

HOME FIRES

Episode Two

"Sibling Revelry"

Teleplay by

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Story by

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FINAL DRAFT

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Rev. 10/24

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CAST

TEDDY KRAMER.....Michael Brandon
ANNE KRAMER.....Kate Burton
LIBBY KRAMER.....Nicole Eggert
JESSE KRAMER.....Jarrad Paul
MIKE.....Tyagi Schwartz
NANA.....Alice Hirson

DR. FREDERICK MARCUS.....Norman Lloyd

FOURTEEN-YEAR-OLD.....Justin Gocke *
FRIEND.....Brandon Stewart *
VERONICA WIDMAN.....Taylor Neary *

SETS

EXTERIORS

Courtyard
Kramer House
Small Town, U.S.A.
Suburban House

INTERIORS

Kramer House
 Dining Room
 Foyer
 Hallway Bathroom
 Kitchen
 Laundry Area
 Libby's Bedroom
 Library
 Living Room
 Master Bedroom
 Upstairs Hallway

Doctor's Office
Honda

TEASER

FADE IN:

1 EXT. SMALL TOWN, U.S.A. - DAY 1

Establishing. Clean-cut, appealing, the all-American town-
next-door, tinged with Autumn's orange and gold.

2 EXT. SUBURBAN HOUSE - DAY 2

Establishing. Leaves piled up against wooden porch. C.U.
on SIGNPOST in front yard, reading: "FAMILY COUNSELING."

3 INT. DOCTOR'S OFFICE - DAY 3

TIGHT SHOT: JESSE KRAMER, sitting on couch, talking
earnestly to unseen Therapist.

JESSE

Turbo fuel injection, that's complicated.
Avogadro's Law, so complex, even Avogadro
couldn't understand it. But girls?
They're impossible.

On JESSE,

CUT TO:

4 INT. DOCTOR'S OFFICE - DAY 4

TIGHT SHOT: LIBBY KRAMER, sitting on couch, also talking to
unseen Therapist.

LIBBY

When men talk about women, it's all parts:
legs, thighs, breasts... You start to feel
like the poster girl for Purdue Chickens. *

TIGHT SHOT JESSE:

JESSE

There's this brunette in my chemistry
class, she's a complete mystery. But
her legs... no, her thighs... alright,
her breasts. *

(CONTINUED)

4 CONTINUED:

4

TIGHT SHOT LIBBY:

LIBBY

And the way they look at you... You'll be discussing, say, the stripping of the Rain Forests and his eyes'll drift down --

(lowers eyes)

And instead of talking to you, he's having a conversation with your bra.

TIGHT SHOT JESSE:

JESSE

Or my sister, try to sort through her psyche...

(laughs)

I know that's what you do but... Ever share a bathroom with someone who uses toothpaste on her pimples? After that, you brush your teeth with baking soda.

*

TIGHT SHOT LIBBY:

LIBBY

Every post-pubescent male has severe testosterone backup. Even my brother is guilty and he has the sexual appetite of a paramecium.

*

TIGHT SHOT JESSE:

JESSE

I don't understand what other guys see in her. Sure, her body's okay... I mean, I should know, I've seen her with her clothes off --

TIGHT SHOT LIBBY:

LIBBY

Once, a while ago, I was taking a shower --

TIGHT SHOT JESSE:

JESSE

Well, uh, the bathroom door wasn't closed all the way --

(CONTINUED)

"Sibling Revelry"
10/22/91

3.

4 CONTINUED: (2)

4

TIGHT SHOT LIBBY:

LIBBY
I finished rinsing the conditioner out
of my hair --

TIGHT SHOT JESSE:

JESSE
I went in to pee --

TIGHT SHOT LIBBY:

LIBBY
I opened my eyes --

TIGHT SHOT JESSE:

JESSE
I turned around --

TIGHT SHOT LIBBY:

LIBBY
And there he was --

TIGHT SHOT JESSE:

JESSE
(as if reliving the horror)
Ahhh!

*

TIGHT SHOT LIBBY:

LIBBY
Not that Jesse's a pervert.

TIGHT SHOT JESSE:

JESSE
I'm not a pervert, am I?

TIGHT SHOT DR. FREDERICK MARCUS:

DR. MARCUS
I think I need to lie down.

*

On DR. MARCUS,

CUT TO:

MAIN TITLE.

ACT ONE

FADE IN:

5 EXT. KRAMER HOUSE - DAY 5

Establishing. LEAVES drift through the air.

6 INT. MASTER BEDROOM - DAY 6 *

ANNE looks at herself in mirror; holding up dresses.

ANNE

I have nothing to wear.

TEDDY

Okay. You wear nothing, we stay home. There's a lot of work I need to do on the house --

ANNE

I hear that every weekend.

TEDDY

I really have to fix the hall bathroom door.

ANNE

The door's been broken since January.
It can wait another day. Besides...

ANNE crosses into Bathroom. TEDDY opens dresser drawer, takes out underwear, socks, places in suitcase.

ANNE (O.C.; cont.)

What could be more romantic than watching Susan and Arthur renew their wedding vows?

TEDDY

Doesn't it make you suspect that they feel compelled to publicly renew their vows after only two years?

ANNE (O.C.)

Arthur's not the same man he was two years ago. He's found his inner self, his mature masculinity.

TEDDY

(he's heard this before)
He spent a weekend in the forest with twenty men, holding hands and screaming like a banshee.

(CONTINUED)

6 CONTINUED:

6

ANNE (O.C.)

In any case, it'll be nice to get away.
Imagine. A charming little country inn.

TEDDY takes pajamas from drawer, crosses to garment bag.

ANNE (O.C.; cont.)

Logs crackling in the fireplace. A
big, cozy four-poster bed.

He lifts lace peignoir set from garment bag; looks at it.

ANNE (O.C.; cont.)

No one around but you and me...

As TEDDY looks at pajamas, turns, puts pajamas back in drawer,

CUT TO:

7 OMIT

7 *

8 INT. FOYER - DAY

8

ANNE and TEDDY, carrying bags, head down stairs.

ANNE

Boy, you should've heard my mother when I
said we didn't need her to baby-sit...
We're doing the right thing, aren't we?

TEDDY

We'll only be gone overnight.

ANNE

That's what worries me.

TEDDY and ANNE reach bottom of stairs.

TEDDY

Anne, they're [REDACTED] on their own
for the first time. They're not going
to spend the evening doing Calculus.
Well, maybe Jesse will.

ANNE

What do you mean?

They exit into Living Room.

"Sibling Revelry"
10/22/91

6.

9 INT. LIVING ROOM - DAY

9

TEDDY, carrying bags, follows ANNE.

TEDDY

Think back -- you're eighteen -- left
at your parent's house -- alone.

ANNE

I did my Calculus. With a little help
from Eddie Barrancas... This is a
mistake... Oh, almost forgot the present.

TEDDY follows ANNE into Library.

10 INT. LIBRARY - DAY

10

TEDDY enters, following ANNE, searching for present at desk.

ANNE (cont.)

No, Jesse and Libby are both
fundamentally good kids. We can trust
them. They deserve a chance to prove
themselves. If someone's always going
to make their decisions --

(finds present)

They're never going to learn to live
their own lives.

TEDDY

Right.

ANNE

Do they have to live their own lives?

TEDDY

I hate to break this to you, Anne, but
we won't be here forever. Parents die.
That's what they do.

O.C. HEAR SOUND of Kitchen DOOR SLAMMING CLOSED.

NANA (O.C.)

Anne? Where are you?

TEDDY

Of course, there are exceptions to every rule.

On TEDDY and ANNE moving toward the Kitchen,

CUT TO:

11 INT. KITCHEN - DAY

11

NANA unloads groceries with the fury of an angry goddess.

NANA

I'll make pot roast for dinner.

TEDDY and ANNE enter.

ANNE

Mother, what are you doing here?

NANA

Libby and Jesse love my pot roast. And apple strudel for dessert...

ANNE

I told you, we're leaving Libby and Jesse alone.

NANA

Now, I'm sure you think you mean what you're saying, but I think you know you really don't mean it at all.

TEDDY

(making a quick escape)
I'll put the bags in the car.

He starts to go, ANNE holds him back.

ANNE

The kids took the car, remember?

TEDDY

Then I'll lean them against the garage.

He exits. ANNE loads groceries back into bag.

ANNE

As I told you over the phone -- twice -- they love spending time with you, they just want a little independence.

NANA

They don't want me to stay over?

ANNE

They'll always need you... Only in a different way than they used to.

NANA

Fine. No problem. I'll go visit your father.

(CONTINUED)

11 CONTINUED: 11

ANNE groans, softly.

NANA (cont.)

The mums around his grave need pruning.

NANA heads off toward front door. ANNE follows.

12 INT. FOYER - DAY 12

ANNE enters. NANA opens door, as LIBBY and JESSE enter. *

LIBBY

Hi, Nana --

JESSE

Nana.

NANA

(looks at LIBBY and JESSE)

You darlings have a wonderful time. If you need me for anything, please call. *

NANA sweeps out, closing door behind her. Beat.

JESSE

Oh God, she hates us.

As LIBBY and JESSE look at ANNE.

CUT TO:

13 INT. LAUNDRY AREA - DAY 13

ANNE talks with JESSE.

ANNE

Remember: your sister is still a little... well, impulsive.

On JESSE,

CUT TO:

14 INT. LIVING ROOM - DAY 14

TEDDY talks with LIBBY.

TEDDY

I expect you to be responsible. You're the eldest.

On LIBBY,

CUT TO:

"Sibling Revelry"
10/22/91

9.

15 INT. KITCHEN - DAY 15

TEDDY talks with JESSE.

TEDDY

I expect you to be responsible. You're the man.

On JESSE,

CUT TO:

16 INT. DINING ROOM - DAY 16

ANNE talks with LIBBY.

ANNE

Remember: your brother is still a
little... well, impressionable.

On LIBBY,

CUT TO:

17 INT. FOYER - DAY 17

ANNE and TEDDY stand outside on front step, wearing coats.

TEDDY

We should be home tomorrow in the four
o'clock range.

They turn to go, JESSE closes door. As LIBBY sighs with relief,

CUT TO:

18 EXT. KRAMER HOUSE - EARLY EVENING 18

Establishing. LIGHTS GLOW from every WINDOW. HEAR PHONE RING.
JESSE answers in a VOICE deep with authority and independence.

JESSE (V.O.)

Good evening, Kramer residence... Oh,
hi, Mom.

19 INT. KITCHEN - EARLY EVENING

19

JESSE stands at counter, making himself a sandwich, cradling phone between ear and shoulder. NICK and NORA happily munch from bowls of dog food on Kitchen floor.

JESSE (cont.)

Yes, I fed the dogs... Mom, maybe if you kept driving and didn't stop every five miles to phone home... Okay. Have fun. Bye.

JESSE hangs up. He puts sandwich on plate, picks up sponge and starts wiping counter. As he works, he finds more and more spots, fastidiously working his way along counter.

LIBBY (O.C.)

Was that for me?

LIBBY, fresh from a shower, walks in wearing a bathrobe, with a towel turbaned around her head. [REDACTED]

JESSE tosses sponge in sink.

JESSE

It was Mom. [REDACTED]

[REDACTED] LIBBY opens cabinet door, takes down wine glass, leaves cabinet door open.

LIBBY

Jesse. Stop.

JESSE

I will, if you don't start.

JESSE closes cabinet door as LIBBY opens fridge, takes out already uncorked bottle of wine, leaving door open. She unpops cork, pours wine into glass while JESSE closes fridge.

JESSE (cont.)

What're you doing?

LIBBY

Having a glass of chardonnay.

JESSE

You're underage.

LIBBY

I'm in my own home... Would you like some? *

JESSE *

No, thanks. I like to stick to soda before six.

(CONTINUED)

19 CONTINUED:

19

JESSE re-corks bottle. LIBBY drinks, takes bottle from JESSE, puts it back inside fridge.

LIBBY (cont.)

Hmmm... We're going to need more hors d'oeuvres.

LIBBY pulls out cheese on plate, leaves refrigerator open again. PHONE RINGS. JESSE answers as LIBBY exits.

JESSE

Good evening, Kramer Residence... Yeah, that's our address... Wait -- Who is this? Hello?

Beat. JESSE hangs up. As he closes refrigerator door,

CUT TO:

20 INT. DINING ROOM - EARLY EVENING

20

LIBBY searches sideboard cabinet, as JESSE enters.

JESSE (cont.)

Okay. What's going on?

LIBBY

Bourbon.

JESSE

Libby --

LIBBY

Vodka.

JESSE

Libby --

LIBBY

Scotch.

JESSE

Libby --

LIBBY

Vermouth.

JESSE

Lib --

LIBBY

Gin.

(CONTINUED)

20 CONTINUED:

20

Lib -- JESSE

Rum. LIBBY

Lib -- JESSE

LIBBY
Peppermint Schnapps, peach brandy. Who
gives them this stuff?

JESSE
Hold it, right now.

LIBBY
Jesse, how're you going to have any fun
tonight if you don't loosen up?
(offers plate)
Brie?

JESSE shakes head, LIBBY places cheese plate on dining room
table, sweeps past JESSE into Living Room.

21 INT. LIVING ROOM - EARLY EVENING

21

LIBBY enters, surveys Room. JESSE follows.

JESSE
I don't want to loosen up. I want to eat
my sandwich in peace -- maybe watch a
little Club MTV. *

LIBBY
Good idea.

JESSE
What?

LIBBY
Help me move the couch.

JESSE
Why?

LIBBY
To make room for a dance floor.

JESSE
Libby. Try to jump aboard my train of
thought: we are not having a party.

(CONTINUED)

21 CONTINUED:

21

LIBBY

We're not having a party. We're having
a few friends in.

PHONE RINGS. JESSE moves to answer, but LIBBY grabs it first.

JESSE

That's Mom --

LIBBY

Hello?... Oh, hi, Blade... Oh, no... I
understand. Thanks anyway.

(hangs up; to JESSE)

The band cancelled. The drummer got arrested.

JESSE

Oh, gee, I'm heartbroken.

pours another drink. Jesse soaks it out.

LIBBY

JESSE (cont.)

I have a wild, crazy notion: go hang
out at Mike's house.

LIBBY

If you paid any attention at all to my
life, you'd know I'm not speaking to Mike. *

(takes towel off hair;
drops towel on couch)

JESSE *

What if Mom and Dad find out we had a
party? I don't know about you, but I enjoy
my personal freedom to come and go from my
room at will.

(picks towel up off couch)

LIBBY

Jesse, I know your mind is still -- ha,
like your body -- still in formation -- but
listen to me: you are a teenager. Our
parents are away. It's Friday night. Make
the connection? Anything is possible. *

(grabs towel, throws on floor)

Oh my God -- A wet towel on the floor.

(looks up)

And we haven't been struck dead... Come on,
Jesse. You can invite all your little high
school playmates. Don't tell me they won't
be impressed, attending a party stuffed
with college coeds.

(CONTINUED)

21 CONTINUED: (2)

21

JESSE

Well...

LIBBY

Quit carping and carpe diem. Seize the day. At the very least, seize Alex Widman.

JESSE

What do you know about Alex?

LIBBY

I know she's in your chemistry class. And I have it in strictest confidence: she thinks you're sexy.

JESSE

(weakening)

Alex Widman thinks I'm sexy?

LIBBY

I told Veronica to bring her tonight.

JESSE

Just a couple of people, right? And the furniture stays put.

LIBBY

Whatever.

On LIBBY, noncommittal, and JESSE, picking up wet towel,

CUT TO:

22 INT. KITCHEN - LATE NIGHT

22

DARK. C.U. MAFÉ FACE, nodding, listening: CAMERA SLOWLY MOVES ACROSS to FACE OF TEENAGE GIRL, smiling, teeth gleaming in the half-light, as she takes sip from wine glass:

C.U. C.D. swiveling into PLAY, and Jane's Addiction "Been Caught Stealin'" BLARES from SPEAKERS on counter. As FEMME FATALE turns, walks away, CAMERA FOLLOWS HER THROUGH WHAT IS REVEALED TO BE WILD PARTY IN FULL SWING. THROUGH the HAZE of DARKNESS TEENAGERS of every shape and description drink, make out, wrestle, talk, laugh and yell. FOLLOW FEMME FATALE into Dining Room.

23 INT. DINING ROOM - LATE NIGHT

23

As she enters, crosses, PICK UP JESSE and FRIEND, both wearing short-sleeved button down shirts, standing to side, watching FEMME FATALE pass. JESSE and FRIEND exchange an approving look, then turn to watch COLLEGE AGE PARTIERS, who dance in center of Living Room -- furniture has been pushed to side to create dance floor. JESSE, a little tense, tries to enjoy himself, drinking a Pepsi, surveying CROWD. Ultra hip FOURTEEN-YEAR-OLD boy, wearing sunglasses and leather jacket, approaches.

Sixteen [REDACTED] YEAR-OLD

Jesse... My main man.

(grabs JESSE's face with both hands)
Astounding party.

JESSE

Thank you.

Sixteen [REDACTED] YEAR-OLD

Love you, man.

FOURTEEN-YEAR-OLD slaps JESSE on cheeks, continues on.
JESSE's FRIEND turns to him, questioningly.

FRIEND

Who was that?

JESSE

I have no idea.

JESSE spots VERONICA WIDMAN, dancing. NICK and NORA run by, barking, chased by a laughing COUPLE. They knock lamp off coffee table. As JESSE dives to retrieve it, VERONICA is spun by her PARTNER, close to JESSE.

VERONICA

Hey, Jesse.

JESSE

Veronica.

She's spun away again, then back. JESSE acts casual.

JESSE (cont.)

So, Veronica -- is Alex coming?

As she's swung back by her PARTNER, she can't hear him.

VERONICA

What?

(CONTINUED)

23 CONTINUED:

23

JESSE
(yells across dance floor)
Is Alex coming?

There's a slight LULL IN MUSIC as JESSE yells. EVERYONE HEARS HIM, turns. He's embarrassed. VERONICA is swung back.

VERONICA
She's around somewhere --

JESSE
(voice lowered)
Well, if you see her, could you --

But VERONICA is gone, pulled by DANCE PARTNER into middle of Room. JESSE sighs, is about to try to make his way back to Kitchen, when scuffle breaks out between two TEENAGE BOYS. As they fight, bottle of beer flies past JESSE's face and PHLUMPHS into couch cushions. JESSE turns, grabs bottle, beer has spilled onto fabric. He looks after TEENAGE BOYS, but they're gone.

JESSE (cont.)
Hey --

JESSE grabs cushion, unzips slip cover, dashes to Kitchen.

24 INT. KITCHEN - LATE NIGHT

24

JESSE enters, carrying slip cover, pushes his way through crowd, shouting over NOISE and MUSIC.

JESSE (cont.)
Excuse me... 'Scuse me...

JESSE reaches DARKENED Laundry Room, frantically grabbing detergent, which he pours on slip cover. TWO TEENAGERS are MAKING OUT ON TOP OF WASHER. JESSE tries to open WASHING MACHINE. TEENAGERS don't stop.

JESSE (cont.)
Do you mind?

TEENAGERS separate, look at JESSE in mild surprise. JESSE does double-take.

JESSE (cont.)
Alex?

As ALEX WIDMAN giggles, wiping her hair out of her face,

CUT TO:

"Sibling Revelry"
10/24/91

17.

25 EXT. KRAMER HOUSE - NIGHT 25

Establishing.

26 INT. UPSTAIRS HALLWAY - NIGHT 26

The PARTY RAGES ON. UPSTAIRS HALLWAY FILLED with TEENAGERS. JESSE, looking fed up, walks down Hallway. He sees LIBBY, who is practically pinned against Hallway wall by older NO-NECK FOOTBALL TYPE. LIBBY [REDACTED] laughs with utter sophistication.

LIBBY

Twenty-nine touchdowns. Wow.

*

JESSE approaches.

JESSE

Libby, can I talk to you?

LIBBY, cornered by NO-NECK, ignores JESSE. NO-NECK turns, glares at JESSE, turns back to LIBBY.

*

LIBBY

Tell me more.

*

JESSE, his patience up, taps NO-NECK hard on shoulder, who turns, glares down at him. JESSE looks up at him, swallows.

JESSE

She's got mono.

NO-NECK, surprised, lets LIBBY go. JESSE grabs LIBBY by arm, steers her toward Bathroom.

27 INT. HALLWAY BATHROOM -

27

JESSE pulls LIBBY inside, SLAMS door. [REDACTED]

LIBBY

Thanks a lot, you little snot.

JESSE

Libby, think back about oh, six, seven hours ago. "We're not having a party. Just a few friends in." Well, you were right. This is not a party. This is the seventh circle of hell.

(CONTINUED)

"Sibling Revelry"
10/24/91

17a.

27 CONTINUED:

27

LIBBY

I hate when you get literary. I read
the Cliff Notes.

JESSE

The house looks like it was hit by
Hurricane Bob. I can't even open the
door to my room. And, in Mom and Dad's
bathroom, someone's smoking dope.

LIBBY

(sniffs air)

No, they're burning rubber.

(CONTINUED)

27 CONTINUED:

27

JESSE
(that's worse)
Ah.

*

LIBBY
Hey, I don't know who these people are. I mean, you tell a few friends it's alright to bring someone -- I can't be held accountable.

*

JESSE
I don't care whose friends they are, I want them to slither back down the tree of evolution and leave.

LIBBY
Okay, the situation's a little out of control but don't worry. I'll handle this.

JESSE
(relieved)
Good. By the way, is there another meaning to "vanilla shake"?

LIBBY
We'll call the police.

JESSE
You mean, turn ourselves in?

LIBBY
No. We call the police, hide in the backyard, pretend we don't live here, and let them clear the place out.

O.C. HEAR LOUD CHANTING: "YOU CAN DO IT! YOU CAN DO IT!"

JESSE
"You can do it"? Do what?
(turns; tries to open door)
Oh, no. No, no, no --

LIBBY
What?

JESSE
The door -- it's jammed.

LIBBY
Let me.

CHANTING CONTINUES: "YOU CAN DO IT!" LIBBY crosses to door, jiggles doorknob. She jiggles harder. Knob comes off in her hand. They look at it.

(CONTINUED)

27 CONTINUED: (2)

27

JESSE/LIBBY

Nice work, Dad.

CHANTING CONTINUES: "YOU CAN DO IT!" LIBBY and JESSE look at each other, then in unison, panic rising, they POUND on door.

JESSE/LIBBY (cont.)

Hey... Somebody...

"YOU CAN DO IT! YOU CAN DO IT!" grows LOUDER from downstairs. JESSE rubs his face, clenches and unclenches jaw.

JESSE (cont.)

My face is starting to hurt.

LIBBY

(pounds on door)

Hey, I invited you guys... This is my party... Let me out.

CHANTING GROWS EVEN LOUDER: "YOU CAN DO IT! YOU CAN DO IT!"

LIBBY (cont.)

They can't hear us.

JESSE

No kidding. Every door in the house is solid oak.

LIBBY

Our luck Dad works in a mill... Why couldn't he be a stereo salesman?

Suddenly, SILENCE from downstairs.

JESSE

Shhh...

JESSE and LIBBY listen for a beat. Then -- an ENORMOUS BOOM. O.C. VOICES, in unison: "UH-OH." LIBBY and JESSE look at each other in horror. WILD APPLAUSE and CHEERING break out downstairs. As LIBBY and JESSE frantically POUND on Bathroom door, trying to get out,

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

28 EXT. KRAMER HOUSE - DAY 28

Establishing. QUIET. DARKENING clouds scud across GREY SKY.

29 INT. HALLWAY BATHROOM - DAY 29

C.U. COUNTER TOP, CAMERA PANS line of items: a toothbrush, an eye lash curler, Q-tips, dental floss, tweezers and a plastic comb, broken in half. CAMERA CONTINUES PANNING TO HOLE where DOORKNOB used to be. A HAND uses nail file, struggling to uncatch the lock. Suddenly, the door POPS open. PULL BACK TO REVEAL JESSE, holding nail file, triumphant.

JESSE

Yes!

As JESSE exits, PULL BACK FURTHER TO REVEAL LIBBY asleep in the bathtub, and,

CUT TO:

30 INT. FOYER - DAY 30 *

JESSE comes down stairs, happy to be free, stops, eyes widening.

JESSE'S POV: party aftermath -- furniture overturned, empty beer cans, ripped open bags of chips, assorted articles of clothing, paper cups overflowing with ashes and cigarette butts littering the floor. The front door is wide open.

CAMERA FOLLOWS JESSE as he shuts door and makes his way slowly through first floor, charting a path of destruction.

OVER HIS SHOULDER, THROUGH WINDOWS INTO COURTYARD: see 1976 ORANGE HONDA CIVIC parked in middle of the Courtyard.

But JESSE doesn't see the car. He turns and slowly walks back through first floor. He climbs stairs, exits from view. Beat, beat, beat. JESSE flies down stairs, flinging himself onto window, like a fly on a windshield. Mouth open, he stares, dumbstruck, at the innocent Honda.

C.U. CLOCK STRIKING ONE.

C.U. JESSE'S FACE, horrified.

As he takes off, up stairs,

CUT TO:

31 INT. HALLWAY BATHROOM - DAY 31

As LIBBY sleeps, JESSE bursts into Bathroom.

JESSE (cont.)

Libby... Get up.

(crosses to tub, shakes LIBBY)

Up, up, up... Mom and Dad, big and
orange --

LIBBY moans, covers her head with towel, moves away from
JESSE. TELEPHONE RINGS.

JESSE (cont.)

God --

JESSE exits.

32 INT. UPSTAIRS HALLWAY - DAY 32

JESSE runs through, exits into LIBBY's Bedroom.

33 INT. LIBBY'S BEDROOM - DAY 33

JESSE enters, picks up phone.

JESSE (cont.)

Hello... No... No, the party is
not still going on... Ramon who?
Wait -- Hello?

He puts down receiver; exits.

34 INT. UPSTAIRS HALLWAY - DAY 34

JESSE runs back to Bathroom, enters.

35 INT. HALLWAY BATHROOM - DAY 35

JESSE enters, takes towel off LIBBY's head.

JESSE (cont.)

Libby, wake up. Now. Car, courtyard.

LIBBY

(opens one eye)

What're you talking about?

JESSE

A car. An automobile. Honda. Civic,
hatchback, to be exact... 1976, I
believe. In the courtyard.

(CONTINUED)

35 CONTINUED: 35

PHONE RINGS again.

JESSE (cont.)

My God --

JESSE exits.

36 INT. UPSTAIRS HALLWAY - DAY 36

JESSE runs through, exits into LIBBY'S Bedroom.

37 INT. LIBBY'S BEDROOM - DAY 37

JESSE runs to phone, picks up receiver.

JESSE (cont.)

Hello... Hiya, Mike... No, she can't
come to the phone, she's in the
bathroom... No, she's not -- Never
mind. I can't talk now. Bye.

He hangs up, exits.

38 INT. UPSTAIRS HALLWAY - DAY 38

JESSE runs back to Bathroom, enters.

39 INT. HALLWAY BATHROOM - DAY 39

JESSE goes to LIBBY, who is asleep again.

JESSE (cont.)

Libby, I'm telling you. We've got a
serious situation here. Get up.

He shakes her. LIBBY doesn't move. JESSE turns on water.
LIBBY reacts, wide awake now.

LIBBY

How could you -- I'll kill you.

JESSE

Not if Mom and Dad get you first.

LIBBY

I'm in no mood for you, Jesse. We throw
what could possibly turn out to be the
social event of the year -- and I...

(slowly; dramatic)

Spend the entire night locked in the
bathroom. With my useless brother.

(CONTINUED)

39 CONTINUED:

39

JESSE
Hey, babe, you'd be drinking mouthwash for
breakfast if I hadn't remembered that
episode of MacGyver where all he had was --

From DOWNSTAIRS, HEAR DOORBELL RING.

JESSE (cont.)
Oh my God --

JESSE exits.

40 INT. UPSTAIRS HALLWAY - DAY

40

JESSE exits Bathroom, instinctively heads toward LIBBY'S
Bedroom. DOORBELL RINGS again.

JESSE (cont.)
It's the door.
(panicked)
The door?

He heads down stairs. As THUNDER CRASHES in the distance,

CUT TO:

41 INT. FOYER - DAY

41

JESSE runs down stairs. Just as he reaches front door, it
swings open. HEAR CRASH OF THUNDER. Standing in doorway is
NANA, holding empty bottle of Wild Turkey and one sneaker.

JESSE (cont.)
Nana.

Without saying a word, NANA hands JESSE bottle and sneaker.

JESSE (cont.)
How are you?

NANA doesn't answer, enters house.

JESSE (cont.)
I know how this sounds, but I was just
thinking about you.

NANA doesn't respond.

JESSE (cont.)
No, really, I was --

(CONTINUED)

41 CONTINUED: 41

NANA exits to Living Room.

JESSE (cont.)
And you know what I was thinking about?
Wait, you couldn't possibly guess.
Christmas, 1981.

JESSE follows NANA.

42 INT. LIVING ROOM - DAY 42

NANA silently passes through, JESSE following.

JESSE (cont.)
Do you remember that stuffed monkey you
gave me? Zippy. I was four years old.
You used to read me the Zippy stories.
It was kind of a bedtime ritual with us.

NANA exits to Library, JESSE following.

43 INT. LIBRARY - DAY 43

NANA crosses through, JESSE at her heels.

JESSE (cont.)
I loved those stories... Then, Christmas
morning, waking up, and there was Zippy.
In the flesh... practically. I can still
feel that nappy acrylic.

NANA crosses to Dining Room.

44 INT. DINING ROOM - DAY 44

NANA enters, JESSE behind her.

JESSE (cont.)
Remember? I carried Zippy around so much,
his fur started coming off in patches.

NANA passes through, exits to Kitchen, JESSE following.

45 INT. KITCHEN - DAY 45

NANA enters, JESSE behind her. NANA looks into Courtyard.

JESSE (cont.)
How you knew exactly what to get -- you
know, I have a confession.

NANA has seen enough. She exits.

(CONTINUED)

45 CONTINUED:

45

JESSE (cont.)
Every year, I look forward to your
presents the most. Really. I do.
Even when I was little, if someone said
I could get a present from Santa --

JESSE exits after NANA.

46 INT. FOYER - DAY

46

JESSE enters. NANA takes one last look around.

JESSE (cont.)
Or a present from my Nana, well --
no contest.

NANA, without a word, exits, shutting door behind her.

JESSE (cont.)
I loved that monkey.

JESSE realizes he's still clutching empty bottle of Wild
Turkey, hurriedly puts it down, exits into Living Room.

47 INT. LIVING ROOM - DAY

47

JESSE sits on couch. NICK and NORA wander in, lay down on
floor, staring at JESSE with mournful, accusing eyes.

JESSE (cont.)
Hey, at least you guys had a better
time than I did.
(beat; looks around house)
A plan...
(gets up; paces)
A plan...
(going a little nuts)
A man, a plan, a canal, Panama...
(stops; shakes it off; beat)
Mike.

JESSE looks for, finds phone buried under pile of couch
cushions. He picks up receiver, tries to dial: no good.
As JESSE pulls on phone cord, till he reaches end which has
been ripped out of the wall,

CUT TO:

48 EXT. KRAMER HOUSE - DAY

48

Establishing. WIND GUSTS. In distance, CLAPS of THUNDER.

49 INT. KITCHEN - DAY

49

LIBBY, still groggy, stands, staring at Honda, sipping cup of coffee. JESSE, at kitchen table, goes through phone book.

C.U. CLOCK STRIKING TWO.

C.U. JESSE, the sound cutting through him like electro-shock.

JESSE flips through yellow pages even faster.

JESSE (cont.)

Farm equipment... Rent-a-Crane...

(looks at car; then at phone book)

No... Piano movers?

(to LIBBY)

Hey, hey, hey. Coffee break's over.

LIBBY

This is so unfair...

KNOCK at back door.

LIBBY (cont.)

That couldn't be Nana again.

JESSE

(crossing)

It's Mike.

LIBBY

(stops him)

Mike?

JESSE

I asked him to come over and help us.

(off LIBBY's look)

We need someone with a clear head. He was the only person I knew who wasn't at the party.

LIBBY

(pissed)

There's a reason for that.

(CONTINUED)

49 CONTINUED:

49

JESSE

Okay, Libby. You figure out how to get the car out of the courtyard and the entire house cleaned up in...

(looks at clock)

One hour and fifty-nine minutes...

LIBBY

(looks into Courtyard; beat)

Alright, alright.

JESSE opens door. MIKE stands, smiling. JESSE falls to his knees, hugging MIKE's legs.

JESSE

Oh thank you, thank you, thank you.

MIKE

Libby, how ya doin'?

She gives him a glare of absolute disgust. MIKE's smile dissolves. As LIBBY grabs bucket and exits,

CUT TO:

50 EXT. KRAMER HOUSE - DAY

50

Establishing. STORM approaches.

MIKE (V.O.)

Maybe if we took the doors off the kitchen --

51 INT. KITCHEN - DAY

51

Headway has been made. JESSE cleans windows with rag. MIKE stands, looking out into Courtyard. LIBBY continually jabs mop against MIKE's sneakers.

MIKE (cont.)

Or called the Fire Department.

JESSE

I tried. They laughed in my face and hung up.

MIKE

I still think taking the car apart's the way to go -- My Dad's got a blowtorch --

(CONTINUED)

51 CONTINUED:

51

JESSE

And what? We walk it back next door to
Dottie Fossel piece by piece?

LIBBY shoves mop into MIKE's feet.

MIKE

Are you going to be mad at me forever?

LIBBY

(to JESSE)

Tell Mike he's not worthy of my anger.

JESSE

See? She's not mad.

MIKE

'Cause if you are, maybe I should just
leave you alone --

JESSE

(quickly)

Mike, she's not angry.

(to LIBBY)

You can work this out. Later.

LIBBY

(to JESSE)

Not angry... crushed.

JESSE

(to LIBBY)

Mike loves you.

(to MIKE)

Don't you, Mike?

LIBBY

(to JESSE)

Our six month anniversary was of no
importance to him --

MIKE

(to JESSE)

I forgot --

LIBBY

(to JESSE)

Need I say more?

JESSE

Mike, I'm beginning to like that
blowtorch idea --

(CONTINUED)

51 CONTINUED: (2)

51

MIKE
(to LIBBY)
Sometimes you are so unreasonable.

LIBBY
And sometimes you are so... sloth-like.

MIKE
If that's the way you feel, then maybe it
is better if we don't see each other --

LIBBY
Fine. How about starting now?

MIKE
Fine.

LIBBY
Goodbye.

MIKE
Goodbye.

JESSE
Mike --

MIKE exits, SLAMMING the door behind him.

JESSE (cont.)
Don't go.

C.U. CLOCK STRIKING THREE.

C.U. JESSE, out of his mind.

JESSE turns to LIBBY, full of rage, on the verge of tears.

JESSE (cont.)
Libby, I will never trust you again for
the rest of my life.

He runs out. HOLD ON LIBBY, as she stares after him,
troubled by his words,

CUT TO:

52 INT. BATHROOM - DAY

52 *

JESSE is in shower, WATER RUNNING. LIBBY enters. *

LIBBY
Jess...
(MORE)

(CONTINUED)

52 CONTINUED:

52

LIBBY (cont.)

Shouldn't we finish cleaning up?

JESSE (O.C.)

What difference does it make? Mom and Dad are going to find out anyway.

LIBBY

There's a subtle psychological difference between hearsay and physical evidence.

JESSE (O.C.)

What about Nana?

LIBBY

Maybe if I called her, tried to explain... I mean, what kind of grandmother would rat out her own grandchildren?

JESSE (O.C.)

Nana. You were right. I'm useless. This is hopeless. *

LIBBY

Hey. I'm not going to let that happen. I'm going to clean this house from top to bottom and figure out a way to deal with the Honda. And if you don't want to help, I understand... But I'd really like your help, Jesse, I really would. Because, if we work together, we can do it. We can do it, Jess.

WATER STOPS.

LIBBY (cont.) *

Is that a yes?

On LIBBY, *

CUT TO:

53 EXT. KRAMER HOUSE - DAY

53

Establishing. LIGHT RAIN. O.C., CLOCK STRIKES FOUR.

54 INT. FOYER - DAY

54

Hold on room for a beat; see that whole house is pristine.
Front door opens, TEDDY and ANNE, carrying suitcases, enter.

ANNE

Libby, Jesse -- we're home.

NICK and NORA, freshly washed, with ribbons around their
necks, bound in to greet them. ANNE's and TEDDY's attention *
is caught by "WELCOME HOME" SIGN.

ANNE (cont.)

Look what they made for us.

TEDDY

Very cute. A sheet... *

(looks closer)

With feet. *

PHONE RINGS.

ANNE

I'll get it.

(CONTINUED)

54 CONTINUED:

54

TEDDY

I'll take the bags upstairs.

As TEDDY and ANNE head in opposite directions, the sign moves back and forth. Then rips in half. The halves fall revealing LIBBY and JESSE each holding a piece, the car behind them. As they smile at their parents,

CUT TO:

55 OMIT
56 OMIT
57 OMIT

55 *
56 *
57 *

58 EXT. KRAMER HOUSE - EVENING

58

Establishing. RAIN STORM continues.

ANNE (V.O.)

Yes, Mother, I do think you can say something other than "I told you so" --

59 INT. MASTER BEDROOM - EVENING

59

ANNE sits on bed, talking on phone.

ANNE (cont.)

Mother... No... I don't want to talk about this right now... Mother... I'm hanging up. Yes... Yes... Goodbye.

ANNE hangs up, lies back on bed. TEDDY emerges from Bathroom.

ANNE (cont.)

I know someone could've been hurt and that we have to punish them but... I've never seen the two of them so... protective of each other.

TEDDY

I just hope they've learned a lesson.

*

ANNE

I know I have. I learned that they are fundamentally good kids. And that we can't trust them.

TEDDY

Thank God we weren't gone a week.

*

(CONTINUED)

59 CONTINUED:

59

ANNE

(laughs)

Maybe we can use it as a planter.

TEDDY, not laughing, looks at ANNE, who laughs harder. *

ANNE (cont.)

A two-thousand pound planter... *

As ANNE and TEDDY look at each other, TEDDY laughs. PHONE *
RINGS. TEDDY picks up, still laughing.

TEDDY (cont.)

Hello... Yes, this is the Kramer
residence... What?

(laughter fades)

Yes, Officer... I see...

(serious)

Investigating a stolen Honda Civic?

On TEDDY and ANNE, not laughing,

CUT TO:

60 EXT. COURTYARD - EVENING

60

LIGHT RAIN continues. CAMERA COMES CLOSER REVEALING LIBBY
and JESSE sitting in front seat of car.

61 INT. HONDA - EVENING

61

LIBBY and JESSE stare out front windshield. Beat. Beat.

JESSE

You didn't have to tell Mom and Dad
last night was all your fault.

LIBBY

No reason for both of us to get burned.
And it was my fault. Besides, I thought
Mom and Dad handled themselves very well.
Let me give you the three rules of damage
control. Number one: Forgiveness is far
easier to obtain than permission.

JESSE

(nods thoughtfully, then stops)
Wonder what they're going to do to us?

(CONTINUED)

LIBBY

Rule number two: Parents can never punish you beyond your capability to tolerate punishment.

JESSE

And number three?

LIBBY

Mmmm, you're not ready for number three.

JESSE

(after a beat)

You know, Mike's a nice guy. You should give him a break.

LIBBY

I know... I want everything to be perfect... then I end up being a jerk.

JESSE

You're not a jerk.

LIBBY

Thanks.

JESSE

Myopic, maybe. Stubborn. Psychotic.

LIBBY punches JESSE in arm. Beat.

LIBBY

Sorry about Alex Widman.

JESSE

Hey, no big deal... She didn't really think I was sexy. You said that just to get me to agree.

LIBBY

No. That's what Veronica told me, I swear. I'd never play with your emotions to get my way. Honest.

JESSE

Well, then maybe she's just a little indiscriminate. I can handle that in a girl.

(CONTINUED)

61 CONTINUED: (2)

61

LIBBY

So admit it: a tiny part of you thinks
this whole boner was worth the grief.

JESSE

I did get three invitations to parties.
And a girl I have no recollection of
talking to called and asked me out.

LIBBY

See?

JESSE

I wish I remember what she looked like...

LIBBY turns ON CAR RADIO: Paula Abdul's "Promise of a New
Day" PLAYS softly.

LIBBY

I love this song...

JESSE

Crank it up. *

She turns UP RADIO. As RAIN FALLS HARDER, JESSE flicks on
WINDSHIELD WIPERS. LIBBY and JESSE sit, listening to MUSIC:
Four years apart, opposite sexes, different personalities,
for a moment, completely in tune. They sit for a beat,
listening, WINDSHIELD wipers keeping time.

JESSE (cont.)

I guess things turned out okay.
(leans head back, closes eyes)
But I'm glad this day is over.

LIBBY

(closes eyes, leans back)
Yeah, all quiet on the Kramer front.

HEAR POLICE SIREN PULL UP IN FRONT OF KRAMER HOUSE. On
LIBBY and JESSE, opening their eyes, looking at each other,

FREEZE.

THE END