeeping has obviously been abandoned. He passes a bathroom, and sees the girls' socks and underwear hanging to dry everywhere. We can HEAR the drip of a leaky faucet.

FATHER MOODY
(calls out)
Mrs. Lisbon?

Father Moody knocks softly on a door.

FATHER MOODY
May I come in?

A little VOICE says okay.

(CONTINUED)

47A CONTINUED:

47A

He opens the door carefully to reveal the four sisters in a pile on the floor, curled together in their nightgowns, a sheet draped above their heads, making a low-canopy. They look up at him.

FATHER MOODY

(gently)

Hello girls, I thought we could talk. Do you feel like talking?

They don't say anything.

FATHER MOODY

Okay, but if you ever want to, you know where to find me.

He shuts the door and makes his way down the hall. He walks toward the master bedroom door. It is just barely open.

47B INT. LISBON HOUSE - MASTER BEDROOM - DAY

47B*

FATHER MOODY

Mrs. Lisbon? ...Mrs. Lisbon?
It's Father Moody.

There's no response.

FATHER MOODY

Hello? Mrs. Lisbon?

He waits for a moment. We SEE the back of Mrs. Lisbon sitting still on the end of her bed. Father Moody talks through the opening in the door.

FATHER MOODY (O.S.)

(comforting)

I wanted you to know I listed
Cecilia's death as an accident.

Mrs. Lisbon nods in appreciation.

FADE OUT:

FADE IN:

48 INT. LISBON HOUSE - HALL - BATHROOM - NIGHT

48

Mr. Lisbon is turning out the lights on the second floor. He can hear Mary coughing and Lux playing a radio quietly, singing along to "Tiny Dancer". He listens at the door for a moment, unable to go in.

48A INT. LISBON HOUSE - CECILIA'S ROOM - NIGHT

48A

He goes through the bathroom amongst all the girls' toiletries, turns off the light and exits to Cecilia's old bedroom.

He sees the GHOST OF CECILIA standing in the middle of the room wearing her wedding dress.

The wind is blowing a curtain and Mr. Lisbon sees that the window where Cecilia jumped from is still open. He rushes forward to shut the window so she can't keep jumping.

BONNIE (O.S.)

Don't worry.

Mr. Lisbon turns to see that the ghost is really Bonnie wrapped in a sheet.

BONNIE

They took the fence out.

CUT TO:

49 EXT. SCHOOL - DAY

49

It's a sunny day as kids, tan from the summer and with new hairstyles enter school for their first day. Kids say hi to each other, cars pull up, a kid locks his bike to the bike stand, girls put on lip gloss, a Riviera drops off some kids.

CUT TO:

50 INT. SCHOOL HALLWAY - DAY

50

We SEE the four remaining Lisbon sisters in a row walking through the hall.

NARRATOR

We didn't see the girls together as a group until convocation, September 7. Mary, Bonnie, Lux and Therese came to school as though nothing had happened and we felt that if we kept looking Hard enough we might begin to understand what they were feeling and who they were.

Lux's uniform skirt from last year is now too short and exposing part of her thigh. Bonnie's skirt is long and sack-like, Mary wears a scarf with her uniform, and Therese carries new notebooks.

CUT TO:

51 INT. EXT/SCHOOL-MR. LISBON'S CLASSROOM - DAY 51

We TILT DOWN from a model of the solar system on the ceiling to Mr. Lisbon teaching his math class with his usual enthusiasm. He pumps the students for answers by pretending to strangle them, and scratches out an equation on the black board with a cloud of dust.

Chase Buell, sitting at his desk, looks dreamily out the window. He watches Lux and Bonnie walking outside.

HIS POV:

51A INT. EXT/SCHOOL-MR. LISBON'S CLASSROOM - DAY 51A

Bonnie picks a dandelion and holds it under Lux's chin to see if she likes butter.

CUT TO:

52 INT. SCHOOL HALL - DAY 52

Two girls, JULIE and DANIELLE, pass Bonnie and Lux.

JULIE
(passing by Lux)

Hi.

LUX

Hey.

The other girls with Julie stare at the Lisbons as they keep walking.

DANIELLE
(with Julie)
You guys were kinda friends in 7th grade. Do you ever talk to her?

JULIE
Not really... I mean she's nice, but.. she sorta freaks me out... and you know now that I'm going out with Todd...

CUT TO:

53 INT. SCHOOL - LOCKER BAY - DAY 53

Mary is at her locker getting her books. Chase is at the locker next to hers. He curiously peers over his locker door at her.

(CONTINUED)

53 CONTINUED:

53

CHASE
(bravely)
How's it going?

MARY
(without looking up,
her hair in her
face)
Not bad.

Without turning to meet his eyes, she shuts her locker and leaves with her books. He watches her walk away, she tugs the back of her skirt.

CUT TO:

54 INT. SCHOOL - LIBRARY - ENGLISH CLASS - DAY

54

"Portrait of a Lady" is written on the blackboard. The desks have been moved into groups of five, for study groups. SHEILA DAVIS leads her group by reading the teacher's assignment questions.

SHEILA
(reading)
Okay... Do a character sketch on the following characters from Portrait of a Lady... the first one is Ralph.

GRACE
Um... He was nice?

SHEILA
It's really sad when he dies.

Everyone is quiet; they stare at Bonnie. Grace elbows Sheila.

SHEILA
Oh my God, I can't believe I just like said that -- I'm soo sorry.

CUT TO:

55 INT. SCHOOL - LOCKER BAY

55

Chase is at his locker and when Mary approaches he tries again.

CHASE
Hi... I'm Chase.

(CONTINUED)

55 CONTINUED:

55

Mary leans over her locker, her hair falling, blocking her face, she doesn't look up.

MARY

I know who you are. I've only been at this school for like my whole life.

Mary turns and stands looking at him. Chase becomes mute staring at her.

MARY

You don't have to talk to me.

CUT TO:

56 INT. SCHOOL - MR. LISBON'S CLASSROOM - DAY

56

Tim and Parkie stare out the window:

CUT TO:

BOYS' POV:

56A INT. SCHOOL - MR. LISBON'S CLASSROOM - DAY

56A

Lux sitting there in a pool of sunshine. Her uniform shirt slipped off her shoulder, showing an undershirt strap, she rubs dirt on her brand new top-siders. CHIP WILLARD (with feathered hair) struts up to her.

NARRATOR

Other guys were more successful, like Chip Willard, the detention king.

The boys watch as he says something to Lux -- she smiles at him. He sits next to her as she looks at him coyly. With her legs stretched out, she leans her head back to take in some rays. Chip sits down next to her, leans in and says something inaudible and makes her laugh.

CUT TO:

The Boys watching this from the classroom.

TIM

Look -- she's laughing, he made her laugh. I've never heard him say anything remotely intelligent...

(CONTINUED)

56A CONTINUED:

56A

Chip leans close to Lux and crumples some dead leaves over head. CLOSE on bits of leaves falling down the back of her neck. She shakes her collar.

ECU -- Lux laughing.

Then Lux hits Chip.

CUT TO:

57 EXT. SCHOOL - BASEBALL FIELD - DAY

57

Lux and Chip, holding hands, walk on the outskirts of school, disappearing behind a backstop.

NARRATOR

The next thing we knew, they were walking together around the back of school, past the tennis courts... and Willard wasn't the only one... Paul Wanamaker, Kurt Siles, Peter McGuire, and Jim Czeslawski all had their few days of going steady with Lux.

Shots of Lux with different degenerate boys... leaning against a tree in the distance... by a drinking fountain...behind a stand-up bass in the music room.

NARRATOR

(over Lux's "dates")

It was well known that Mr. and Mrs. Lisbon didn't allow their daughters to date, so these rendezvous occurred during dead time in study hall or at the edge of campus between classes.

CUT TO:

58 INT. SCHOOL - LIBRARY - DAY

58

We SEE them behind a shelf in the library... kissing in the darkroom...

NARRATOR

But these boys who snuck off with Lux were always the stupidest boys, and made terrible sources of information.

CUT TO:

59 INT. SCHOOL - DAY 59
TALKING HEADS (They look just off-camera)

JIM, with fuzzy mustache and uniform shirt unbuttoned to show his Van Halen T-shirt:

JIM
Squeezebox's all right.
Let me tell you.

59A INT. LIMBO SET - SCHOOL - DAY 59A
KURT in jean jacket, with black eye:

KURT
You wanna know what happened?
Smell my fingers, man.

59B INT. LIMBO SET - DAY 59B
JOHN in a down vest, leaning against lockers:

JOHN
No, she didn't talk about
Cecilia... but, we weren't
exactly talking if you know
what I mean.

CUT TO:

60 EXT. SCHOOL PARKING LOT - DAY 60
TRIP FONTAINE, very tan, wearing a puka-shell necklace and western shirt, suavely hanging out in front of his Trans Am.

NARRATOR
The only reliable boy who got
to know Lux was Trip Fontaine,
who only eighteen months before
the suicides emerged from baby
fat to the delight of all the
girls we knew, along with their
mothers.

MONTAGE:

61 INT. SCHOOL - OFFICE - DAY 61
Trip is at the school attendance office counter flirting with the secretary. As he touches a curling-ironed lock of her hair, she blushes, giving him an "Oh, Trip" bashful giggle and signs his late pass: DISMISSED.

(CONTINUED)

61 CONTINUED: 61
WE HEAR "MAGIC MAN" BY HEART:

CUT TO:

62 INT. SCHOOL - HALL - DAY 62
In slow motion, and with all the confidence in the world, Trip (wearing aviator sunglasses) walks down the hall catching glances from admiring girls.

CUT TO:

63 INT. SCHOOL - CLASSROOM - DAY 63
He walks into a classroom, his layered hair tousled by the wind, and the girls look up; even the teacher is distracted.
During a test, we see a leggy girl with corkys slide her test answers over to Trip. He winks at her. She flashes him a retainer-clad smile.

CUT TO:

64 EXT. ABOVE GROUND POOL - DAY 64
Trip covered in baby oil, sunbathes, floating on a raft with a built in pillow and drink holder, in a small above-ground pool.

64A INT. TRIP'S FRONT DOOR - DAY 64A
He goes to answer the door, wearing only a towel around his waist (and puka shells). A girl at the door smiling is holding a plate of brownies, and a paper on top that reads:
"Biology midterm report by Trip Fontaine." Running a hand through his hair, he ushers her in.

CUT TO:

65 EXT. SCHOOL - LOT - TRIP'S CAR - DAY 65
Trip smokes a joint in his Trans Am, the windows rolled up, engulfed in a cloud of THC-smoke.
CLOSE UP - his dreamy blue eyes in the rear-view mirror.

NARRATOR

All the girls at our school
were in love with Trip -- all
the girls except for Lux.

(MORE)

(CONTINUED)

65 CONTINUED:

65

NARRATOR (cont'd)
Trip told us his passion for
Lux Lisbon all started when he
went in the wrong history class.
During fifth period, as was
his custom, he had gone out to
his car to smoke the marijuana
he took as regularly as Peter
Petrovich, the diabetic kid,
took insulin.

We see Trip get out of his car.

CUT TO:

66 INT. SCHOOL - HALL - DAY

66

He walks down an empty hall when he spots the principal and
escapes into the nearest classroom.

NARRATOR
On this particular day, he ran
into Mr. Woodhouse in the hall
and ducked into the nearest
class...

CUT TO:

67 INT. SCHOOL - CLASSROOM - DAY

67

Trip nonchalantly slides into a seat. Lux sitting in front
of him turns around and looks at him.

FROM TRIP'S POV:

The room is out of focus except for Lux's blue eyes.

ECU - Lux's eyes twinkle.

TRIP (O.S.)
She was the still point of
The turning world.

CUT TO:

68 INT. BETTY FORD CLINIC (1997) - DAY

68

FLASH FORWARD: A middle-aged weathered MAN, with layered
hair and leathery skin sits in a robe at a table with a paper
cup.

(CONTINUED)

68 CONTINUED:

68

TITLE: "TRIP FONTAINE TODAY"

ADULT TRIP

I've never gotten over that girl, man. Never. I mean, I've loved a lot of ladies, but not like that... that was real. I'll never forget the first time I saw her... man, I didn't know what had hit me.

(lights a cigarette)

Hell, I didn't know what to do... it had been so easy with all the other girls, but she wouldn't look at me. I had never been the one to pursue if you know what I mean... and that girl drove me crazy.

CUT TO:

69 INT. TRIP'S LIVING ROOM (PRESENT DAY - '75)

69

Trip sits on a bar stool at a bar nook in the dark wood room with hanging plants. He leans on the counter in confused-deep concentration, love-sick. His DAD -- in a silk kimono -- pats him on the back, as his Dad's friend DONALD (with side-swept hair and a Burt Reynolds mustache) hands him a drink.

DONALD

Well first off don't call her on the phone -- it's all subtlety, it's all nuance.

MR. FONTAINE

You just need to talk to her at school -- about anything -- the weather, school assignments, anything to have the chance to communicate with the language of eye contact.

DONALD

You need to lose the tinted lenses --

MR. FONTAINE

And keep your hair out of your eyes.

CUT TO:

70 INT. SCHOOL - HALL - DAY 70

Trip walks by Lux, he brushes his hair back and looks at her, but she doesn't notice.

CUT TO:

71 EXT. SCHOOL - GREEN AREA - DAY 71

Lux sits at a table with her sisters, and Trip tries again. He walks by, and lowers his aviator sunglasses giving her a look. She doesn't notice, and examines her sandwich.

CUT TO:

72 INT. SCHOOL - AUDITORIUM - DAY 72

Kids take seats. At the entrance Trip spots Lux.

TRIP'S POV:

ZOOM IN on Lux -- the rest of the world is a haze.

Trip follows Lux into the auditorium and takes a seat next to her, as the LIGHTS DIM.

A slide show on hurricanes starts, and in the flashing light of slides we see Trip paralyzed by love sitting frozen next to Lux.

CLOSE UP - her arm on the armrest. Trip puts his arm on it next to hers. An inch of space separates them.

ECU - Trip's POV of her lip-glossed mouth chewing gum.

Trip is tense as he slowly inches his arm closer to her arm. Without turning or looking, Lux presses her arm to his.

Right then, a prankster up front makes a farting noise with his hand. Kids laugh. Lux pulls her arm away from Trip. Trip leans close to her ear.

TRIP

That must've been Conley...
His ass is grass.

She doesn't respond but glances at him.

TRIP

(still leaning toward
her)
I'm going to ask you out.

(CONTINUED)

72 CONTINUED:

72

LUX
(not looking at him)
Fat chance.

The LIGHTS COME UP and students applaud as the slide show ends. Trip waits for the clapping to die down.

TRIP
First I'm going to come over
and watch the tube at your
house. This Sunday. Then I'm
going to ask you out.

Lux just shrugs and moves her hand with her palm up suggesting that he can do what ever he likes.

Trip gets up to leave, but leans back over his seat on his way.

TRIP
You're a stone fox.

And with this Trip takes off.

CUT TO:

73 INT. LISBON HOUSE - LIVINGROOM - NIGHT

73*

The Lisbons watch a Disney special on TV. Mr. Lisbon sits in his Lay-Z-Boy chair, while Therese sits with a stuffed iguana, explaining to Bonnie what iguanas eat, how they reproduce, and what their natural habitat is like. Mary eats snacks, while Mrs. Lisbon helps Lux with her knitting. A typical night at the Lisbon home, except for on the other side of Mrs. Lisbon is: Trip, in an ironed western shirt, sitting at the end of the couch. He tries to catch Lux's eye.

MARY
(to Trip)
Do you want some more Coke?

TRIP
Ah, sure.

We hear the SOUND of the carbonation in the glass as Mary pours his soda. Lux doesn't look at Trip, as Mrs. Lisbon oversees her knitting.

Bonnie changes the channel, and Mrs. Lisbon quickly grabs for the T.V. Guide to consult it.

(CONTINUED)

73 CONTINUED:

73

MRS. LISBON
What channel is this?

BONNIE
Five.

Mrs. Lisbon holds her glasses up to her eyes, finding the listing.

MRS. LISBON
It's nine-thirty? ...let's see here... Born Free, "A young explorer finds an orphaned cub in the wild and raises it in her camp." That sounds fine.

Trip looks bored, he sneaks a look at Lux, who pays him no attention. Lux puts her feet up on the coffee table.

TRIP LOOKS AT LUX'S FEET:

CLOSE ON LUX'S FEET

The soles of her feet are black and her toenails are flecked with pink polish.

CUT TO THE TV: A strong lion pouncing and attacking its prey.

The girls watch Born Free.

BONNIE
(looking at a fuzzy
lion cub on TV)
Aww, that's so cute... can I
get a cat?

MRS. LISBON
We'll talk about it, Bonnie...
My it's getting late.

Mr. Lisbon, taking his wife's cue, slaps Trip on the back.

MR. LISBON
Well, son, we usually hit the
hay about now.

Trip shakes his hand and in his tight jeans, gets up, shaking Mrs. Lisbon's hand on his way.

TRIP
Good-night Mrs. Lisbon, thanks.

73A INT. LISBON HOUSE - FRONT DOOR - NIGHT 73A

Lux escorts him out, her head down, picking at her nail polish. She opens the door and looks up at him with a sad smile. He leaves, Lux closing the door behind him.

CUT TO:

74 EXT. LISBON HOUSE - NIGHT 74

Looking crushed, Trip walks to his car.

CUT TO:

75 EXT. LISBON HOUSE - TRIP'S TRANS AM - NIGHT 75

Trip sits in his car watching the Lisbon house. The downstairs lights go off and the upstairs lights go on.

Trip leans his head back on the headrest thinking about Lux -- when suddenly the door opens and he is pulled by his lapels toward Lux in a nightgown who climbs on him, her mouth on his like a starved animal. "Crazy on You" by Heart plays on the radio as, squirming on him, Lux bangs her knee into the door, paws at him with her hands and sucks on his neck. He reaches under her nightgown, she kisses him deeper in his mouth, he grabs her thigh tightly.

LUX

(taking a breath)

Gotta get back before bed check.

As quickly as she appeared, Lux is gone. Trip sits in his car, catching his breath. He hits the back of his head on the head rest in frustration.

CUT TO:

76 INT. DR. HORNICKER'S OFFICE - DAY 76

Dr. Hornicker addresses the CAMERA from behind his desk in a clinical pea-green office. A name plate in front identifies him. He looks just off camera.

DR. H.

Lux's promiscuity was a commonplace reaction to emotional need. Adolescents tend to seek love where they can find it. Lux confused the sexual act with love. For her, sex became a substitute

(MORE)

(CONTINUED)

76 CONTINUED:

76

DR. H. (cont'd)
for the comfort she needed as
a result of her sister's
suicide.

CUT TO:

77 EXT. BUELL HOUSE - DAY

77

A group of the neighborhood boys huddle on the curb. They listen intently to Chip Willard.

CLOSE ON WILLARD

In the dim light (he has a peach fuzz mustache and mild acne).

WILLARD

So, Lux and I were laying in the field house - and she looks at me and asks me if I thought what we had just done was dirty. Well, I knew what to say -- I said no. Then she grabs my hand and goes "You like me, don't you?" I didn't say anything. It's best to keep chicks guessing.

A MOM'S VOICE calling in their direction interrupts them.

MRS. BUELL (V.O.)

Chase, you need to finish your eye exercises before dinner.

CUT TO:

78 INT. BETTY FORD CLINIC (1997) - DAY

78

FLASH FORWARD: Adult Trip sits at a table. A voice O.S. asks him a question.

INTERVIEWER (V.O.)

Do you think it's possible that Lux's passion toward you could have come from a misplaced need?

ADULT TRIP

(offended)

What are you saying, that I was just a vehicle? You can't fake that, man. It was real.

CUT TO:

79 INT. MRS. LISBON'S CONDO - DAY

79

FLASH FORWARD: Mrs. Lisbon, weathered, sits on a couch in her modest condo, next to a plastic plant. A cross around her neck is visible over a drab blouse.

MRS. LISBON

None of my daughters lacked for any love. We had plenty of love in our house...I never understood why--I mean that's what's so frightening, once they're out of you, they're different, kids are.

FADE OUT:

FADE IN:

80 EXT. LISBON HOUSE - STREET (THE 70'S) - DAY

80

PAN ACROSS the lovely homes on the street, stopping at the Lisbon's. We SEE from a distance the girls file into the house and shut the door behind them.

81 EXT. (#1) TIME LAPSE - LISBON HOUSE - DAY

81

MOTION CONTROL of a month passing -- leaves fall, and unswept, heap up in piles. No one comes or goes from the house. A number of their address falls off and hangs by a nail.

We can now clearly SEE the degeneration of the Lisbon house in stark contrast to the well-kept homes in this affluent community.

We SEE neighbors raking their perfect lawns, only accentuating the decline of the Lisbon's house with its front lawn covered in dead leaves.

CUT TO:

82 INT. THE SCHEER HOME - BREAKFAST NOOK DAY

82

At a neighbor's home, Mr. and Mrs. Scheer have coffee in their decorated breakfast nook. Mr. S. reads the paper. Mrs. Scheer in velour warm-up suit (that matches the wall paper) and pink frosted lipstick, looks out the window at the shabbiness of the Lisbon's house.

(CONTINUED)

82 CONTINUED:

82

MRS. SCHEER
(having coffee in a
color-coordinated
cup)

Look at the Lisbon house, dear.

MR. SCHEER
(reading paper, not
paying attention)

Huh?

MRS. SCHEER
(her only audience)
We can't just stand here and
let our neighborhood go down
the toilet... we're good people
around here.

Her husband not paying attention, she looks to her Yorkshire terrier for response.

She writes on a note pad with a silver pen from Tiffany.

MRS. SCHEER
"Letter to the editor. As a
member of our fine community..."

CUT TO:

83 INT. NEWS ROOM - DAY

83

LYDIA PERL, an attractive and eager local television journalist, reads the piece in the paper, finishing Mrs. Denton's sentence. She's always looking for a story.

*

LYDIA
(interestedly reading)
"I want to call attention to a
matter that has been brushed
under our collective carpet
for several months. After the
suicide of one of the young
daughters of this town, we
have neglected to face a serious
crisis with our youth. I urge
our schools to address today's
teenager's overwhelming anxiety.
Sincerely, Mrs. I Dew Hopewell."

*

Lydia, a dramatic wanna-be Barbara Walters, shows this to her boss.

*

(CONTINUED)

83 CONTINUED:

83

LYDIA

*

John, why has no one done a piece on this girl's suicide? This is what we need for the weekend edition -- a human interest piece that really hits home. "As Debs come out down the street, one girl questioned life and closed the door forever."

JOHN

*

Lydia, the town's finally putting it to rest. We don't need to bring it all back up again.

CUT TO:

84 EXT. (#1) LISBON HOUSE - DAY

84

A blue Pontiac pulls up. Lydia Perl gets out of the car, checks the address with her notebook and walks up to the Lisbon's front door. She steps over a mound of soggy unopened newspaper rolls on her way. She knocks on the door -- finally it opens a crack.

*

LYDIA

*

(full of energy and determination)

Mrs. Lisbon? I'm Lydia Perl-- I'm putting together a piece for Channel 2. I recently noticed the serious need to address the--

*

The door opens wider to reveal Bonnie and Mary -- Lydia looks down to see she was addressing the air above their heads. The room is dark around them -- as if they don't bother to even turn the lights on anymore.

*

BONNIE

Hi, I'm Bonnie, and this is Mary.

LYDIA

*

Well, hello girls. I'm here to ask you about Cecilia.

MARY

Yeah?

(CONTINUED)

LYDIA

(takes out note pad)

Well, great... Maybe you can start with telling me a little about her. Did she have any special interests or hobbies?... Did she like horses?

*

MARY

Um... she wrote in her journal a lot.

LYDIA

(making notes)

Great, great... Did she ever talk about ending her life?

*

BONNIE

No.

LYDIA

Was there anything that you knew really upset her?

*

BONNIE

(pauses in thought)

Umm... The whole thing with the Parks Department cutting down the elm trees really bummed her out. She wrote some poems about it... is that what you mean?

Mrs. Lisbon interrupts the interview, opening the door all the way.

MRS. LISBON

(severe)

What is going on here?!

LYDIA

(putting on the charm that usually works with business tycoons)

And you must be Mrs. Lisbon. My name is Lydia Perl. I'm doing a piece---

*

*

She extends a hand to shake, with a big friendly TV smile.

(CONTINUED)

84 CONTINUED: (2)

84

MRS. LISBON

(cuts her off)

You'll have to leave now, Miss. Perl.

CUT TO:

85 INT. DENTON'S HOME - DEN - DAY

85

CLOSE ON A TV, with a fishing theme wallpaper behind it, and family photos beside it. MOVE IN on TV -- we SEE the unsophisticated graphics of the local news station.

85A EXT. (#1) LISBON HOUSE - TV NEWS STORY - DAY

85A

Lydia Perl stands on the street in front of the Lisbon's neglected house, wearing a trench coat and fake pearls, the wind blowing her hairstyle. She looks gravely into camera.

*

LYDIA

*

The suicide of an East Side teenager last summer has increased public awareness of a national crisis. I now stand in front of the home where Cecilia Lisbon --

(show still of Cecilia staring out from a year book photo)

A thirteen-year-old who liked to paint and write poetry, tragically brought an end to her life.

A neighbor, MRS. Denton, is watching from her living room with Joe.

MRS. DENTON (cont.)

Why can't they let her rest in peace...Just when things were getting back to normal.

CUT TO:

86 INT. NEIGHBOR'S LIVING ROOM - DAY

86

CLOSE ON TV in another living room: Camera starts to slowly ZOOM IN on Lydia.

*

(CONTINUED)

86 CONTINUED:

86

LYDIA

*

Psychologists agree that adolescence is much more fraught with pressures and complexities than in years past. Often in today's world, the extended childhood America has bestowed on its young turns out to be a wasteland, where the adolescent feels cut off from both childhood and adulthood. Self-expression can often be frustrated. More and more, doctors say, this frustration can lead to acts of violence whose reality the adolescent cannot separate from the intended drama.

87 INT. TIM WEINER'S DEN - DAY

87

CUT TO DIFFERENT TVs in other neighbors' houses during Lydia Perl's dramatic monologue.

*

*

We SEE Tim Weiner, his little brother, and their dog watching with their parents.

88 INT. SCHEER HOUSE - BREAKFAST NOOK - DAY

88

We SEE Mrs. Scheer along the way in her living room with a martini in hand, watching attentively.

88A INT. TV SHOW SET 'REFORMED TEENS' - DAY

88A

ON TV: The program is now showing interviews with reformed teenagers:

GLORIA, with a perm, pressed shirt, and a necklace spelling her name, sounds as if she's reciting her answer:

GLORIA

I wasn't able to express the anger I felt about my parents' divorce... I quit volleyball ... I had no self esteem.

CUT TO another girl on the program: RANNIE JILSON, her skin noxema-clear, and her long dark hair in a braid. Her T-shirt has a rainbow stripe across it.

(CONTINUED)

88A CONTINUED:

88A

RANNIE

(looking straight
into camera)

I baked a pie full of rat
poison... I thought I could
eat it, y'know, without anyone
getting suspicious... My Nana,
who was 86 --

(she pauses to control
her emotion)

She just loved sweets --

(she breaks down
tearfully)

She ate three pieces!

The girl sobs as we CUT TO a COMMERCIAL.

CUT TO:

89 EXT. SCHOOL - BLEACHERS - DAY

89

The student body fills the bleachers for a class photo, taking
their places. FREEZE ON PHOTO -- the camera slowly ZOOMS
IN.

NARRATOR

All the news coverage, followed
by green pamphlets--

MRS. WOODHOUSE

(o.s. interrupts)

We thought green was cheerful --
but not too cheerful- certainly
better than red.

NARRATOR

The green pamphlets told us
there were 80 suicides a day
in America, 30,000 a year, and
alerted us to danger signals
we couldn't help but look for.
Were the Lisbon girls' pupils
dilated? Had they lost interest
in school activities, in sports,
in hobbies? Had they withdrawn
from their peers? Did they
complain of insomnia and
fatigue?

At each question we MOVE CLOSER IN, the Lisbon girls become
visible, until the Lisbon girls fill the frame.

CUT TO:

90 INT. SCHOOL - AUDITORIUM - DAY

90

At the podium a teacher introduces MRS. WOODHOUSE, the headmaster's wife and president of the PTA.

MRS. WOODHOUSE

Reading about the alarming suicide rate, I talked to Mr. Woodhouse and some of the teachers here, and realized that nothing about this serious matter has been discussed at this school. I'm here today to introduce the "Day of Grieving." Each year, we'll take this day to spend your first three periods in homeroom as your teacher addresses the topic as he or she deems fit. I have prepared some mimeographs that will be handed out... and a counselor will be available on Fridays to see students.

The students barely pay attention.

MRS. WOODHOUSE (cont.)

Grief is natural, overcoming
It is a matter of choice.

CUT TO:

91 INT. SCHOOL - CLASSROOM - DAY

91

We drift through classrooms during the "Day of Grieving."
CAMERA GOES IN one door of classroom -- COMES OUT another that leads to the next class door and so on... students open the door for the CAMERA as they pass:

-- One TEACHER talks about loss to his class, citing his own heartrending loss when his college football team failed to clinch the division title.

91A INT. SCHOOL - MR. TURNOVER'S CLASSROOM - DAY

91A

-- In MR. TURNOVER'S science class he doesn't know what to say and lets his students cook peanut brittle over the Bunsen burners.

91B INT. SCHOOL - MS. HEDLE'S CLASSROOM - DAY

91B

-- In MS. HEDLIE'S English class, she reads Victorian poetry, including "Rest" by Rosetti.

(CONTINUED)

91B CONTINUED:

91B

MS. HEDLIE

O Earth, lie heavily upon her
eyes, Seal her sweet eyes
wearing of watching, Earth lie
close around her, leave no
room for mirth...

91C INT. SCHOOL - GIRLS' BATHROOM - DAY

91C

The last room leads to the bathroom: We SEE the Lisbon girls waiting out the period, hanging out in the bathroom. Bonnie watches as Mary fixes a run in her nylons with nail polish. Lux blows cigarette smoke out the window. Therese looks at her watch.

CUT TO:

92 EXT. (#1) LISBON HOUSE - KITCHEN WINDOW - DAY

92

NEIGHBOR'S POV:

Through a misty kitchen window we see Mrs. Lisbon doing some chores. She stares out the window vacantly... then gets back to her dishes.

O.S. we hear a neighbor's phone conversation:

MRS. DENTON (O.S.)

I feel sorriest for the
mother...

MRS. BUELL (O.S.)

I know -- you would always
wonder if there was something
you could have done.

CUT TO:

93 EXT. (#1) THE NEIGHBORHOOD - DAY

93

Kids ride their bikes home, two of the boys ride banana boards. The sky is foggy and the trees are bare. The summer is long gone.

CUT TO:

94 INT. TIM WEINER'S BEDROOM - DAY

94

Tim Weiner is sleeping under Evel Kneivel sheets. He starts to wake up, and opens his sleepy eyes to see Cecilia in her wedding dress sitting on the end of his bed. He stares at her in disbelief.

(CONTINUED)

94 CONTINUED:

94

CECILIA
God, you snore loud.

Confused, Tim sits up. His alarm radio goes off and he turns to shut it off -- and she's gone.

CUT TO:

95 EXT. (#1) THE NEIGHBORHOOD - DAY

95

It's a grey fall morning. Mrs. Buell drives a Country Squire with some of the neighborhood kids to school.

CUT TO:

96 EXT. STREET - INT. BUELL'S STATION WAGON - DAY

96

Mrs. Buell drives the carpool of her son and a few neighborhood kids. Chase stares out the foggy window; it's starting to rain. They stop at an intersection, and Chase looks over to see Cecilia perched on a branch of a tree. Just as she looks at him the car accelerates.

97 EXT. SCHOOL - INT. STATION WAGON - DAY

97

The Country Squire pulls up at school, and they can see the four Lisbon girls with an air of dignity around them, walk together to homeroom.

Like celebrities, the other kids look at them.

MRS. BUELL
Those girls have a bright future ahead of them. The other one was just going to end up a kook.

CUT TO:

98 INT. SCHOOL - MR. LISBON'S CLASSROOM - DAY

98

Mr. Lisbon sits behind his desk staring vacantly at the planets of the solar system hanging over his head. (A few of the planets are starting to droop). He looks down to see Trip Fontaine standing at attention before his desk.

MR. LISBON
It's fourth period, Trip. I don't have you until fifth.

(CONTINUED)

TRIP

I'm not here for math today,
sir.

MR. LISBON

You're not?

TRIP

I'm here to tell you that my
intentions for your daughter
are entirely honorable.

Mr. Lisbon's eyebrows raise, but his face looks like all his
expression has been used up.

MR. LISBON

And what might those intentions
be?

TRIP

I want to ask Lux to the
Homecoming.

MR. LISBON

Trip, why don't you sit down a
minute...

(he does)

You see, my wife and I have
certain rules. They have been
the same rules for the older
girls and I can't very well go
and change them now for the
Younger ones. Even if I wanted
to, my wife wouldn't let me,
ha ha... so, if you want to
come over and watch television
again that would be fine, but
you can not take Lux out,
especially not in a car.

He pats him on the back, like a coach would after a game.

MR. LISBON

I'm afraid son, that's just
our policy.

CLOSE ON TRIP

Seeing the doors closing. He looks at a photo on Mr. Lisbon's
desk:

(CONTINUED)

98 CONTINUED: (2)

98

ECU - LUX'S PHOTO

Lux stands in front of a ferris wheel, eating a red candy apple.

Trip gets an idea:

TRIP
(excited but
controlling his
voice)

What if it was a bunch of us
guys? And we took out your
other daughters, too, like in
a group? And we had them back
by whatever time you say?

Trip wipes his palms on his jeans.

MR. LISBON
You on the football squad,
son?

TRIP
Yes, sir.

MR. LISBON
What position?

TRIP
Offensive tackle.

MR. LISBON
I played safety in my day.

TRIP
Crucial position, sir. Nothing
between you and the goal line.

MR. LISBON
Exactly.

TRIP
Thing is, sir, we've got a big
Homecoming game against Country
Day, and then the dance and
everything, and all the guys
on the team are going with
dates.

(CONTINUED)

98 CONTINUED: (3)

98

MR. LISBON

You're a good-looking fella.
Lots of girls would go with
you, I bet.

TRIP

I'm not interested in lots of
girls, sir.

Mr. Lisbon sits down in his desk chair and draws a long
breath; he looks over to a family photo on his desk: Cecilia
smiles out dreamily amongst the rest of his family.

MR. LISBON

I'll take it up with their
Mother.

(pause)

I'll do what I can.

CUT TO:

99 EXT. SCHOOL - FOOTBALL FIELD - DAY

99

Trip and the rest of the team are in the middle of football
practice. A group of guys stand in their athletic clothes
(Trip in short shorts) on the field waiting for the signal
to start their sprints.

TRIP

I'm taking Lux Lisbon to
Homecoming. All I need is
three guys for the other chicks.

A whistle blows and Trip starts running. They do sprints,
talking as they run 20-yard intervals, gasping for breath.
As each guy nears Trip they try to convince him to choose
them.

KEVIN

I'll give you three joints,
man.

PARKIE

If I go, we can take my Dad's
Cadillac.

JAKE

C'mon Trip, you owe me, I saved
your ass with Woodhouse that
time.

(CONTINUED)

99 CONTINUED:

99

BUZZ "ROPE" ROMANO covers his protective cup with his hands and falls moaning on the end zone.

BUZZ

I'm dying! I'm dying! You
got to pick me, Tripster!

CUT TO:

100 INT. SCHOOL HALL - DAY

100

Trip walks toward Mr. Lisbon's classroom with a look of determination. He ignores a girl's flirty looks -- he has no time for that. He opens the door and goes up to Mr. Lisbon to negotiate.

NARRATOR

In the end, Parkie won because
of the Cadillac, Kevin Head
because he had the killer weed,
and Jake Hill Conley because
he won all the school prizes,
which Trip thought would impress
Mr. and Mrs. Lisbon.

CUT TO:

101 INT. (#1) LISBON HOUSE - LIVINGROOM - DAY

101*

The Lisbons are in front of the TV, Therese is doing a crossword puzzle. Mrs. Lisbon is knitting, while Mary paints Lux's nails.

MR. LISBON

(to Mrs. L, he breaks
the silence)

Trip Fontaine and some other
boys from the football squad
have asked to take the girls
to the Homecoming dance.

Mrs. Lisbon looks up from her knitting. Mary and Lux look at their Dad. Lux's mouth drops open.

MRS. LISBON

You know how I feel about that
sort of thing.

MR. LISBON

Dear, I'm going to be a
chaperone at the dance.

(CONTINUED)

101 CONTINUED:

101

LUX
Oh, please Mom!

MRS. LISBON
(looking back down
on her knitting)
Your father and I will discuss
it.

CUT TO:

102 INT. SCHOOL - HALL - DAY

102

In a crowded hallway, Mr. Lisbon spots Trip.

MR. LISBON
Trip, come into my room. I'd
like to talk to you.

Trip anxiously follows him in.

CUT TO:

103 INT. SCHOOL - MR. LISBON'S CLASSROOM - DAY

103

MR. LISBON
Trip, I've talked it over with
my wife... and we've decided
to let the girls go --

Trip breaks into a big smile.

MR. LISBON
-- Under the following
conditions: You go in a group.
You go to the dance and nowhere
else. And, you bring the girls
home by eleven. It will be
impossible to get around any
of these conditions because
I'm one of the dance chaperones.

TRIP
(excited, but trying
to keep cool)
Yes, sir. Thank you, sir.

CUT TO:

104 INT. SCHOOL - HALL - DAY

104

Once outside of Mr. Lisbon's room, Trip, in a muscle shirt, makes a victorious "Yes!" Touchdown move in the air with his arms.

CUT TO:

105 INT. (#1) LISBON HOUSE - LIVING ROOM - DAY

105*

Forgetting for a moment that she is fourteen and cool, Lux enthusiastically hugs her dad like a little girl. Bonnie is watching Mary and Therese play Chinese checkers.

LUX

Oooh Dad!

The other girls look up from their game.

THERESE

Who are the other boys?

MR. LISBON

Well, there's Parker Denton,
and Jake Conley --

(aside to his wife)

He's a very good student, and...
Kevin Head.

MARY

Who's taking who?

THERESE

They're just going to raffle
us off.

CLOSE ON CHINESE CHECKERS

Therese makes six ringing jumps into her safety zone.

CUT TO:

106 INT. FABRIC STORE - DAY

106

Happy MUSIC plays as the girls bounce down the store aisles following their mother. They pick out patterns and fabric.

NARRATOR

It didn't make any difference
which pattern of their dream
dress the girls each chose.
Mrs. Lisbon added an inch to
the bustline and two inches to
the waist and hems...

CUT TO:

107 INT. (#1) LISBON HOUSE - LIVING ROOM - DAY

107

The girls in a cloud of white and pastel cotton fly down the stairs.

NARRATOR (cont.)
... and the dresses came out
as four identical shapeless
sacks.

The four girls stand at the bottom of the stairs, blushed and powdered for their parents to admire. Mr. and Mrs. Lisbon are proud.

MRS. LISBON
What a sight -- like four
angels.

They adjust themselves, Lux looks up at the ceiling.

LUX
I think there's a leak.

A FLASH goes off as Mr. Lisbon takes a picture.

MR. LISBON
Cheese!

FREEZE FRAME: The four girls in a row, full of life. Their dresses look like frontier womens', with lace-trimmed bibs, and high necklines. Bonnie pulls at her collar, uncomfortably. Therese squints from the flash, Mary looks proper and posed, and Lux is looking up in the air.

They continue fussing with themselves, Lux is hobbling around in her first pair of high heels. They rush upstairs to do finishing touches.

Mrs. Lisbon picks up a magazine on floor. She looks at the cover, it's "Cosmopolitan," with big orange letters saying: "The Cosmo Survey: Are you Multi Orgasmic?"

MRS. LISBON
(astonished)
They can sell this in the
supermarket?
(tosses the magazine
in a waste basket)

CUT TO:

VIEW FROM ACROSS THE STREET

Parkie's Dad's huge yellow Cadillac floats down the street. It pulls up to the Lisbons' and screeches and lunges to a halt, driven by its inexperienced driver. We HEAR the RADIO.

Trip and the other boys, in their tuxedos, get out of the car. Trip's sleeves are pushed up like a male model of that time, and he wears a thin tie. Parkie wears the tuxedo his mom bought for formal dances at the club. Jake is wearing a blue blazer with brass buttons, his hair brushed smoothly to the side, and Kevin's wearing his Dad's oversize tweed blazer. *

They stand awkwardly, hesitating for a moment until Trip heads for the front door, and the others follow his lead.

We follow the boys, who walk in their stiff shoes to the front door. They each carry a corsage box.

Mrs. Lisbon opens the door.

MRS. LISBON

Hello, boys.

BOYS (in unison)

Hello, Mrs. Lisbon.

MRS. LISBON

Which one of you is driving?

PARKIE

I am.

MRS. LISBON

How long have you had your license?

PARKIE

Two months. But I had my permit for a year before that.

MRS. LISBON

We don't usually like the girls to go out in cars more than necessary. So many accidents nowadays. So I hope you'll be very careful.

PARKIE

We will.

(CONTINUED)

108 CONTINUED:

108

MR. LISBON

(walks up)

OK. Third degree's over.
GIRLS! I better get going.
I'll see you at the dance.

TRIP

See you there, Mr. Lisbon.

MRS. LISBON

Bye, Dear.

CUT TO:

109 INT. (#1) LISBON HOUSE - FOYER - DUSK

109

Mrs. Lisbon looks over the group of boys standing in her living room. She goes to the stairs and looks up. She touches her temple from a headache.

BOYS' POV:

At the top of the stairs, the girls come into view. The four Lisbon girls descend the stairs, holding the banister carefully, the light from the living room lighting them up. They look happy to be going out. Lux, all lip gloss and lace, eyes Trip.

The boys stare. The girls' pale dresses and hairdos make it hard to tell them apart.

MRS. LISBON

Okay, then.

The girls and boys stand across from their dates as they present the corsages. Unsure of who's going with whom, the boys just offer their corsages to the girl closest. Trip moves to Lux, and the other dates just shuffle into place.

TRIP

We got white. We didn't know
what color you were wearing.
The flower guy said white would
go with everything.

Trip hands the boxed corsage to her.

LUX

I'm glad you got white.

(CONTINUED)

109 CONTINUED:

109

We PAN down her dress, and in X-RAY VISION go through the white fabric and see written in marker on her underwear: "TRIP."

PARKIE

We didn't go for wrist ones. Those always fall apart.

BONNIE

Yeah...

They all just stand there, no one knowing what to say next. Lux looks at her flower in its plastic time capsule.

MRS. LISBON

Why don't you let the boys pin them on?

At that the girls step forward, shyly presenting the fronts of their dresses. Mrs. Lisbon watches as the boys in silent concentration carefully pick the flowers out of their boxes

CLOSE ON CORSAGE BOX

The boys' hands fumble, trying not to get stuck by a pin or crumple a petal.

They gently lift the material from the girls' chests, careful not to stick them or even touch them, and pin the flowers over their hearts. The girl closest that the boy pinned becomes his date.

The girls say good-night to their mother, the boys say good-night to Mrs. Lisbon and she watches her daughters go off on their first date.

CUT TO:

110 EXT. (#1) LISBON HOUSE - DUSK

110

Excited to be going, the girls hurry to the car with their dates.

CUT TO:

111 INT. (#1) PARKIE'S CADILLAC - DUSK

111

They all squeeze into the car. Lux sits up front between Parkie and Trip.

(CONTINUED)

LUX

I never get to, so I'm
Sitting up front.

As soon as they are away from the house they all relax, and the boys see that the girls aren't that weird at all. Bonnie, Mary and Therese crowd in the back with Kevin and Jake. The girls are chatty and giggle all cramming in and take off, the Cadillac jerking onto the road. The girls talk about the passing neighbors.

BONNIE

Look -- her car's there late again -- I'm sure Mr. Keller is having an affair with the maid... I've seen him follow her into the laundry room...

THERESE

Eww, he's so fat... and that red nose -- he's totally an alcoholic...

BONNIE

What about the Hessens -- you know they're Nazis.

MARY

They're Nazi sympathizers, Bonnie.

THERESE

They had a fit when the Schwartzmans tried to join the tennis club.

LUX

(sarcastic, looking
at a passing house)
Nice aluminum siding. Do they think that really looks okay?

THERESE

You know Mr. Kriegers ordered that from TV one late night.

MARY

Yeah, while his wife was off with Mr. Lopez.

(CONTINUED)

BONNIE

Ew, you know I have Mr. Lopez for Spanish 2 this year -- how many burgundy turtlenecks does he own? I mean is that the same one everyday or does he have like six of them?

The boys just listen to them, surprised to hear them talk so much.

LUX

Look, it's the Baldino's "BB-Q" tree stump.

THERESE

Ya, right, is that like the getaway tunnel or what--

MARY

The papers said it cost \$50,000 to put in... And they've never once barbecued on it.

PARKIE

It's an escape tunnel for Sammy the Shark, it leads to the river where he keeps a speedboat.

JAKE

Yeah, Paul goes down there all the time, he can get into anyone's basement through the storm sewers...

BONNIE

No way...

They drive through the town as the boys talk to the Lisbon girls really for the first time. They pass rows of Lakefront mansions.

The big Cadillac pulls up under the elms near the high school.

LUX

Pullover a sec... I want a cig before we go in.

112 CONTINUED:

112

BONNIE
Dad'll smell it on you.

LUX
Nah, I've got mints.

Parkie lowers a window to let the smoke escape.

BONNIE
He'll smell it on your clothes.

LUX
I'll just tell him some kids
were smoking in the bathroom.

Lux, taking her time exhaling, points her chin at Trip and exhales three perfect smoke rings.

JAKE
Don't let it die a virgin. *

He leans into the front seat and pokes a smoke ring.

THERESE
That's gross.

TRIP
Yeah, Conley, grow up.

CUT TO:

113 EXT. SCHOOL - DOORS - NIGHT

113

They walk towards the dance, splitting off into couples, following Trip and Lux. Mary's high heel gets stuck in the gravel and she leans on Kevin while she gets it loose. *

As her shoe comes loose, Mary looks up at the night sky. *

BONNIE
It's always the big dipper...
You look at those charts and
they have stars all over the
place, but if you look up, all
you see is the big dipper.

PARKIE
It's because of the lights...
from the city

BONNIE
Duh.

CUT TO:

114 INT. SCHOOL - GYM - NIGHT

114

The gym has been transformed by an enthusiastic decoration committee who chose a "Starlight" theme. The game lights, covered with colored gels light the room, silver paper foil stars hang on strings from the ceiling above the dance floor where couples dance lamely to "Strange Magic" (by E.L.O.) under a disco ball. Mr. Lisbon dressed in a suit and festive tie talks to another chaperone over the cider table.

A neighborhood boy dances with a tall girl in Chiffon.

BOY'S POV:

Peering over his partners shoulder: Lux Lisbon enters the room.

The Lisbon girls smile as they enter the gym with their dates. Bonnie, Mary, Lux and Therese are quickly off to the bathroom.

CUT TO:

115 INT. SCHOOL - GIRLS' BATHROOM - NIGHT

115

Lux checks her makeup in the mirror, adding lipgloss and reconfirming her beauty, Therese ignoring the mirror keeps her company as they wait for their sisters.

MARY

(talks from stall)

I'm just glad mine's not a total geek.

BONNIE

(from another stall)

He's such an eager kreager.

MARY

There's no paper, throw me some.

Lux pulls some paper towels out of a dispenser and throws them over the stall.

MARY

(screams)

It's snowing!

CUT TO:

116 INT. SCHOOL - GYM - NIGHT

116

The dance floor is crowded with awkward couples. Jake nervously asks Therese to dance.

(CONTINUED)

CLOSE UP

Their hands fumbling together trying to decide whether or not to interlock -- finally they interlace their nervous fingers.

The Lisbon girls dance with their dates in the crowd.

Mary and Kevin dance together -- Mary holds herself stiffly upright like the actresses she's seen in old movies. *

MARY

We've been having such lovely weather, don't you think?

KEVIN

Uh, yeah...

Lux and Trip, already an item, walk around the dance.

They end up over at the bleachers in the shadows, Bonnie not far behind, with Parkie following. *

The song stops as MR. WOODHOUSE, the Headmaster, speaks to the student body.

MR. WOODHOUSE

I hope you're all having a good time -- it sure looks like it. The dance committee headed by Sabrina Garner really outdid themselves this time. I'd like to open the voting for Homecoming King and Queen. The ballot jar is over at the refreshments table, so please cast your votes and we'll make the announcement in a little while.

116A INT. SCHOOL - GYM - BLEACHERS - NIGHT

116A

As he talks, Trip and Lux slip under the bleachers. Parkie follows Bonnie after them, and in the slits of light coming through the bleachers he sees Trip and Lux sitting closely, as Trip holds a bottle up to Lux's face.

LUX

Did anybody see you come in?

BONNIE

No.

(CONTINUED)

116A CONTINUED:

116A

LUX
What about you?

PARKIE
No.

They are silent, and their attention returns to the label of the bottle in Trip's hand.

CLOSE UP - The label: A disco-ball reflection glitters on the label illuminating the words "PEACH SCHNAPPS" and luscious fruit.

TRIP
You're gonna love it.
(unscrews the top)
You have to taste it with a
kiss.
(holds it to Lux's
lips)
Don't swallow.

She takes a sip, then he takes a swig off the bottle.

ECU - Trip and Lux's profiles, outlined by a glowing light shining through the bleachers. Their eyes close and their lips meet in a peach-flavored kiss. Music plays in the distance from the dance floor.

Lux giggles; as peach schnapps drips down her chin, she stops it with her hand. They press their faces together again, kissing and swallowing. They pull apart for a breath.

LUX
That stuff's really good.

Trip hands the bottle to Parkie. Parkie holds the bottle up for Bonnie.

BONNIE
I don't want any.

TRIP
Come on. Just a taste.

LUX
Don't be so goody-goody.

In the darkness you can see Bonnie's glossy eyes on the verge of tears. Bonnie takes a sip.

(CONTINUED)

116A CONTINUED: (2)

116A

LUX
Don't swallow it.

Frightened as Parkie moves closer, they kiss and exchange the sticky liquor. Bonnie lets out a sound as he pushes his tongue in her mouth. *

Trip and Lux have some more, kissing sticky kisses in the darkness.

TRIP (O.S.)
Peach Schnapps, babes love it.

BOY (O.S.)
Did you talk about Cecilia?

TRIP (O.S.)
I didn't want to ruin a good thing.

PARKIE (O.S.)
There's a time for talk and a time for silence. *

They come out from behind the bleachers. Lux and Bonnie drag their dresses and wipe their mouths.

Lux now moves sassily to the music, and Trip and her finally dance on the dance floor. The girls all dance, happy to be out. Other boys cut in on them.

Mr. Woodhouse goes up to a podium.

MR. WOODHOUSE
I'd like you all to put your hands together for this year's king and queen -- Trip Fontaine and Lux Lisbon!

Everyone applauds as the beaming couple makes their way to the stage and are crowned. The guys holler. Girls in expensive dresses clap.

SAIL AWAY by STYX kicks in as the King and Queen dance with the rest of the school. Balloons fall from the ceiling. No one's ever seen the Lisbon girls be so sociable and cheerful.

JAKE
(talking over the music as they dance)
Are you havig a good time? *

(CONTINUED)

116A CONTINUED: (3)

116A

THERESE

This is the best time I've
ever had.

Jake dips Therese. *

CUT TO:

117 INT. SCHOOL - HALL - NIGHT

117

Outside of the dance, Mary and Kevin get some fresh air in a doorway, looking at each other in the moonlight.

MARY

What made you guys ask us out?

KEVIN

What do you mean?

MARY

I mean, do you feel sorry for
us?

KEVIN

No way.

MARY

Liar.

KEVIN

I think you're pretty. That's
why.

MARY

Do we seem as crazy as everyone
thinks?

KEVIN

Who thinks that?

They are quiet. Mary sticks her hand out the door to test
for rain.

MARY

Cecilia was weird, but we're
not...

(pause)

We just want to live. If anyone
would let us.

A few kids start walking down the hall; the dance is breaking
up.

118 INT. SCHOOL - LOCKER BAY - NIGHT

118

Lux faces Trip in the darkness.

LUX

What do we do now?

TRIP

Whatever we want.

LUX

I mean as King and Queen. Do we have to do something?

TRIP

That's it. We danced, we got ribbons. It only lasts for tonight.

LUX

I thought it was for all year long.

TRIP

Well, it is but we don't do anything.

LUX

I think it stopped raining.

TRIP

Let's go for a walk.

LUX

We better not. We've got to go in a minute.

TRIP

We can keep an eye on the car. They won't leave without us.

LUX

My Dad --

TRIP

Just say you had to put your crown in your locker.

We follow them as they walk towards the dark football field.

119 EXT. SCHOOL - FOOTBALL FIELD - NIGHT 119

TRIP

See that divot, that's where I
reamed this guy today. Cross-
body block.

CUT TO:

120 EXT. SCHOOL - LOT - INT. CADILLAC - NIGHT 120

Everyone, except for Lux and Trip, waits in the car.

ECU - Car's dashboard clock: 10:45.

PARKIE

Maybe they went home with your
Dad.

MARY

(looking off, touching
her crushed corsage)

I doubt it.

They pull out of the parking lot and head home. They are
quiet as the wind passes by the windows.

BONNIE

We're cooked.

THERESE

Luxie is, not us.

CUT TO:

121 EXT. SCHOOL - FOOTBALL FIELD - NIGHT 121

PASSING HEADLIGHTS ILLUMINATE:

Trip on top of Lux, near the goal line on the football field.
Her tiara is still on.

CUT TO:

122 INT. (#1) PARKIE'S CADILLAC/LISBON HOUSE - NIGHT 122

The Cadillac pulls up to the Lisbon's house.

BONNIE

Does anybody have any mints?

No one does. The car stops.

CUT TO:

123 EXT. (#1) PARKIE'S CADILLAC/LISBON HOUSE - NIGHT 123

Bonnie and Parkie kiss. Therese gives Jake her cheek. Kevin *
looks at Mary.

KEVIN *
We'll walk you to the door.

MARY
No, don't.

KEVIN *
Why not?

MARY
Just don't.

THERESE
(whispers in Jake's
ear)
Will you call me?

JAKE
Absolutely.

The guys watch the Lisbon girls walk off toward their house.
Therese looks over her shoulder:

BONNIE
We had a really good time.

The boys get into the car, watch the Lisbon sisters walk to
their house.

124 EXT. (#1) THE NEIGHBORHOOD - NIGHT 124

The Cadillac pulls away, and they drive in silence around
the neighborhood...

124A EXT. THE NEIGHBORHOOD - NIGHT 124A

They pass streets of smaller houses, turning into rows of
mansions, passing the yacht club.

124B INT. CADILLAC - NIGHT 124B

ECU Parkie, Jake, Kevin as they drive.

CUT TO:

125 EXT. SCHOOL - FOOTBALL FIELD - NIGHT 125

Lux lies next to Trip looking at him. He stares up at the
sky.

CUT TO:

126 OMITTED 126*

CUT TO: *

127 EXT. RESIDENTIAL STREET / INT. TAXI - DAWN 127*

Lux, with messed-up hair, stares out the window as the cab drives her home.

128 INT. TRIP'S BEDROOM - DAWN 128*

Trip lies on his bed with big headphones on--we hear the music as he stares up at the ceiling...

ADULT TRIP (V.O.)

It's weird. I mean I liked her. I really liked her. But then out there on the field it was just different right then.

CUT TO:

129 INT. BETTY FORD CLINIC - (1997) - DAY 129*

FLASH FORWARD: Adult Trip sits at the table, talking to an interviewer just off camera.

ADULT TRIP

(drifting off into memory)

That was the last time I saw her... Most people never taste that kind of love. At least I tasted it once, man.

NURSE walks in. (As she approaches locked off interviewer's camera doesn't move to see nurse, maybe she gets cropped at chin for dialogue.)

NURSE

It's time for your six o'clock group meeting.

CUT TO:

130 EXT. (#1) LISBON HOUSE - MORNING

130*

A taxi pulls up and drops off a ruffled Lux (her tiara in hand). Lux walks toward her house, looking down at the ground. There's dirt across the back of her dress. From a distance we watch as:

Lux gets to the porch, as the front door swings open. Mr. Lisbon comes out to her, with a worried look. Lux starts to motion to her Dad, looking for an excuse. Mrs. Lisbon comes to the doorway in her robe, there's a hysterical look in her eyes.

Mr. Lisbon herds Lux in, but Mrs. Lisbon stops Lux at the front door, her neck is tight and she looks as if she's about to burst. She leans close to Lux's mouth, smelling her breath. Mrs. Lisbon yells something at her, but we can only hear what it is. She raises her hand to strike her, Lux flinches, but Mrs. Lisbon freezes.

She looks around out to the sleeping street. Both Lux and her mom stand frozen, until Mrs. Lisbon's arm drops to her side, and Lux slips by her into the house. Mrs. Lisbon puts her hand to her chest. She shuts the door.

*

CUT TO:

131 OMITTED
AND
132

131*
AND
132

133 EXT. LISBON HOUSE - DAY

133*

In the daylight, we can see life around the neighborhood homes except for the Lisbon house. The doors are closed, the curtains all drawn, we can only make out SILHOUETTES of people walking past windows.

NARRATOR

Given Lux's failure to make curfew, everyone expected a crackdown, but few anticipated it would be so drastic. The girls were pulled out of school and Mrs. Lisbon shut the house in maximum-security isolation.

Kids on bikes ride by, with slurpees.

CUT TO:

134 INT. (#2) LISBON HOUSE - GIRLS' BEDROOM - DAY

134

We HEAR the drops of a leaky faucet.

C.U. a girl's feet hangs off the bed next to some old food. Therese stares out the window.

Mary lies on a heap of stuffed animals and pillows in her room studying magazines with photos of glamorous parties.

NARRATOR

She had done more than just take the girls out of school. The next Sunday, arriving home from a spirited church sermon, she had commanded Lux to destroy her rock records.

135 INT. (#2) LISBON HOUSE - LIVINGROOM - DAY

135

At the top of the stairs, Mrs. Lisbon stands over Lux who is crouched on the floor in a nightgown and socks guarding her crates of albums.

(CONTINUED)

135 CONTINUED:

135

MRS. LISBON

Now!

LUX

But Mom!

MRS. LISBON

(sternly)

It's final, Luxie.

LUX

(upset, turning red)

That's not fair.

MRS. LISBON

I said now!!

135A INT. (#1) LISBON HOUSE - STAIRS - DAY

135A

Lux bursts into tears, and stomps off. Mrs. Lisbon marches downstairs with a mission. In the living room Mrs. Lisbon turns the gas log in the fireplace on.

On the steps Lux slides a crate down - she pushes to send it crashing -- but then grabs it just before it goes out of control.

Lux puts one record at a time into the flames as she cries. She holds some up, pleading to her mother.

LUX

"Destroyer" -- not Destroyer!

Mrs. Lisbon does not respond, but points to the fire. Lux dramatically sacrifices it to the flames.

LUX

Aw, not AC/DC!!!! -- c'mon!...

But Lux has to keep putting her record collection, one by one, into the fire. Lux starts coughing, thick grey smoke is coming out of the fireplace, getting worse and worse from the burning plastic. Mrs. Lisbon covers her mouth with her hand.

THERESE

(calls from upstairs)

What's that smell? Is like the linoleum on fire?

Mrs. Lisbon coughs. The room is filling with thick smoke. Lux is about to add another record to the fire.

(CONTINUED)

135A CONTINUED:

135A

MRS. LISBON
(waving the smoke
from her face)

That's enough Lux, I'll just
put the rest out with the trash.

Mrs. Lisbon opens the front door for fresh air.

CUT TO:

136 INT. (#2) LISBON HOUSE - DAY

136

We see a cloud of smoke leave the door. The house's
deterioration can be seen. It looks dim and lifeless, the
plants and paint neglected.

NARRATOR

The house receded behind its
mists of youth being choked
off, and the first cold spell
Hit. This is around the time
the sightings of Lux making
love on the roof began.

CUT TO:

137 INT. TIM WEINER'S BEDROOM - NIGHT

137

A few of the neighborhood boys crowd around a telescope they
have up to the window. They are all dying to have a look,
fighting over the telescope. Some are pressed up to the
window to see.

CHASE

C'mon let me have a look.

TIM

Hey, give it back.

137A EXT. (#2) LISBON HOUSE - ROOF - NIGHT

137A

BOYS' POV:

Under the moonlit sky we can make out two bodies together on
the roof across the street. (It's hard to tell exactly what's
going on)

Chase grabs the telescope and looks.

CHASE

Now... it looks like, now she's
on top of him!

(CONTINUED)

137A CONTINUED:

137A

PARKIE
No way-- Lemme see!

CHASE
... Wait now they're getting
up -- it looks like he's wearing
Like a McDonalds uniform or
something...

CUT TO:

138 INT. DAVID'S ROOM - NIGHT

138

DAVID is playing Pong when the phone RINGS.

DAVID
Hello?

TIM (O.S.)
Lux is at it again on the roof!

DAVID
You're kidding man!

CUT TO:

139 INT. TIM WEINER'S ROOM - NIGHT

139

He's looking through the telescope, talking on the phone.

TIM
I'm serious!

PARKIE (O.S.)
Same guy?

TIM
No, this guy's wearing like a
suit it looks like.

139A EXT. (#2) LISBON HOUSE - ROOF - NIGHT

139A

TIM'S POV:

The bodies entangled and moving on the roof.

PARKIE (O.S.)
I'm coming over.

(CONTINUED)

139A CONTINUED:

139A

TIM

No, she'll be gone soon. She'll
be back out there tomorrow
night I bet.

139B EXT. TBA - DAY

139B

Day transition.

CUT TO:

140 INT. TIM WEINER'S BEDROOM - NIGHT

140

The following night. The group of boys are huddled around
waiting for Lux's appearance. Now Paul Baldino's there.

DAVID

(looking through
telescope)

Oh -- here she comes!

Peter is looking out the windows with his binoculars.

PARKIE

Oh yeah, it's a tall guy.

DAVID'S POV:

140A EXT. (#2) LISBON HOUSE - ROOF - NIGHT

140A

As we hear the boys talk. The guy loosens his belt in the
darkness. Lux lies down, and he's on her, kissing her. (We
can barely make out what's happening)

PARKIE

Okay, he's unbuttoning her
shirt... Now he's sucking on
her neck --

PAUL

C'mon Lemme see.

PARKIE

Oh now her hands are moving
down...

The boys in the room are losing it. Paul grabs the telescope
away.

PAUL

I gotta see this....woa- now
she's on top of him!

(CONTINUED)

140A CONTINUED:

140A

DAVID
(looking through
binoculars)

It looks like she's got a bottle
of soda or something?

CHASE
What's she doing, man?

PAUL
Wait... now they're done, he's
getting up...

BOYS' POV:

CLOSE UP on Lux through telescope, wrapped in a blanket, she
smokes a cigarette.

DAVID
That's it?

CUT TO:

141 EXT. SCHOOL - HALL - DAY

141

Mr. Lisbon wanders down the hallway to class. He stops to
talk to some hanging spider plants in front of the science
lab.

When he reaches his class Mr. Woodhouse approaches him.

MR. WOODHOUSE
Hello, Ronald.

MR. LISBON
Hi Harry.

MR. WOODHOUSE
Your daughters haven't been at
school for over 2 weeks?

MR. LISBON
Oh. Have you checked out back?

Mr. Woodhouse looks at him concerned. Mr. Lisbon goes past
him and into his classroom.

CUT TO:

142 INT. BUELL'S DINING ROOM - NIGHT

142

The BUELL family is around the table having dinner. Chase sits next to his little sister.

MRS. BUELL

Dini Fleischer told me they found another math teacher, Mr. Lisbon's be leaving.

MR. BUELL

I know there was some talk... can you pass the corn, missy.

MRS. BUELL

A lot of people were saying that a person who can't run their own family has no business teaching our children...

MR. BUELL

I wonder what he'll do now?

MRS. BUELL

I don't know... and that house is just wasting away. Marty doesn't even want to deliver their groceries anymore.

CUT TO:

143 INT. DENTON'S DINING ROOM - NIGHT

143

CLOSE UP - A bowl of peas on the table. We TILT UP to see we are in another dining room with similar decor, but different color scheme, and different family (including Parkie and his little brother).

MRS. DENTON

Do you think he'll get another job? How's he going to support his family?

MR. DENTON

I don't know, dear.

CUT TO:

144 EXT. (#2) BUELL'S HOUSE - DAY

144

Mrs. Buell talks to a neighbor as she takes the mail out of the mailbox.

(CONTINUED)

144 CONTINUED:

144

MRS. WEINER
He'll have to get another job.

MRS. BUELL
(looking across the
street; the Lisbon
house looking
abandoned)
How long can those girls be
cooped up like that?

MRS. WEINER
I haven't seen them come out
in days. I saw them at church
last week. Those girls look
so thin and pale...

Their conversation is interrupted by the loud BUZZ of a chain
saw. They look up to see:

CUT TO:

145 EXT. (#2) LISBON HOUSE - DAY

145

A truck full of MEN in jumpsuits surround a tree in the
Lisbon's front yard, firing up their tools. The tree has a
yellow notice posted: "This tree has been diagnosed with
Dutch Elm disease. It will be removed by order of the Parks
Dept."

A man in a fiberglass cage ascends on the treetop and begins
removing the leafy crown of the tree, with the loud buzz of
an electric saw.

145A EXT. (#2) LISBON HOUSE - DAY

145A

In an upstairs window the pale Lisbon girls watch.

The men from the Parks Dept. cut off dead limbs, and then
healthy ones. They drive off leaving the branchless trunk
standing in the front yard.

FADE OUT:

FADE IN:

146 EXT. (#2) LISBON HOUSE - DAY

146

The next day. CLOSE on a TREE TRUNK. A cement-filled knot-
hole has a small handprint and the initials: C.L.

(CONTINUED)

146 CONTINUED:

146

The men arrive to finish their job. Two men with chain saws circle the trunk taking its measure. They brace the saws on their thighs and pull the starter cords. The loud sound of the chain-saw fills the air like a dentist's drill. They wear goggles to block flying chips of wood. Some of the neighborhood boys from across the street come out to watch.

One worker lifts his blade higher, he turns to spit some tobacco, accustomed to slaughtering the neighborhood trees.

They rev their motors, about to tear down the tree, when the FOREMAN jumps out waving his arms furiously at the workers.

We see that the four Lisbon girls (in nightgowns) are headed straight for the tree. Mary ducks down under a saw. The workers, startled, back away from the tree holding their saws up in the air. The girls pass them, and encircle the tree, clasping hands.

The men turn off their saws. In the sudden silence they look at the girls who guard the tree from them.

MARY

Go away. This is our tree.

The men stare.

FOREMAN

Girls, girls, you're too late.
The tree's already dead.

MARY

That's what you say.

FOREMAN

It's got beetles. We have to
take it down so they won't
spread to other trees.

THERESE

There's no scientific evidence
that removal limits infestation.
These trees are ancient. They
have evolutionary strategies
to deal with beetles. Why
don't you just leave it up to
nature?

FOREMAN

If we left it up to nature
there'd be no trees left.

(CONTINUED)

LUX

That's what it's going to be like anyway.

BONNIE

If boats didn't bring the fungus from Europe in the first place, none of this would have ever happened.

FOREMAN

You can't put the genie back in the bottle, girls. Now we've got to use our own technology to see what we can save.

PULL BACK to see the ring of girls around the tree, the Parks Dept. around them, and then farther back -- a ring of neighborhood onlookers.

CUT TO the exasperated foreman as he knocks on the Lisbon front door.

Mr. and Mrs. Lisbon come to the door. Mr. Lisbon has his arm around his wife.

FOREMAN

We've got an order to cut down your elm, but your kids won't let us.

MRS. LISBON

How do you know that tree's sick?

FOREMAN

Believe me we know. It's got yellow leaves, it had yellow leaves. The tree's dead for Christ's sake.

MR. LISBON

Are you familiar with Aritex? Our daughter showed us an article. It's a less aggressive therapy.

FOREMAN

And it doesn't work. Look, we leave this tree and the others will all be gone by next year.

(CONTINUED)

146 CONTINUED: (3)

146

MR. LISBON

Will be anyway, the way things
are going.

FOREMAN

Look, I don't want to have to
call the police.

MRS. LISBON

The police? The girls are
just standing in their front
yard. Since when is that a
crime?

The foreman throws up his arms, giving up, and walks back to
his truck to pack it up.

At the same moment, out of nowhere, the local TV van pulls
up and Lydia Perl gets out with a cameraman and starts taping
in front of the house. *

LYDIA *

(in mic-to camera)

Four sisters of Cecilia Lisbon,
the East side teen whose suicide
last summer focused awareness
on a national Problem...

CUT TO:

147 EXT. (#2) LISBON HOUSE - DAY

147

CLOSE ON TV

Lydia Perl addresses her viewers. *

LYDIA *

... put their own bodies in
jeopardy Wednesday in an
attempt to save the elm Cecilia
so dearly loved.

Outside the window we HEAR the loud BUZZ of a chain saw as
it takes out a tree in the yard.

CUT TO:

148 EXT. (#2) HOUSE WITH DEAD TREE - DAY

148

In another front yard an elm with a tire swing is cut and
hauled off.

(CONTINUED)

148 CONTINUED:

148

At another house, as a woman waters some flowers, the men in jumpsuits remove a tree.

A look down the street shows rows of trees with yellow notices, and the men in jumpsuits making their way down the street.

FADE OUT:

FADE IN:

149 INT. (#2) LISBON HOUSE - GIRLS' ROOM - NIGHT

149

Therese is growing fluorescent sea horses in a glass.

Mary and Bonnie sit in front of Mary's make-up mirror.

It is molded pink plastic, with light bulbs, like an actress' make-up mirror. Bonnie looks into the mirror as Mary turns a switch that adjusts the lights.

MARY

See, the circles under your
eyes come out in overcast...
In sunlight...

She hits switch to "Bright sun" setting.

MARY (cont.)

See, like this... they're gone.
So, you should wear more
concealer on cloudy days.

MARY (cont.)

On sunny days, our complexion
seems to wash out, so we need
color...

Mary brushes some blush on Bonnie's cheeks. Bonnie hits the mirror light switch back and forth to see the difference. Lux looks out the window.

CUT TO:

150 INT. (#2) LISBON HOUSE - NIGHT

150

Bonnie, in her nightgown, walks out of the kitchen stuffing her mouth with M&M's.

CLOSE UP - Bonnie chewing candy, she looks at each color before popping it in her mouth. She stops on seeing her Dad in the living room.

(CONTINUED)

150 CONTINUED:

150

Mr. Lisbon looks at his daughter like a strange creature in his home. He rests his hands on her shoulders for a moment, then drops them. Bonnie brushes the hair out of her face, smiles at him, and walks slowly up the stairs.

FADE OUT:

CUT TO:

151 EXT. (#2) LISBON HOUSE - DUSK

151

POV FROM ACROSS THE STREET (THROUGH LONG LENS)

We SEE Therese (it's hard to tell which sister she is) in a sweater come outside hugging herself in the cold; her breath clouds her face.

CLOSE UP LISBON MAILBOX

Therese's takes out a pile of catalogues.

NARRATOR

The girls' only contact with the outside world was through the catalogues they ordered that started to fill the Lisbon's mailbox with pictures of high-end fashions and brochures for exotic vacations.

We move CLOSE on a travel brochure -- pages flip over of exotic lands... until a corny photo of Japan fills the frame.

NARRATOR

Unable to go anywhere, the girls traveled in their imaginations to gold-tipped Siamese temples or past an old man with a leaf broom tidying a moss-carpeted spec of Japan.

CUT TO:

152 INT. TIM WEINER'S ROOM - DAY

152

The boys are on the floor looking at the same travel brochures, "Far East Adventures," "Footloose Tours," "Tunnel to China." (We look over their shoulders).

(CONTINUED)

152 CONTINUED:

152

NARRATOR

We ordered the same catalogues,
and flipping through the pages
we hiked through dusty passes
with the girls, stopping every
now and then to help them with
their backpacks, placing our
hands on their warm, moist
shoulders and gazing off at
papaya sunsets.

152A INT. PHOTO MONTAGE - TRAVEL PHOTOS

152A

The screen is filled with a SNAPSHOT of some of the boys
with the Lisbon sisters on vacation. A badly-framed close
up, with flower leis, and sun-burnt faces, BLINKS TO BLACK,
and then another one of a few of them smiling from in front
of the pyramids in Egypt. We SEE a SLIDE SHOW of vacation
photos from trips they never had together.

NARRATOR

We drank tea with them in a
water pavilion, we did whatever
we wanted, and Cecilia hadn't
died, she was a bride in
Calcutta...

The slide show continues, Cecilia with henna-painted hands
and a red veil, smiling...

More slides: Mary with Chase and Tim clowning around posing
next to a camel, Lux kissing Parkie under a waterfall...

NARRATOR

The only way we could feel
close to the girls was through
these impossible excursions,
which have scarred us forever,
making us happier with dreams
than wives.

The screen is filled with WHITE, then a BLINK, and the SOUND
of an empty slide cartridge and more bright WHITE, the slides
have run out...

CUT TO:

153 EXT. (#2) TIM WEINER'S HOUSE - DAY

153

Tim Weiner gets his bike from the driveway. He looks at
something in the spokes.

(CONTINUED)

153 CONTINUED: 153

CLOSE UP BICYCLE SPOKES

He pulls a Virgin mary card out of the spokes and looks at it. It's a laminated card with 555-Mary on it.

He looks at it and across the street to the Lisbon house where it must have come from.

CUT TO:

154 EXT. PARKIE DENTON'S HOUSE - DAY 154

C.U. a tennis shoe steps on an envelope on the front step. Parkie leans down to pick up an envelope. He opens it, pulling out a Virgin Mary card.

CUT TO:

155 INT. TIM WEINER'S ROOM - NIGHT 155

On shag carpet we SEE a Polaroid of the Lisbon house in happier days, a pair of sneakers, a bundle of cosmetics wrapped in a rubber band, a bra, lab goggles, a few virgin Mary cards, a notebook with Bonnie's name and doodles, a torn record jacket with a Lux name-tag on it, a tennis sock with a pom-pom, a cut-out yearbook photo of Mary... a note in girly writing says "watch for our lights."

PAN ACROSS the girl's possessions -- collected on a boy's bedroom floor.

NARRATOR

Though we couldn't get the Lisbon girls out of our minds-- they were slipping away... the colors of their eyes were fading, along with exact locations of moles and dimples. From five, they had become four, and they were all -- the living and the dead -- becoming shadows. We would have lost them completely if the girls hadn't contacted us.

CUT TO:

156 EXT. (#2) LISBON HOUSE - GIRLS' WINDOW - NIGHT 156

Down the street, we have stopped at their house. A Chinese lantern in front of one of the girls rooms blinks on and off in a Morse code message.

(CONTINUED)

156 CONTINUED: 156

When it's on we can see "Billy Jack" doing a karate chop -- from a Legend of Billy Jack poster on the wall behind it.

CUT TO:

157 INT. TIM WEINER'S BEDROOM - NIGHT 157

In Tim's room, the boys stare at the lights from across the street, as Tim looks in a Morse code book and makes notes.

CHASE

Okay, one long, two short, and one long...

TIM

Uh-huh.

CHASE

Two long, one short, pause three short... ya got that?

CUT BACK to the lantern.

TIM (O.S.)

Help... send... bobo...?

The lantern goes off; the house sits in darkness.

CUT TO:

158 EXT. (#2) BUELL HOUSE - DAY 158

Mrs. Buell chats with Mrs. Denton as she collects the mail. She looks at an envelope with "Chase" written in marker on it. She calls to Chase who's sitting on the curb with Tim and their bikes.

MRS. BUELL

Chase, there's something here for you.

She hands him the envelope and goes into the house with Mrs. Denton.

MRS. BUELL

(to neighbor as they go off)

That house is just falling apart.

Chase opens the envelope as Tim looks over his shoulder.

(CONTINUED)

158 CONTINUED:

158

CLOSE ON NOTE

On rainbow stationary, and in girly handwriting it says:
"Remember us? Will you help? Guess who."

Tim opens a note from his pocket.

CLOSE ON NOTE

"Dear Whoever, Tell Trip I'm over him. He's a creep. Guess Who."

158A EXT. (#2) LISBON HOUSE - DAY

158A

The boys look across the street at the Lisbon house. It looks lifeless. They see a figure pass a window.

CUT TO:

159 INT. TIM WEINER'S BEDROOM - DAY

159

The boys are gathered around the telephone and a telephone book.

CLOSE ON A FINGER passing names -- until it stops at "Lisbon, Ronald A."

CLOSE ON FINGERS dialing a number.

The phone rings, and rings.

CLOSE UP - CHASE

Nervous, holds the receiver, it finally answers. The boys huddle close to hear.

MR. LISBON (O.S.)
(crabby voice through
phone line)
What's it going to be today?
I'm listening....
(pause)
Why don't you give us a break?

MRS. LISBON (O.S.)
Why won't you leave us alone?!

We HEAR the phone SLAMMED down, but the line doesn't go dead. The boys wait for something more. Finally:

CHASE
Hello?

(CONTINUED)

159 CONTINUED:

159

AFTER A MOMENT:

GIRL (O.S.)
(whisper)

Hi.

No one knows what to say.

GIRL (O.S.)
Shit... I gotta go.

She hangs up, but they listen to the DIAL TONE until it starts beeping loudly and an annoying recording comes on. They hang up.

The boys pull the phone over to the stereo, dial and put the mouthpiece up to the speaker. They play "Hello, it's me" by Todd Rundgren.

Chase leans in and speaks after it's played a little while:

TIM
Nine, six, seven, five, two,
Zero, eight.

He hangs up. The phone immediately RINGS. TIM answers it.

TIM
Oh shit, it's them!

They lean in to hear: "Where do the Children play?" By Cat Stevens.

Then the boys play them: "You've Got a Friend" by James Taylor, as the SCREEN SPLITS bring the girls and their room into VIEW.

160 INT. (#2) LISBON HOUSE - GIRLS' BEDROOM - DAY

160

The girls crowd around their phone under a canopy bed, Billy Jack behind them. They put on "At Seventeen" by Janice Ian. Lux lies on the bed, dreamily. Bonnie looks through records.

The boys reply with: "Wild Horses" by the Rolling Stones.

The girls play them Carol King singing "So Far Away."

By the end of this sequence the kids have all settled, lounging around comfortably listening to each others' songs.

The boys in the room FILL THE ENTIRE SCREEN lying on the carpet, listening to "So Far Away"...

(CONTINUED)

160 CONTINUED:

160

CHASE
I gotta go home, see you
tomorrow...

FADE OUT:

FADE IN:

161 INT. TIM WEINER'S BEDROOM - DAY

161

The boys are calling again, but there is no answer.

TIM
Wait, look --

They look across the street and see the girls doing something
in their room. Chase looks through the telescope.

161A EXT. (#2) LISBON HOUSE - GIRLS' BEDROOM - DAY

161A

TELESCOPE POV:

The girls are packing a big trunk, filling it with clothes
and books. In a huff Bonnie takes out some clothes to make
room for Mary's stuff. Mary puts in her make-up mirror, a
radio, a hair dryer...

PAUL BALDINO (O.S.)
Looks like they're going to
make a break for it, Five
dollars gets you ten those
girls are out of here by the
end of the week.

CUT TO:

162 EXT. (#2) TIM WEINER'S HOUSE - DAY

162

Tim picks up a note from the windshield of his parents' car.

CLOSE ON NOTE

"TOMORROW. MIDNIGHT. WAIT FOR OUR SIGNAL."

DISSOLVE TO:

163 INT. TIM WEINER'S BEDROOM - NIGHT

163

A STAR-FILLED NIGHT SKY. TILT DOWN to CLOSE on the girls in
their window; they seem to look into camera, lit by a
flashlight. We realize we've been looking THROUGH THE
TELESCOPE.

163A INT. (#2) LISBON HOUSE - GIRLS' BEDROOM - NIGHT

163A

The boys pace, waiting for a signal.

CUT TO THE GIRLS

Their flashlight goes on and off three times, then they are gone in the darkness.

CUT TO:

164 EXT. (#2) INT. LISBON HOUSE - NIGHT

164

The boys advance to the house, keeping low, ducking in shadows. Close to the house, they hesitate, a hand signal waves them onward. They scale a wall to get to the dark backyard. *

David trips on a bird feeder.

DAVID

Shit.

They continue closer to the back door.

CHASE

I got the keys to my Mom's car.

They look into a window.

BOYS' POV:

Peering into the dark living room, they see Mr. Lisbon's Lay-Z-Boy chair. They scan the empty room, stopping at a beanbag chair. Lux is draped over it. She lies, her back facing them, smoking a cigarette.

CLOSE ON HER BACK - She wears a skimpy halter top. CLOSE ON HER SHOULDER - Her hand adjusts a strap.

TIM

(whispers)

Maybe we should knock.

But none of them do.

We see Lux groping for an ashtray, she gives up and flicks an ash on her jeans, rubbing it in with her hand. She looks up, but doesn't see them, and returns to her seat. A cat jumps in her lap, she hugs it's unresponsive body as it struggles free. (It leaves the frame). *

(CONTINUED)

164 CONTINUED:

164

Finally Parkie knocks on the door.

PARKIE
(whispers)
We're here.

Inside, Lux turns. She comes up to the boys at the door, and opens it. She leans in the doorway facing them, taking a drag off her cigarette.

LUX
About time... We've been waiting
for you guys.

She takes another drag off her cigarette and ushers them in. *

TIM
We've got a car. Full tank,
we'll take you wherever you
want.

CHASE
It's just a Cougar, but it's
got a pretty big trunk.

LUX
Can I sit up front?

CHASE
Sure can.

LUX
Which one of you's gonna sit
up front next to me?

Lux tilts her head back and exhales three smoke rings. The boys stare.

TIM
Where are your parents?

LUX
Asleep.

TIM
What about your sisters?

LUX
They're coming.

CHASE
C'mon, it's getting late.

(CONTINUED)

164 CONTINUED: (2)

164

LUX

(exhales)

Wait, five more minutes... we had to wait until my parents were asleep, they take forever. My Mom's an insomniac.

CLOSE UP BOY'S POV:

Lux's shoulder -- she adjusts her straps.

She takes a step closer, her face comes close -- into the light, they can see her white skin. Her lipstick has been carefully put on.

LUX

We better take our car, there's more room. Think you can drive a station wagon?

CHASE

Sure. It's not a stick is it?

LUX

No.

CHASE

Sure. No problem.

LUX

Will you let me steer?

CHASE

Sure. But maybe we should get out of here, I just heard something. Maybe it's your mom.

Lux goes up to Chase really close, staring into his eyes, she grabs his belt buckle.

LUX

I'll go wait in the car. You guys wait in here for my sisters.

She walks past them, letting go of Chase's belt buckle on her way. Looking over her shoulder back at them, she winks.

The boys, nervous and excited go inside and stand there waiting, not sure what to do.

CUT TO:

165 EXT. HIGHWAY - SUNNY DAY - BOY'S FANTASY - DAY 165

We hear only the SOUND of WIND from an open car window. Out on an open highway on a hot sunny day, the station wagon cruises down the road, filled with the boys and the Lisbon sisters.

Parkie has his one arm over Mary and the other over Bonnie (who sucks up a slurpee). Lux is hanging out the window in her halter, her arms outstretched, the wind blowing her hair, she laughs.

CUT TO:

166 INT. (#2) LISBON HOUSE - NIGHT - BACK TO REALITY 166

The boys stand waiting in the dark room. They hear some shuffling in the house. They wait, nothing happens. The house is completely silent and lifeless as they look around the living room.

TIM

(whispers)

Hello?

They hear a THUD come from downstairs. Together they sneak past the dining room, and carefully down the stairs to the rec room.

CUT TO:

167 INT. (#2) LISBON HOUSE - BASEMENT - NIGHT 167

Coming downstairs, the boys look around to see the room hasn't * been touched since the party. The decorations still hang, balloons sag, dirty plates and glasses sit on the card tables. Interrupted games are still out.

Chase runs into the middle of the floor that's covered in floodwater. He dances the box step -- his arms up -- holding his imaginary partner.

CLOSE ON CHASE

CHASE

These girls make me crazy. If
I could just feel one of them
up just once.

He splashes around goofily in front of the other boys. TILT UP to two saddle shoes dangling above his head between wilted balloons (he doesn't notice, and goes about his silly routine).

(CONTINUED)

167 CONTINUED:

167

CUT BACK TO THE BOYS

Their faces are frozen in shock and horror as they stare up past the shoes. Finally Chase notices them.

CHASE

What?

He looks up -- and we see Bonnie's body (from the waist down) in a pink dress, hanging from the same beam as the wilted decorations like a piñata.

The boys stand frozen until her body starts to turn -- the only SOUND the CREAKING ROPE -- and they run up the stairs, (tripping on each other) as fast as they can to get out of there.

CUT TO:

168 INT. (#2) LISBON HOUSE - KITCHEN - NIGHT

168

As they pass by the kitchen, TIM trips over a set of girl's feet on the floor -- but they don't stop to check it out.

CUT TO:

169 EXT. (#2) LISBON HOUSE - NIGHT

169

HAND HELD CAMERA

They run across the street to get away.

CUT TO a FLASH (a few frames -- not long enough to really see) of Bonnie's face CLOSE UP.

They run in the dark street, fleeing the site.

FADE OUT.

170 INT. SHEER HOUSE - DAY

170*

In an over-decorated room, Mrs. Sheer on a floral couch in a velour warm-up suit, with a highball in her hand. She gasps, bracing her chest with manicured-nail hands.

170A EXT. SCHOOL -(VIDEO) DAY

170A*

LYDIA PERL

(O.S. from TV)

It's five o'clock on Sunday night -- do you know where your children are?

(MORE)

(CONTINUED)

170A CONTINUED:

170A

LYDIA PERL (cont'd) *
 Yesterday, at 2037 Whitehall
 Place, Mr. and Mrs. Ronald
 Lisbon thought their four
 daughters were soundly sleeping,
 only to wake to a house filled
 with an eerie suicide pact.

We SEE on TV a perky Lydia Perl reporting from outside of *
 the high-school.

LYDIA *
 Therese Lisbon, the oldest,
 was found dead at the tender
 age of 17...

Lydia Perl continues her newscast V.O. as we see: *

CUT TO:

171 EXT. (#2) LISBON HOUSE - DAWN

171

Two ambulances are pulled up at the house. Two stretchers
 carry out bodies covered in blankets.

LYDIA (V.O.) *
 ... from an over-dose of
 sleeping pills.

A paramedic covers his face as he lifts the garage door,
 where we see only Lux's lifeless arm -- still holding a
 cigarette -- dangling from the station wagon window.

LYDIA (V.O.) *
 Her younger sister Lux's death
 was caused by gas-poisoning,
 apparently from shutting herself
 in the family's garage with a
 running car.

CUT TO:

172 EXT. CEMETERY - DAY

172

We continue to HEAR Lydia Perl's report as we follow Mr. and *
 Mrs. Lisbon (in a black dress) through the cemetery, like
 stone figures, going from one grave site to the next.

LYDIA (V.O.) *
 Fifteen-year-old Bonnie Lisbon
 hung herself from a post in
 the basement and sixteen-year-
 (MORE)

(CONTINUED)

172 CONTINUED:

172

LYDIA (V.O.) (cont'd)
old Mary Lisbon was found dead
in the kitchen, having evidently
asphyxiated herself in the
oven that her mother had made
the family dinner in hours
before.

172A INT. YEARBOOK PHOTO OF THERESE - DAY

172A

CUT TO: Yearbook PHOTO of Therese on a TV monitor.

172B EXT. (#2) LISBON HOUSE (VIDEO) - DAY

172B*

MONTAGE of press free-for-all; various TV clips of reporters
dramatically and incorrectly telling their viewers every
detail...

MERDEDITH THOMPSON
(Channel 7 reporter)
Therese Lisbon, a horse-lover,
had written to the Brown
University admissions office,
ironically only three days
before she put an end to any
dreams of college -- or anything
else...

172C EXT. SCHOOL - FOOTBALL FIELD (VIDEO)- DAY

172C*

CUT TO: A CHEERLEADER (in uniform and blonde permed hair) on
TV being interviewed.

CHEERLEADER
(chewing gum)
Mary always wanted to be a
cheerleader. But her mother
wouldn't let her. I used to
teach her some of the cheers
and she was really good.

(Two spectators compete to get their head into the frame)

CUT TO:

172D EXT. (#2) LISBON HOUSE - DAY

172D

WANDA BROWN
(Channel 2 Reporter)
Bonnie the youngest Lisbon
sister, strangely wore a 1920's
wedding dress, perhaps
displaying her desire to belong
to another era...

CUT TO:

172E INT. DR. HORNICKER'S OFFICE - DAY

172E

DR. HORNICKER
(Title shows his
name and credentials)
After Cecilia's suicide the
surviving Lisbon girls suffered
from Post Traumatic Stress
Disorder. It's not unusual
for the sibling of an A.L.S.-
"Adolescent Lost to Suicide"-
to act out suicidal behavior
in an attempt to come to grip
with their grief. There is a
high incidence of repetitive
suicide in single families.
Lemmings.

The SOUND GOES OUT...

172F EXT. (#2) LISBON HOUSE - DAY

172F

...And the TV monitor that fills the screen shows Mr Lisbon
escorting his wife into their home. She turns and gives one
look through her black veil. (SLOW MOTION reminiscent of
news footage of Jackie Kennedy)

CUT TO:

173 EXT. SCHOOL - WOOD BENCH - DAY

173

We see a wood bench with the dedication plaque: "*In memory
of Cecilia Lisbon.*" A workman removes it and replaces it
with a new plaque, reading: "*In memory of the Lisbon girls.*"

CUT TO:

174 INT. (#3) LISBON HOUSE - DAY

174

ARCHITECTURAL SHOTS

Touring through the empty house (like filmed still lives). We go through the living room, kitchen, bedrooms, etc. Everything has been cleared out -- some furniture and knickknacks are left. Plastic covers the beds. Some cardboard boxes hold possessions -- most of the things have white tags hanging from them. The house looks sterile and lifeless, but now spotless, as if it has been disinfected.

We see Mr.Lisbon's model of the solar system, tangled and faded, in a heap in the trash.

Pan over a table of items: Misc. household appliances, a hamster habit trail, a camera, Lux's prom queen tiara.

NARRATOR

After the suicide free-for-all, Mr and Mrs. Lisbon gave up any attempt to lead a normal life. They had Mr. Hedlie pack up the house, selling what furniture he could in a garage sale. Everyone went just to look; our parents did not buy used furniture, and they certainly didn't buy furniture tainted by death. We of course took the family photos that were put out with the trash. Mr. Lisbon put the house on the market, and it was sold to a young couple from Boston.

CUT TO:

175 EXT. (#3) THE NEIGHBORHOOD - DAY

175

Establishing shot.

NARRATOR

In the end,the essence of the suicides consisted not of sadness or mystery but simple selfishness.

175A EXT. COUNTRY CLUB - DAY

175A

We SEE shots of houses, someone mows their lawn, a country club, a golf course. Long shot of a parents' tennis match at the club.

(CONTINUED)

175A CONTINUED:

175A

NARRATOR

..and we began the impossible process of trying to forget them. Our parents seemed better able to do this, returning to their tennis foursomes and cocktail cruises. They reacted to the final suicides with mild shock as though they'd been Expecting them, or something worse, as though they'd seen it all before.

CUT TO:

176 EXT. DETROIT SUBURB - DAY

176

SHOTS like a documentary or educational film -- of the area, the town, anonymous kids playing, overviews of the neighborhood, looking down over the lake, birds fly by, etc. (Note: to look like SOURCE FOOTAGE)

NARRATOR

It was full-fledged summer again, over a year from the Time Cecilia had slit her wrists, spreading the poison in the air. A spill at the River Rouge Plant increased the phosphates in the lake and produced a scum of algae so thick that the swamp smell filled the air -- infiltrating the genteel mansions, tennis courts and graduation parties of the automotive families of Detroit. Debutantes cried over the misfortune of coming out in a season everyone would remember for its bad smell.

CUT TO:

177 EXT. O'CONNOR MANSION - NIGHT

177

Candles line the walkway to the O'Connor mansion as partygoers arrive in black tie. Elegant MUSIC plays and LAUGHTER can be heard from the backyard.

(CONTINUED)

177 CONTINUED:

177

NARRATOR

The O'Connors however came up with the ingenious solution of making the theme of their daughter Alice's debutante party "Asphyxiation."

CUT TO:

178 INT. O'CONNOR MANSION (DAY FOR NIGHT) - NIGHT

178

We can now SEE party guests are wearing gas-masks with their tuxedos and astronaut helmets with evening gowns. We hear the shrill laughter of drunk ladies over the music.

We SEE Mr. O'Connor in a deep-sea diver's suit, opening his glass face mask to guzzle his bourbon and water.

Black bartenders in red vests serve drinks. We SEE some of the neighborhood boys getting cocktails and looking around at the girls.

In the thick crowd we SEE: Parents drinking and flirting... Debs in party dresses dance with boys, pausing for a sip -- their balance off as the champagne kicks in...

CUT TO:

179 EXT. O'CONNOR MANSION - NIGHT

179

A deb pulls one of the neighborhood boys out onto the veranda, she loosens a high-heel, and they stumble to a dark corner.

CLOSE UP

Boy making out with drunk deb.

PAN to see other identical couples...

Diana Porter in her huge chiffon dress is passed out in a chair, her hairdo tilting to one side.

Under party lanterns, one drunk deb leans demurely into a bush, a boy holds her hair as she vomits.

CUT TO:

180 INT. O'CONNOR MANSION (DAY FOR NIGHT) - NIGHT

180

Inside the party -- adult faces are red... the room is crowded with everyone from the neighborhood. Mrs. O'Connor, laughing, falls out of a chair, her hooped skirt going over her head.

(CONTINUED)

180 CONTINUED:

180

We SEE Mr. O'Connor pull one of his daughter's friends into the pantry.

People sing along with the band music, some lift their glasses in toasts to the return of the auto industry, the nation, their way of life...

CUT TO:

181 EXT. O'CONNOR MANSION - NIGHT

181

In the backyard, under the party glow of lanterns a DRUNK MAN in black tie falls in to the pool. Some other guests rescue him.

DRUNK MAN

(laughing)

I've had it! Good-bye cruel world!

He tries to roll back into the pool, but his friends stop him.

DRUNK MAN

(too loud)

You don't understand me, I'm a teenager! I've got problems!

WOMAN IN CHIFFON

Be quiet. They'll hear you.

CUT TO:

182 INT. O'CONNOR MANSION (DAY FOR NIGHT) - NIGHT

182

Inside the party, small silver bowls of green ice cream are served, as a fake tear-gas canister sprays a mist. Mr. O'Connor dances with his daughter, Alice, as people toast her future.

CUT TO:

183 EXT. (#3) LISBON HOUSE - DAWN

183

DRUNK NEIGHBORHOOD BOYS' POV:

A blur sharpens into the LISBON HOUSE.

The neighborhood boys in their wilted tuxedos, missing neckties, messed up hair, lipstick-stained collars, stand on the lawn looking at the house.

(CONTINUED)

183 CONTINUED:

183

As the sun comes up they see in the distance Mr. and Mrs. Lisbon get in their car, and drive away fast.

CUT TO:

184 EXT. (#3) LISBON HOUSE - DAY

184

NEIGHBORHOOD MORNING MONTAGE: CLOSE on a sprinkler turning... mail being delivered... a dog being walked... MOVE IN CLOSE on a neighbor's prize fuchsia roses.

NARRATOR

Everyone dated the demise of our neighborhood from the suicides of the Lisbon girls. People saw their clairvoyance in the wiped-out elms, the harsh sunlight, the continuing decline of our auto industry. The tortures tearing the Lisbon girls pointed to a simple reasoned refusal to accept the world as it was handed down to them -- so full of flaws. But the only thing we are certain of after all these years is the insufficiency of explanations.

The boys stand staring at the Lisbon house in the early morning light.

CUT TO:

NARRATOR

In the end, it didn't matter how old they had been, or that they were girls.

Chase lifts his lighter to the house (like to a rock anthem at a concert). POV through a car's back window as we start pulling away from them, leaving the neighborhood.

(CONTINUED)

184 CONTINUED:

184

NARRATOR

But only that we had loved
them, and they hadn't heard
us, and still do not hear us,
calling them out of those rooms.

We pick up speed as the street speeds by. We hear MORE THAN
A FEELING by BOSTON. TILT UP to a blue sky filled with fluffy
white clouds.

THE END