

THE WONDER YEARS

"Whose Woods These Are"

by

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Production Script
Third Revision - Yellow

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ACT ONEFADE IN:1 EXT. HARPER'S WOODS - DAY 1

A sylvan scene. Sherwood Forest on a sunny day, or Never Never Land.
Birds sing.

NARRATOR

Every kid needs a place to go to be a kid. For Paul and Winnie and me, that place was Harper's Woods.

YOUNG WINNIE (V.O.)

Ready or not, here I come!

NARRATOR

It was ten minutes from home if you walked it; but to us, it was a world all its own.

We HEAR a SNEEZE.

YOUNG WINNIE (V.O.)

I found you!

YOUNG KEVIN (V.O.)

Atta way, Paul.

YOUNG PAUL (V.O.)

Sorry...

CUT TO:

2 EXT. THE CLEARING - TWILIGHT 2

From episode #1, the tree with rocks where The Kiss first happened. NINE YEAR OLD KEVIN, NINE YEAR OLD PAUL, and NINE YEAR OLD WINNIE sit on the rocks, talking. Behind them on the tree, something is carved.

NARRATOR

We'd grown up there together, playing games, catching fireflies on long summer evenings...

The kids laugh together. We PUSH IN on them.

NARRATOR

Sure, they called it Harper's Woods; but we knew better.

The camera PUSHES PAST the kids to the INITIALS carved in the tree:
"K.A."/ "W.C."/ "P.P."

NARRATOR

Those woods belonged to us.

Now we're TIGHT on the initials. We HOLD, and HEAR, very faintly, the SOUND OF MACHINERY rising, getting louder, until it's almost deafening, and we

SMASH TO:

3 EXT. ARNOLD FRONT LAWN - DAY

3

CLOSE ON A LAWN MOWER -

growling across the lawn, spitting out grass. We PAN UP to reveal KEVIN pushing the mower.

NARRATOR

Springtime, 1969.

Kevin pauses in his pushing to wipe his brow. He looks across and up the street.

NARRATOR

The grass was growing. All around me, buds were popping into bloom.

HIS POV - WINNIE COOPER

On her front lawn, watering her lawn with a garden hose.

NARRATOR

Yep. The sap was definitely rising.

Still looking up the street, he pushes the mower forward again. We hear a CHOPPING NOISE. The mower dies. Kevin snaps to, lifts the mower and pulls out a chopped-up baseball, the cover ripped off. Behind him, JACK appears around the corner of the house.

JACK

Hey, be careful, willya! I paid twelve bucks to have those blades sharpened!

KEVIN

Right, Dad.

But he's not really listening. He's still watching Winnie across the street. She looks over and smiles.

KEVIN -

drops the baseball.

NARRATOR

The grass could wait. It was time to make my move.

CUT TO:

4 WINNIE'S FRONT LAWN -

4

Winnie is holding the hose, watering, as Kevin approaches. She doesn't see him.

KEVIN

Hi.

WINNIE

(looking over)

Hi.

NARRATOR

She smelled like...mist.

WINNIE

You smell like grass.

KEVIN

Really?

WINNIE

(nods)

Smells nice.

KEVIN

Guess I've been getting kinda...sweaty.

(wipes his brow for effect, then)

Need any help with that?

WINNIE

I'm almost finished.

KEVIN

I don't mind.

He reaches for the hose. She lets him take it. He "waters" expertly, nonchalantly, a devil-may care look on his face.

NARRATOR

Yup. It had been a long winter for Winnie and me, but now things were going fine.

She smiles. He smiles back.

NARRATOR

More than fine.

ON THE CAR - IN THE DRIVEWAY

as the spray from the hose douses it.

WINNIE AND KEVIN -

don't notice.

KEVIN

So...you, uh...want to take a walk?

Winnie considers it, then

WINNIE

That'd be nice.

NARRATOR

Yes!!

WINNIE

Where do you want to walk to?

KEVIN

(shrugs)

I don't know. Anywhere, I guess.

Say, maybe...

NARRATOR

Heh-heh-heh.

KEVIN

Harper's Woods?

We hear Sam the Sham's WOLF HOWL, and

CUT TO:

*4A EXT. SUBURBAN STREET - DAY

4A *

MUSIC: "LITTLE RED RIDING HOOD".

SONG:

"Hey there, little Red Riding Hood.
You sure are lookin' good. You're
everything that a Big Bad Wolf could
want..."

Kevin and Winnie approach from a distance, walking together.

WINNIE

Why are you walking so fast?

KEVIN

Uh...was I?

They move on.

* 5 EXT. IN HARPER'S WOODS - MINUTES LATER

5 *

SONG

"Hey there, little Red Riding Hood.
Don't you think little big girls
should...go walking in those spooky
ol' woods alone..."

* ON KEVIN

*

NARRATOR

Almost to Grandma's house now...the
Garden of Eden...

We hear ANGELS SINGING and

6 FLASHBACK - THE FIRST KISS

6

From Episode #1: Kevin and Winnie holding each other, tentatively
kissing.

NARRATOR

..where Winnie and I had had our
first and only kiss, centuries ago,
last September.

CUT TO:

7 EXT. WOODS - APPROACHING THE CLEARING

7

Kevin and Winnie push into the clearing and move toward the fabled rock.

NARRATOR

That memory had haunted me. And now,
here we were, alone again. Adam...and
Eve...

The sit on the rock. They look at each other. And suddenly...the ANGELS
stop singing. We hear a CRASHING in the bushes. PAUL appears, scrambling
out of the underbrush into the clearing.

NARRATOR

...and Paul.

KEVIN

(dismayed)

Paul??

Paul stands there, agitated, out of breath. He sneezes.

PAUL

Guys...

He sneezes again. Kevin grimaces.

NARRATOR

* Great. Go for a little nuzzle in the woods and whatd'ya get? An allergic best friend. *

PAUL

I've been looking all over for you.

KEVIN

Yeah, well, you found us.

WINNIE

Paul, are you all right?

PAUL

No! I'm trying to tell you --

He sneezes again. Three in a row.

NARRATOR

Wow. A triple. We hadn't seen Paul this upset since the day his goldfish disappeared.

PAUL

There's men...and trucks. All over the place.

KEVIN

What? We haven't seen any trucks.

* He looks to Winnie, who looks back at him. C.U. her lips. *

NARRATOR

* Nope. No trucks. Just...lips. *

KEVIN

Look, Paul, if this is some kinda --

WINNIE

(touches his arm)

Kevin??

From off-camera, we HEAR the sound of TRUCKS. The three kids turn to look, and

TWO PICKUP TRUCKS -

rattle into the clearing. Noise. Dust. They screech to a halt.

NARRATOR

And suddenly...we'd been invaded.

FOUR WORKMEN clamber out of the trucks, including one GUY wearing a hard hat and carrying some papers.

GUY

OK, let's move it. Let's move it.

The workmen set about loading equipment out of the trucks: (EQUIPMENT TBD). Kevin, Paul and Winnie watch in shock.

NARRATOR

It was amazing. They just...arrived.
In our spot. Like...they owned the
place.

KEVIN

(very annoyed)

Hey!

GUY

(to the workers)

C'mon. Set those stakes!

NARRATOR

...like we weren't even there...

KEVIN

(stepping forward)

Hey, mister!

The guy is studying a large plot-map. He doesn't look up.

GUY

You kids are gonna have to get outta
here.

NARRATOR

Well, so much for introductions.

GUY

(per the workers)

Look at those bozos. What, I have to
do everything?

(to the kids)

I mean it. Beat it, huh?

NARRATOR

Wait a minute. This hippopotamus was
kicking us out of our own woods?

WINNIE

You can't do this!

She steps up next to Kevin. Paul follows, determined.

PAUL

We have a right to be here, too!

GUY

(taking notice)

Izzat so.

They nod in unison. The guy measures them.

GUY
OK, you can stay. But just until the
dozers get here. Then you gotta go.

Beat.

KEVIN
What??

NARRATOR
Did he say...bulldozers??

GUY
(sticking his pencil
behind his ear)
Look. You're standin' on a
construction site. Ain't you heard?

KEVIN
(in a very small
voice)
No.

GUY
Amazing. They don't even put up
signs.

ON KEVIN, PAUL AND WINNIE

who suddenly look very small. We MOVE IN on them.

NARRATOR
It was...horrible.

GUY (V.O.)
Well say goodbye to your woods, kids.
They're comin' down. There's gonna be
a shopping center here.

Now we're TIGHT on KEVIN. He gulps once, then looks over to

THE TREE -

A worker with a SPRAY PAINT CAN steps up to it and SPRAYS a large yellow
"X" across the initials carved in the tree.

KEVIN -

gulps once, almost in tears.

NARRATOR
We needed help. And we needed it
fast.

SMASH TO:

8 EXT. ARNOLD NEIGHBORHOOD - MINUTES LATER 8

Paul, Kevin and Winnie appear, rushing down the sidewalk, Paul speeding ahead on his bike.

NARRATOR

Funny. It had taken us twenty minutes to stroll up to those woods. We made it back in 67 seconds flat.

The kids split up, each headed for his own house.

CUT TO:

9 INT. ARNOLD LIVING ROOM - CONTINUOUS 9

Kevin crashes through the front door. He pauses, out of breath, then looks around and heads for the kitchen.

NARRATOR

It was time to call in the cavalry. Sound the alarms. Wake the dead.

KEVIN

Mom? Dad?

CUT TO:

10 INT. KITCHEN - CONTINUOUS - ON KEVIN 10

As he rushes in and stops dead at the entrance to the kitchen.

HIS POV - JACK AND NORMA

are sitting at the kitchen table eating lunch. They're looking up at him.

NORMA

(concerned)
What is it honey?

JACK

You all right?

KEVIN

(drawing a breath)
They're tearing down Harper's Woods!

Beat. Jack and Norma are still looking at him. Kevin tries again.

KEVIN

They're bringing in bulldozers!

Another beat. Still just looking at him.

KEVIN

They're building a shopping center!!

Another long beat. Jack and Norma are still staring.

NARRATOR

Gee, what was it gonna take here? Did I have to drop a bomb?

Norma wipes her face with her napkin.

NORMA

Well, honey, we know.

KEVIN

What??

JACK

(to Norma)

I thought they weren't starting until next week.

KEVIN

You know??

NORMA

Kevin, you should wash your hands. They're all...muddy or something.

KEVIN

Mom!

JACK

Do what your mother says.

Kevin, in shock, moves to the sink and turns on the tap.

NARRATOR

OK, maybe they hadn't heard me. Maybe they thought I'd said...some other woods.

JACK

Y'know, you left the lawn mower out in the middle of yard.

KEVIN

(pressing on)

Dad, it's Harper's Woods. We have to stop them! We have to...do something.

Jack and Norma exchange a glance. Kevin catches it.

NARRATOR

Uh-oh. I knew that look. The one just before they started explaining about Puppy Heaven.

NORMA

(to Kevin)

Well, honey, you haven't really played up there since you were children.

JACK

What's the big deal? They do this kind of thing all the time. What do you think this place was before they built houses?

Kevin stares from Jack to Norma.

NARRATOR

This was incredible. Didn't these people have souls? They were talking about Harper's Woods like it was some kinda...

JACK

It's just a vacant lot, Kevin.

Kevin slumps back, defeated, betrayed.

NORMA

(musing)

I wonder if there'll be a Loehman's...

Kevin looks at her, and we

CUT TO:

11 INT. ARNOLD BASEMENT - DAY

11

Kevin, Paul and Winnie are on the couch. Disgusted.

PAUL

I can't believe it. My mom's all excited there's gonna be a Yarn Barn.

WINNIE

My dad says it's been in the papers for months.

Kevin shakes his head. It's all too much.

NARRATOR

It was irresponsible. Thirteen is a busy age. Who has time to read the papers?

Sc. 11 (cont.)

PAUL

You depend on these people for information, and they let you down.

WINNIE

There's got to be something we can do.

PAUL

(lightbulb)

I wonder if Old Man Harper's heard about this.

Kevin and Winnie turn to look at him.

PAUL

Isn't there an Old Man Harper?
(then, rising panic)
There's no Old Man Harper??

Kevin shakes his head. Paul is crestfallen.

NARRATOR

The getting of wisdom is never a pretty sight.

WINNIE

Well, we can't just give up. We have to think.

Kevin eyes her. She's got spunk.

NARRATOR

Winnie was right. We had three keen seventh-grade minds. We could lick this!

Winnie reaches for a pad from a game board.

WINNIE

We'll make a list.
(ready to write)
Who's first?

TIME CUT TO:

12 INT. SAME - LATER

12

* Kevin is doodling on the piano. Winnie is still eyeing the list.
* Paul is still sitting, stunned.

*

*

KEVIN

So. What have we got?

Sc. 12 (cont.)

WINNIE
(reading off list)
"Make a list".

KEVIN
Oh, yeah.

NARRATOR
So much for keen seventh grade minds.

* PAUL *
* There's really no Old Man Harper? *

* WINNIE *
* (eyes Paul) *
* We need some fresh ideas. *

KEVIN
Who are we gonna ask? Our parents
won't help.

WINNIE
(annoyed)
I don't know. There must be somebody.
Anybody.

PRE-LAP

KAREN (V.O.)
I'll tell you what to do...

CUT TO:

13 INT. KAREN'S BEDROOM - LATER

13

Karen sits on the bed doing her hair as the three kids stand in the doorway.

NARRATOR
Well, any port in a storm.

KAREN
This is a democracy, isn't it?

They all nod.

KAREN
Then, exercise your rights.

NARRATOR
Good. Good. Good advice.

WINNIE
How do we do that?

Sc. 13 (cont.)

KAREN
 (warming to it)
 Simple. There's a planning board meeting every Sunday night. Downtown. Julie's father is a member. You could go there and state your case.

The kids look dubious.

KAREN
 You should demand to be heard. You should fight for what's important. (triumphant)
 You have to take action, Kevin. We are the people.

WINNIE
 (caught up in it)
 I think we should do it.

Paul nods.

KEVIN
 Great! We'll go. (to Karen)
 Can you give us a ride?

They look to Karen, expectantly. She's back to her hair.

KAREN
 Not me. I got a date.

SMASH TO:

14 INT. CAR - NIGHT

14

Karen, in the driver's seat, has her hand held out.

NARRATOR
 Lucky for us, Karen needed gas money.

Kevin puts a dollar in her hand. Paul puts a dollar in her hand. Winnie puts a dollar in her hand.

CUT TO:

15 INT. CITY HALL AUDITORIUM - NIGHT

15

An audience sits listening to a meeting already in progress. Tables up front, where a dozen officials sit. Paul, Winnie and Kevin enter from a rear door, where a frumpy middle-aged WOMAN greets them.

WOMAN
 May I help you?

WINNIE

We want to make a statement. About
Harper's Woods.

The woman looks at them like they're 12 years old.

WOMAN

I don't have that on my agenda. But
there'll be an open microphone after
the meeting.

They nod. She eyes them, puzzled and moves away. They move to

THEIR SEATS -

where they settle in. Kevin looks around at the room.

NARRATOR

All right. This was the ticket! A
place where things got done.

An OFFICIAL at the center table looks up from his notes.

OFFICIAL

Item Number 8.A, density and other
bonus incentives. Does everyone have
form DOBI number six-five-dash-oh-
two?

NARRATOR

Yup. You could almost hear the wheels
of Democracy turning...

TIME DISSOLVE TO:

16 INT. SAME - LATER - ON THE OFFICIAL

16

OFFICIAL

...and other ceiling insulation
factors pursuant to section one-five
of the UBC.

ON THE KIDS -

looking a little dead-eyed.

NARRATOR

Of course, some wheels take longer
than others...

OFFICIAL

Now, moving on...

He shuffles papers. Kevin stifles a yawn.

NARRATOR

Especially when it's getting past
your bedtime.

OFFICIAL

...as to whether a de facto easement,
did or did not exist...

He settles back in his seat. And suddenly.

ON THE OFFICIAL AT THE DESK

OFFICIAL

Kevin Arnold?

KEVIN -

in his seat, snaps to.

KEVIN

Here!

OFFICIAL

I see you want to speak about
Harper's Woods. The floor is yours.

Kevin hesitates. Paul pushes him up. From the audience we hear restless
coughs. A little dazed, Kevin moves from his seat to a STAND UP
MICROPHONE at the front of the hall. He looks around nervously.

OFFICIAL

Your statement, Mr. Arnold.

Kevin looks to Paul and Winnie in their seats. They nod him
encouragement.

KEVIN

I...came here tonight to...talk
about...

(gaining composure)

...because...I have something to say.

He looks into the audience. People are watching intently. He decides to
give it his all.

KEVIN

There's a little piece of land not
far from here, a place called
Harper's Woods. You may have passed
it on your way here or there.

Gradually, around him, the LIGHTS are going down, and a subtle SPOTLIGHT
is growing around him.

KEVIN

It's not much to look at. A few acres of trees, some boulders, couple squirrels and some birds...

The lighting is growing more dramatic.

KEVIN

But there's something you didn't see, I'll wager, something you couldn't see. Because there's something in those woods you can't see with your eyes. You have to look with your heart.

(beat)

It's my childhood.

(beat)

And his. And hers.

He looks out to PAUL, who smiles, and Winnie, with tears in her eyes.

KEVIN

Ours is a world too careless with its memories. Please, I beg of you...don't take our childhood.

A long beat. There is silence from the darkened auditorium. Then a MAN leaps up from the seats. It's the GUY from the surveying team. He's holding the plot-map.

GUY #1

Kevin's right! What's wrong with us??

Whereupon, he rips the map into pieces. And suddenly

The audience erupts with APPLAUSE. People raise PLACARDS that read "SAVE HARPER'S WOODS". From somewhere A BAND begins to play "Happy Days are Here Again". It feels like a presidential convention victory celebration.

A group of audience members rush in to pat Kevin on the back and pump his hand. He grins and looks to

PAUL AND WINNIE -

who are standing back, a little respectfully, but proud of their boy. And we HEAR

OFFICIAL (V.O.)

All right! Order! Order!

SMASH CUT TO:

17 INT. PLANNING BOARD - AS BEFORE - ON THE OFFICIAL

17

OFFICIAL

If everything's in order??...

ON KEVIN, PAUL AND WINNIE -

Kevin snaps awake. Paul and Winnie are fast asleep.

OFFICIAL

...the meeting is adjourned.

KEVIN

What???

People are filing out. Paul and Winnie begin to awaken.

KEVIN

Wait!

(he stands and calls
out)

Wait! We have something to say!!

The WOMAN approaches, very motherly, condescending.

WOMAN

Of course you do. Perhaps you'll come
back next week?

She moves on. Kevin, Winnie and Paul exchange a stunned look and we

CUT TO:

18 INT. KEVIN'S BEDROOM - NIGHT

18

Kevin stands in his pajamas near the window, looking out.

NARRATOR

Somehow I didn't think we had that
long.

19 HIS POV - ON THE STREET

19

A FLATBED TRUCK with a BULLDOZER loaded on rumbles by in the moonlight,
heading toward Harper's woods.

KEVIN -

watches in dismay. And we

FADE OUT

END OF ACT ONE

ACT TWOFADE IN:20 INT. RFK HALLWAY - MORNING

20

Kevin, Paul and Winnie approach Kevin's locker, arguing.

PAUL
You fell asleep first.

KEVIN
I did not!

WINNIE
I think you did, Kevin.

KEVIN
I didn't fall asleep first.

NARRATOR
Something was happening to us...

PAUL
Did so.

Kevin opens his locker and testily grabs some books.

NARRATOR
Just when we needed each other most,
Paul and Winnie and I were...falling
apart.

WINNIE
(hotly)
We should pour sand down the gas
tanks of those bulldozers!

KEVIN
(get real)
Winnie...please.

PAUL
We could hijack 'em.
(mimes shifting
gears)
Bet I could start one of those babies
up.

WINNIE
Paul, that is so lame.

PAUL
(offended)
You got a better idea?

WINNIE
I couldn't have a worse one.

NARRATOR
This had to stop.

KEVIN
Winnie, don't be mean.
(then, can't resist)
Just because it was a stupid idea.

PAUL
What's wrong with my idea?

KEVIN
Like we're really gonna hijack a
bulldozer?

Paul hangs his head.

NARRATOR
It was like...a disease. A fire.
Spreading. In a forest.

WINNIE
What we should do, is sneak into
their office and steal the plans.

PAUL
Talk about stupid.

KEVIN
(his girl)
Don't call her stupid.

WINNIE
(I am woman)
I can speak for myself, Kevin.

PAUL
(digging)
Yeah.

KEVIN
Shut up, Paul.

PAUL
You shut up.

WINNIE
I don't need this!

PAUL
I don't either!

Winnie and Paul march off down the hall, angry. Kevin, frustrated,
watches them, then slams his locker shut.

Sc. 20 (cont.)

NARRATOR

Great. All we'd wanted was for someone to listen. Now we weren't even listening to each other.

At the end of the hall, Winnie and Paul split, each heading in different direction. Kevin turns and starts down the hall the opposite way. He's furious.

NARRATOR

It wasn't fair.

He half-accidentally bumps a STUDENT passing by him in the other direction. The kid turns to look. Kevin doesn't even notice. He keeps going.

NARRATOR

Men with bulldozers. Parents. Planning commissions that meet at 4 A.M....

He approaches a turn in the hallway.

NARRATOR

It made you wonder. Were they in this together? Yeah, that was it. Them against us. Just one big, heartless -

21 INT. RFK - HALLWAY CORNER

21

He whips around the corner and

KEVIN

Ooof.

...bumps into someone large. He looks up.

HIS POV - MR. DIPERNA

looms over him.

NARRATOR

...assistant principal...

Kevin steps back and tries to go around. Diperna blocks his path.

DIPERNA

Hold it. Is that the way we turn blind corners in school corridors?

Kevin sighs. He's not up to this.

KEVIN

No sir.

DIPERNA
Well, then. Suppose you go back
around the corner and show me the
proper way to do it.

KEVIN
(can't believe it)
What?

DIPERNA
Now.

Diperna reaches to take Kevin's arm. Kevin shrugs loose.

NARRATOR
Like I said. Them against us.

KEVIN
(really annoyed)
Look, Bud, get off my back, willya?

And on Diperna's expression, we

CUT TO:

22 INT. DIPERNA'S OFFICE - MINUTES LATER

22

Kevin is seated in a chair at Diperna's desk. Across the desk, Diperna is saying nothing, just tapping a LETTER OPENER on the desk and staring directly at Kevin. Kevin squirms.

NARRATOR
Rule Number One of Junior High
School: for every action, there's a
reaction.

DIPERNA
We seem to have a problem here,
Kevin. Do you agree?

KEVIN
Uh...

NARRATOR
Rule Number Two: Avoid Trick
Questions.

KEVIN
...I'm not sure. Sir.

DIPERNA
Well, we do.
(rising, setting down
the letter opener)
I've been watching you, Kevin. I see
things. I hear. And in this case, I
think I know what your problem is.

Sc. 22 (cont.)

NARRATOR

Sure. Uh-huh.

DIPERNA

I think I know what's bothering you.

Beat. He eyes Kevin. He seems to mean it.

KEVIN

You do?

Diperna nods.

NARRATOR

And, just for a second, I almost liked the guy.

DIPERNA

You think you're special.

Kevin reacts.

NARRATOR

Just for a second, though.

DIPERNA

You think you can bend the rules. Is that right? Am I wrong?

KEVIN

Well --

DIPERNA

Let me assure you, my friend. You are wrong. Very wrong.

Kevin sighs. Diperna begins to pace, past a large TROPHY CABINET along one wall: inside are various sports trophies and educational plaques: student-of-the-year Honor Rolls, etc.

DIPERNA

I've been assistant-principal at this school for over twenty years now. In that time I've seen people like you come and go every single year.

(gestures to the trophies)

Hundreds of you. Maybe thousands. You walk the halls, go to class, and then...you're gone.

(snaps his fingers)

Just like that. Gone with the wind.

He turns to Kevin, who is silent, and eyes him meaningfully.

DIPERNA

Now, I'm going to leave you to think about what I've said. When you think you understand, you can go. I'll be outside.

He pauses meaningfully, then opens the door and exits. The door closes. Kevin sits there for a beat. Then he giggles.

NARRATOR

Amazing. Was this guy joking??

Kevin, smirking, casually picks up Diperna's letter opener from the desk. He's completely relaxed now.

NARRATOR

"Gone With the Wind"...that was a movie, right?

He begins to tap the letter opener a la Diperna, point down.

NARRATOR

Sure, I'd think about it. For about one nanosecond.

Another chuckle. And now, his eyes wander over to the trophy cabinet...the tapping slows...

NARRATOR

And then a funny thing happened.

(beat)

I started to think about it.

HIS POV - THE TROPHY CABINET

inside, the initialled trophies stare back.

NARRATOR

Who were all those people? Did anyone know? Did anyone remember?

ON KEVIN -

Who frowns, lost in thought. We PUSH IN. Very distracted, Kevin looks back and forth from the desk to the trophy cabinet. Out of frame, he's doing something with the letter opener. We hear a slight SCRATCHING NOISE.

NARRATOR

It was...weird. Sitting there, in the middle of a crowded school...I suddenly felt completely alone.

MACRO CLOSEUP - ON THE TROPHY CASE INITIALS

We PAN across them, then

ON KEVIN -

still lost in thought. We still can't see what he's doing. And suddenly, behind him, the OFFICE DOOR clicks open. Kevin whirls around as Diperna enters...and reacts...

DIPERNA'S POV - KEVIN AT THE DESK

and, on the desk, the INITIALS: "K.A." scratched LIGHTLY into the finish.

KEVIN turns to look at what he's done, then back to Diperna.

KEVIN
(in shock)
I didn't do that.
(beat)
Did I?

Diperna burns. Kevin looks mortified.

NARRATOR
Rule Number Three: Never Write
Something You Can't Erase".

SMASH TO:

23 INT. KEVIN'S BEDROOM - NIGHT- ON JACK

23

JACK
You're grounded, buster. You hear me?

* CUT WIDE. Kevin sits on his bed as Jack reads him the riot act from the
* doorway. Norma sits on Wayne's bed. Wayne stands in the hall behind
* Jack, peeking around jubilantly. *

JACK
No parties, no friends--

NARRATOR
No woods.

JACK
You're grounded!

He stamps off.

WAYNE
(euphoric)
Nice goin', dorkface.

NORMA
Wayne --

WAYNE
(smirking derisively)
What a dumb stunt...

NORMA
Wayne!

KEVIN
(resignedly)
It's OK, Mom.

NARRATOR
Wayne was right. It had been dumb.

Wayne moves away from the door entrance, shaking his head. Kevin feels Norma eyeing him.

NARRATOR
Even worse, now I was gonna have to explain myself.

Norma's still watching him.

NARRATOR
Mom was gonna ask me why I'd done it, and I was gonna have to come up with an answer.

Norma continues to eye him. He shifts uneasily.

NARRATOR
I was gonna have to tell her about Paul and Winnie, and how much they meant to me. About how, if Harper's Woods could just... disappear, maybe our friendship could do the same. About how nothing seemed permanent anymore. That was it. That's what I'd tell her.

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NARRATOR
Well, there you had it. In a
nutshell. The plain, unvarnished
truth...

WAYNE
(sticks his head back
in the room)
Grow up, Butthead.

He exits. Kevin nods. Wayne's right.

NARRATOR
It was time for me to stop acting
like a child.

Kevin rises and moves to the window.

NARRATOR
It was time to face facts.

He looks out. Beat. Then he reaches for the FLASHLIGHT on his table. He
picks up his jacket. He moves back to the window.

NARRATOR
It was time to take a walk...

Kevin slides open the window and slips out. And we

CUT TO:

24 EXT. HARPER'S WOODS - NIGHT - THE CLEARING

24

Kevin enters, his flashlight glowing, and surveys the scene.

NARRATOR
That night I went to say goodbye to
Harper's Woods.

HIS POV - THE CLEARING

Stakes and wires everywhere. Couple of beer cans around the rocks.
Hidden in the trees, dimly visible in the moonlight, is a BULLDOZER.

KEVIN -

sighs. It hurts.

NARRATOR

It wasn't easy.

(beat)

Maybe growing up never is.

He moves across the debris to the tree, and shines his light on the INITIALS on the tree, still blotted with the yellow "X". He switches off his flashlight. He can't look anymore. A long beat. Then.

25 ON THE TREE -

25

another beam of light illuminates the initials. And then another.

Kevin whirls to see PAUL and WINNIE at clearing's edge, shining their flashlights on the tree. For a second, he's elated; then he buries it. They approach.

WINNIE

Remember when we carved those?

KEVIN

(shrugs)

Yeah. Third grade.

WINNIE

(thinks about it)

I thought it was second grade.

PAUL

Fourth grade. I remember distinctly.

NARRATOR

Well, one of those grades...

WINNIE

We heard about what you did today. In Diperna's office.

Kevin nods.

WINNIE

(without bias)

Pretty stupid.

Kevin nods.

PAUL

Really stupid.

KEVIN

(annoyed)

OK. It was stupid. Could we forget about it?

PAUL

(grins)

Kev. We have a plan.

KEVIN

Huh?

WINNIE

It just might work.

KEVIN

Really?

Paul and Winnie nod enthusiastically. Kevin is amazed.

NARRATOR

I wanted to kiss them.

(beat)

Well, one of them, anyway...

From under his jacket, Paul pulls a BICYCLE LOCK on a short chain. He holds it up in triumph. Kevin's face falls.

PAUL

See, first we chain Winnie to the bulldozer.

KEVIN

What??

PAUL

Well, it works better if it's a girl.

KEVIN

Are you crazy?

WINNIE

(a little apologetically)

We saw it on the news.

PAUL

Then, tomorrow, when they try and start it up...

KEVIN

Paul!!

PAUL

...we --

KEVIN

Will you stop it??

PAUL

(defensive)

Well...what?

KEVIN

(rising fury)

In the first place, it won't work. They'll just cut that thing with a bolt-cutter and you'll be out two-fifty for a new lock. In the second place, Winnie'll get in trouble if she doesn't freeze to death. And in the third place...

Winnie and Paul are looking at him.

KEVIN

...it doesn't matter.

PAUL

Huh?

KEVIN

Look around! It's just a vacant lot, anyway.

(beat)

Couple of years from now, we...won't even remember.

Paul and Winnie stand there crestfallen. Kevin glares at them defiantly.

NARRATOR

I guess I wanted Paul and Winnie to feel as miserable as I did.

Paul lets the bicycle lock fall to the ground. Winnie turns and heads slowly toward the tree. Kevin watches.

NARRATOR

And, I guess they did.

Winnie reaches the tree and buries her head in her forearm against it. Kevin sinks.

NARRATOR

All I felt was...empty...

A long beat. Kevin is on the rock. Paul stands nearby. Winnie at the tree.

NARRATOR

And then it happened....

WINNIE

(head still buried)

One...two...

Kevin and Paul look at her, puzzled.

WINNIE
Three...four...five...

KEVIN
(annoyed)
What's she doing?

WINNIE
Six...seven...you better get going...

KEVIN
Forget it.

Paul breaks into a grin.

PAUL
C'mon.

He nods toward the woods.

KEVIN
I'm not gonna do this!

WINNIE
I'm only going to count to
twenty!...eight...nine...

She keeps counting. Kevin sighs in frustration.

NARRATOR
Maybe every human soul deals with
loss and grief in its own way. Some
curse the darkness...

PAUL
(urgent)
C'mon...

WINNIE
Thirteen...fourteen...

Kevin still hesitates.

NARRATOR
...some play hide and seek.

Kevin gives in. He nudges Paul, and they take off into the woods, their flashlights flashing in the night. We stay on Winnie as she continues to count, and slowly PUSH IN past her up to the INITIALS on the tree.

MUSIC

NARRATOR
That night, Paul and Winnie and I
found something we'd almost lost.

WINNIE

Ready or not, here I come!

She peels off and runs out. We're still MOVING IN on the initials.

NARRATOR

We found our spirit. We found our strength. The strength of... children....

We're CLOSE on the initials now.

NARRATOR

The bond of memory...

And now, as we HOLD, we hear the SOUND OF BULLDOZERS rising...

NARRATOR

And the next day they tore down Harper's Woods.

The sound grows louder, then FADES, replaced by new SOUNDS: of distant TRAFFIC, and PEOPLE passing by. It's the sound of a public place. VOICES, RADIOS...and we

DISSOLVE TO:

26 EXT. SHOPPING MALL - DAY - 1989

26

SHOPPERS walk by a concrete FOUNTAIN which burbles delightfully in the center of the mall. We TRACK IN toward it, the shift DOWN to the slab of concrete just in front of it.

Etched in the concrete are three initials:

"K.A."

"W.C."

"P.P."

We HOLD, then

FADE OUT

END OF ACT TWO