

# HIGHER GROUND

Season One

"SEDUCTIONS"

(shooting order # 08)  
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Blue Draft

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TEASER:

FADE IN:

A powerful storm rocks the Pacific Northwest. Thunder RUMBLES, rain whips through the wind, and angry webs of lightning splinter the night sky ...

SCOTT:

How many times do I gotta say it:

SHELBY: (sexy)

Maybe 'til I'm convinced you mean it.

And we are ...

**INT. MAIN LODGE – NIGHT**

Horizon High students study solo or chat quietly in small groups. SHELBY has cornered SCOTT at a pencil sharpener near the window. Just outside, the storm continues to rage.

**SCOTT:**

You're like a stalker or something.

**SHELBY:**

I only stalk the very best.

**SCOTT:**

Why don't you go bother Ezra? He'll be up for it.

**SHELBY:**

Funny how Freakin's always up for it and you're not, don't you think?

**NEW ANGLE: JULIETTE and DAISY sit at a table across the room. From their POV, Scott and Shelby continue their conversation while –**

**JULIETTE:**

There she goes again ... Like he's really gonna go for it all of a sudden.

A beat, then –

**JULIETTE: (continuing)**

Don't they have some test with monkeys? Where they keep doing something over and over and keep getting the same results?

**DAISY:**

I think it's dogs.

**JULIETTE:**

**That's totally Shelby ... a dog in heat.**

**DAISY:**

**He should smack her on the nose with a rolled newspaper.**

**Smiles creep across their faces.**

**DAISY: (continued)**

**Let us not forget the ever reliable Strychnine burger ...**

**JULIETTE:**

**Gross.**

**They both laugh ... and then wait. Shelby and Scott are STILL talking .. Juliette's fragile confidence begins to wane.**

**JULIETTE: (continued)**

**How long does it take for her to get the message?**

**NEW ANGLE: Seductress Shelby and Scott are wrapping up.**

**SHELBY:**

**I don't know what you're so scared of .**

**SCOTT:**

**Yeah . . . right.**

**She smiles. Victory.**

**SHELBY:**

**Then I guess that means I'll see you there.**

**Shelby slinks away, confident her bait will work. She winds her way through the study**

hall, pausing briefly by Juliette's table to deliver the news.

**SHELBY: (continuing)**

Your ex is meeting me in the janitor's shed at 7:30.

Shelby exits. Juliette is wide-eyed and speechless. Finally - -

**DAISY:**

You can blink now.

**JULIETTE:**

Tell me I just heard her wrong.

**DAISY:**

You know what they say.

Juliette regards her, now more distraught then dumbstruck.

**DAISY: (continuing)**

Every dog has his day.

**JULIETTE:**

This is NOT funny.

Suddenly, the thunder RUMBLES, the lights flicker, then BLACK OUT. The students react. A counselor clicks on a flashlight. JULIETTE turns to Daisy, her eyes pleading for support.

**JULIETTE: (continuing)**

Maybe this will mess up her plan?

**DAISY:**

**Right. Like no one's ever done it in the dark before.**

**And on this ominous note, we . . .**

**FADE OUT**

**END OF TEASER**

**ACT ONE**

**BLACK SCREEN:**

**In white letters, fade in the super:**

**"To love oneself is the beginning of a lifelong romance." Oscar Wilde.**

**FADE OUT SUPER**

**FADE IN**

**INT. MAIN LODGE – NIGHT**

**The main lodge is inundated with students. OIL LANTERNS and a FIRE in the fireplace are the only sources of heat or light. SOPHIE stands by a giant pile of sleeping bags, handing them out. A soaked, glum PETER heads over.**

**PETER:**

**The good news is, it's not the fuse box. Power's out everywhere.**

**SOPHIE:**

**That's the good news?**

**PETER:**

**Yep. Bad news is the Ridge Runner dorm is leaking. The roof. Like a sieve.**

**SOPHIE:**

**That's not so bad. We've got extra sleeping bags in the utility shed ...**

**Her voice trails off. There's obviously more.**

**SOPHIE (continued)**

**What? What is it?**

**PETER:**

**Our policy won't come close to covering all this damage. I just checked it.**

**SOPHIE:**

**Now that's bad. (beat) So? What's the plan?**

**PETER: Call Chloe and beg for money.**

**SOPHIE:**

**And here I'd thought the worst of the storm had passed ...**

**PETER:**

**You and I both.**

**Peter grabs a BULLHORN and gets back to immediate business.**

**PETER: (continuing)**

**It's gonna be tight gang. We need to do some re-arranging (indicating) – Trackers by the fireplace – Ridge Runners and Sundogs by those tables – Wind Dancers on the far side of the sleeping bags and Cliffhangers by the back door.**

**Students who have set up camp pick up their loot and make their way to their assigned destinations, crisscrossing like human bumper cars with sleeping bag sails. JULIETTE and SCOTT have their bags, but SHELBY, EZRA, AUGGIE, and DAISY fall into line to get theirs, pausing by Peter on the way.**

**EZRA:**

**Why do the Trackers get the fireplace? It's 20 below by the door.**

**AUGGIE:**

**They're always gettin' styled.**

**PETER:**

**Are they? Hmmm. Let's see ... The power's out ... there's no heat ... I wonder how we're going to keep it warm in here all night?**

**SHELBY:**

**Duh you guys. The Trackers have to keep the fire going all night.**

**PETER: (on the bullhorn)**

**MAY I HAVE YOUR ATTENTION PLEASE. THE CLIFFHANGERS WISH TO FILE A COMPLAINT ...**

**Auggie stops him by pushing the bullhorn down.**

**AUGGIE:**

**Chill man. We're cool with being by the door, right guys?**

**CLIFFHANGERS GROUP**

**Yeah. We're not complaining etc.**

**As the group moves out of Peter's earshot –**

**SHELBY:**

**By the back door works for me.**

**Shelby peels off. Daisy fills in the blanks for Ezra and Auggie.**

**DAISY:**

**She and Scott. Janitor's shed. Seven-thirty. (beat). Need I elaborate?**

**AUGGIE:**

**Does Juliette know?**

**DAISY:**

**What's it matter? They're history anyway. Right Auggie?**

**AUGGIE: (bristling)**

**You're trippin' hard girl, know that?**

**Auggie heads off before Daisy can probe any further.**

**EZRA:**

**What was that about?**

**DAISY:**

**He's happy Scott and Juliette broke up, but he's distraught she's not with him. When these two emotions collide – instant suffering.**

**EZRA:**

**Where do you come up with all of this?**

**DAISY:**

**It's in the cards.**

**EZRA:**

**What else do the cards say?**

**DAISY:**

**That you're verging on a torrid passionate love.**

**A beat.**

**EZRA:**

**What do they say about you?**

**DAISY:**

**I can't read stuff about myself. That'd be like a cardiologist doing a triple bypass on her own heart.**

**With a little smile she walks off, and he watches her go. They're both well aware that this conversation is "to be continued" ...**

**TIME CUT TO:**

**INT. MAIN LODGE – NIGHT – LATER**

**Scott spreads out his sleeping bag near the back door. Ezra heads over and holds out his hand for a low five.**

**EZRA:**

**The janitor's shed at 7:30. Score.**

**Scott regards Ezra hand, but doesn't give him five.**

**SCOTT:**

**Shelby's got a big mouth.**

**EZRA:**

**It's cool. I won't say anything.**

**Scott kicks back on his bag. From his POV, SOPHIE, dressed in rain gear, sets up oil lamps. His eyes lock on her while she lights them. Meanwhile, Ezra spreads out his bag and flags Auggie over.**

**EZRA (continued)**

**Yo Auggie. Plant it over here. (Auggie joins them). Prime spot to check out the babes.**

**AUGGIE:**

**We have to be over here genius.**

**EZRA:**

**I know, but its' still prime real estate on a cold wet night ... (settling back). I don't know about you gentlemen, but I'm enjoying the wet t-shirt ensemble on Sophie.**

**AUGGIE:**

**She's wearin' a raincoat, Homes.**

**EZRA:**

**But just underneath, there's a t-shirt ... (closing his eyes). I just close my eyes and imagine.**

**SCOTT:**

**(bristling)**

**Shut up.**

**EZRA:**

**What?**

**SCOTT:**

**You heard me.**

**SOPHIE finishes with the lamps and starts to head out. At the door, she glances around the lodge, surveying the kids. Ezra and Auggie are engaged in an animated conversation, but SCOTT'S gaze is LOCKED on her. When their eyes meet, he quickly looks away. Sophie registers this, then exits.**

**CUT TO:**

**INT. UTILITY SHED – NIGHT**

**Peter piles sleeping bags into a wheelbarrow while Sophie gathers oil lamps off a shelf. They both wear rain gear.**

**SOPHIE:**

**Maybe I don't need to get a puppy after all.**

**PETER:**

**Kids having crushes on the counselors is pretty common. Scott's attention will shift back to one of the girls his age soon enough.**

**A smile creeps across Sophie's face as she remembers - -**

**SOPHIE:**

**I had a crush on a teacher once ... Mr. Kraninski ... My fourth grade science teacher. (beat) He had a pony tail that went half-way down his back.**

**PETER:**

**What happened to him?**

**SOPHIE:**

**Nothing ... (beat)**

**Later that year Billy McMannus took a hit for me in dodge ball. My heart was pretty much his until the sixth grade.**

**PETER: I rest my case.**

**SOPHIE:**

**It still makes me a little uncomfortable.**

**PETER:**

**Just stick to the drill. Don't be alone with him ... you know, the obvious ...**

**SOPHIE:**

That's what I've been doing.

**INT. RUSTY O'BRIEN'S – NIGHT**

Rusty's is lighted with free standing work-lights used by road crews. Several rain-coat clad SEARCH AND RESCUE WORKERS and VOLUNTEERS fill coffee cups from silver urns that ANNIE is setting out. An old man, BARNEY, enters. CURTIS bee-lines across the room to meet him just as he holds up TWO TICKETS.

**BARNEY:**

It's your lucky day. Two tickets left.

**CURTIS:**

Don't let Annie see 'em. I haven't asked her yet.

Curtis snatches the tickets while he escorts Barney out.

**BARNEY:**

You've gotta give the young lady time to get her hair rolled and whotnot.

**CURTIS:**

O.K. Barney. Will do. Thanks ...

Curtis tucks the tickets away grabs a cup of coffee, and sits at the bar. As ANNIE passes, he holds up the cup –

**CURTIS: (continuing)**

Good coffee.

He nervously swigs – then reacts. A cup of lava would be cooler. He quickly cups a hand over his mouth.

**ANNIE:**

**Burn yourself?**

**CURTIS:**

**I'm fine (beat; muffled) Can I get some ice?**

**Annie makes an ice-pack with a bar rag and hands it to him. He smacks it on his lip just as his WALKIE-TALKIE CRACKLES ...**

**RADIO VOICE (SYLIVA)**

**One-nine ... base.**

**A CUSTOMER waves Annie over. Curtis takes the call.**

**CURTIS:**

**One-nine ... go ahead.**

**RADIO VOICE:**

**We got four cars from Pinky's Lot floatin' down Croft. We need tow trucks down there asap.**

**CURTIS:**

**I'm on it.**

**Annie is taking an order. Curtis holds up the ice-pack.**

**CURTIS (continued)**

**Mind if I take this?**

**ANNIE:**

**Bring it back.**

**Curtis rounds up some men and exits. A moment later, KATHERINE enters and crosses**

to a PAY PHONE. She punches some keys, then slams it down. It's dead. As she heads out, a man at the coffee urn peels back his yellow hood. It is HANK. They both freeze, then –

**HANK:**

I came by the school a couple of times. They wouldn't let me see you.

Katherine doesn't answer. Instead, she looks out the window. Rain weeps in streaks down the foggy glass.

**KATHERINE:**

Did you see the van go by?

**HANK:**

The road's flooded.

**KATHERINE: (softly)**

Great.

**HANK:**

I could take you the back way. Route Four's probably O.K.

**KATHERINE:**

No thanks.

**HANK:**

Can't get in trouble for that can you? You gotta get home somehow. (a beat) It'll take 40-45 minutes tops.

She turns and looks directly at him.

**KATHERINE:**

**I'm not ready to talk, Hank.**

**HANK:**

**Then we won't.**

**KATHERINE:**

**For forty-five minutes?**

**HANK:**

**About us I mean. You're not ready, you're not ready. (smiling) I'm just offering a damsel in distress a ride. That's all.**

**A smile briefly crosses Katherine's face, but then disappears.**

**HANK (continued) (genuine)**

**I promise Kat ... let me just do my job and give you a ride home.**

**CUT TO:**

**INT. JANITOR'S SHED – NIGHT**

**The room is PITCH BLACK. The door squeaks open, and we HEAR the clatter of metal buckets.**

**SHELBY'S VOICE:**

**Oww!**

**Shelby pulls back the hood of her rain poncho, clicks on a flashlight and kicks the bucket back before she moves it. A BUNDLE wrapped in a white sheet is tucked under her arm. She moves a folded card table aside, and rolls out PORTABLE COT. She releases the metal latch – and the little bed springs open to full length.**

**The TOILET BRUSHES nearby catch her eye. She makes a face and shoves them under the cot. Finally, she unravels the SHEET, snaps it open, and as it flutters softly down, covering the blue and white striped mattress we ...**

**CUT TO:**

**INT. MAIN LODGE – NIGHT**

**Scott reclines back on his sleeping bag, reading a book. Ezra sits cross-legged on a sleeping bag next to him.**

**EZRA:**

**Did you hear me? It's 7:26.**

**SCOTT:**

**I heard ya the first time.**

**SCOTT'S POV: Scott holds his book off-center to include a view of SOPHIE as she walks up to a group of kids nearby.**

**SOPHIE:**

**Hey guys, I need someone to help me grab more firewood.**

**RESUME SCENE: Scott eagerly hops to his feet.**

**SCOTT:**

**I got it.**

**Sophie looks over. A shadow briefly crosses her face.**

**SOPHIE:**

**It's someone else's turn Scott.**

**SCOTT:**

**It's cool. I got nothin' else to do.**

**O.K. Rob – why don't you help too?**

**Another BOY stands. Scott's face falls, but Sophie's exiting.**

**SOPHIE'S VOICE:**

**You guy's need your rain boots.**

**Scott sits down to pull on his boots. Ezra scoots over.**

**EZRA:**

**Dude what are you doing?**

**But Scott has already hopped to his feet and is out the door.**

**CUT TO:**

**INT. HANK'S TRUCK – NIGHT**

**KATHERINE'S VOICE:**

**This is NOT happening.**

**We are inside Hank's truck. The rain pounds the windshield. We hear SOUNDS of the tires spinning as Hank tries to rock it out of the mud, but the truck doesn't budge. Kat is furious.**

**KATHERINE:**

**I thought this was a four by four.**

**HANK:**

**It is. All four are stuck. (on the CB) Sylvia, are you there?**

**DISPATCHER (SYLVIA)**

**Go ahead for Sylvia.**

**HANK:**

Hey Sylvia, it's Hank. I'm gonna need a tow. My truck's stuck in the mud on route four, 'bout a mile past Rock Road.

**DISPATCHER:**

Better hang tight Hank. All the trucks will be tied up at Croft Creek for a few more hours.

**HANK:**

Keep me posted.

Hank puts the CB down. Katherine is extremely agitated.

**KATHERINE:**

We have to do something.

**HANK:**

Branches under the tires might give us some traction.

**KATHERINE:**

Don't just sit there.

And Katherine is out the door into the monsoon.

*Over MUSIC, we INTERCUT the following:*

**INT. MAIN LODGE – NIGHT**

Ezra kicks back on his sleeping back – his eyes locked on the clock which now reads 7:37...

**INT. JANITOR'S SHED – NIGHT**

Shelby spritzes perfume in the air and waves it around.

**INT. WOODSHED – NIGHT**

**Sophie gives directions to Scott and another boy. Scott is clearly mesmerized by her pretty face ...**

**INT. MAIN LODGE – NIGHT**

**Ezra stands and sneaks out the back door.**

**INT. WOODSHED – NIGHT**

**Scott laughs as Sophie piles wood into his arms too high.**

**INT. WOODSHED – NIGHT**

**Shelby peels her shirt off over her head and drops it onto a pile of clothes next to her bare feet and legs.**

**EXT. DOOR – NIGHT**

**A hand KNOCKS on the door lightly. Knock. Knock.**

**END MONTAGE**

**INT. JANITOR'S SHED – NIGHT**

**Shelby dodges behind the door – hiding herself.**

**SHELBY:**

**Come in.**

**The DOOR opens. We DO NOT see who enters, but from this POV, the CARD TABLE has been transformed into a romantic dinner for two – complete with cheese and crackers, fresh bread, grapes, and finger sandwiches. Candles flicker and flowers are sprinkled across the bedsheet table cloth. The portable cot is pulled up close, now a bench.**

**SHELBY (continued)**

**Think you can handle a romantic dinner?**

**SHELBY emerges, presenting herself ... an angelic vision in a gorgeous dress. Her cheeks are slightly flushed and her hair is swept loosely back, with tiny flowers and**

pearls woven through it. But, when she sees her visitor, her face falls. She's utterly sickened.

**REVERSE ANGLE** on EZRA, pulling down the hood of his rain poncho, a giant grin plastered on his mug.

**EZRA:**

Honey, you shouldn't have ...

**FADE OUT:**

**END OF ACT ONE**

**ACT TWO**

**FADE IN:**

**INT. JANITOR'S SHED – NIGHT**

Ezra sits on the cot and picks through the dinner. In the b.g., behind some cluttered, standing shelves, a furious SHELBY changes back into casual clothes. (Production note: No chemicals or cleaning fluids are stored here).

**EZRA:**

You should be thanking me.

**SHELBY:**

For ruining everything?

**EZRA:**

For saving your butt.

He tilts his head back and fills his mouth with grapes.

**EZRA: (continuing) (chewing)**

**Peter's looking for you. We're on kitchens.**

**He holds up a tea bag and checks the tag.**

**EZRA: (continued)**

**This has caffeine in it.**

**SHELBY:**

**You expect anything less from a five star restaurant?**

**Shelby snatches it away. Ezra's face falls.**

**EZRA:**

**Can I at least sniff it?**

**SHELBY:**

**Keep your body parts away, thank you.**

**A beat, then –**

**EZRA:**

**You could leave this stuff and try later.**

**SHELBY:**

**Are you mental? He had a chance – he blew it.**

**EZRA:**

**But maybe if you told him ...**

**SHELBY:**

**Scott's never gonna find out about this.**

**EZRA:**

Why, 'cause it's (searching for the word) nice?

**SHELBY:**

We're no longer having this conversation.

**EZRA:** It's the same as when you rescued Gracie and didn't want anyone to know.

She sweeps up the loot in the sheet - - -

**SHELBY:**

Shut up Ezra.

This works. Then - -

**EZRA:**

If you really don't want this to leak out, bribes work better than threats.

A beat, then she gets it. She hands the tea bag over. He puts it to his nose and inhales dramatically. Pure elation.

**SHELBY:**

You can't smell caffeine.

**EZRA:**

You are so wrong ...

**INT. KITCHEN – NIGHT**

The **CLIFFHANGERS** are in the midst of making 150 sandwiches around a large industrial counter top. **SHELBY** wedges herself between **DAISY** and **JULIETTE**. She turns to Daisy first.

**SHELBY:**

**What's my damage?**

**DAISY:**

**Severe. He got to Juliette first.**

**SHELBY:**

**I'm a dead man.**

**Shelby turns. Juliette wears a cheshire cat grin.**

**SHELBY: (continued)**

**What did you tell him?**

**JULIETTE:**

**Just that you were having ... female problems.**

**PETER: (O.S.)**

**Oh, Shelby, good.**

**Shelby pales. PETER emerges from the walk-in refrigerator.**

**PETER:**

**Come here a sec.**

**Shelby slinks over. Peter is straight-faced and serious.**

**PETER: (continued)**

**(continuing quietly)**

**Juliette said you're having cramps?**

**Shelby dies a slow agonizing death. She's gotta go with it.**

**SHELBY:**

They're better now.

**PETER:**

You need anything? Aspirin or anything?

**SHELBY:**

All stocked up. Thanks.

**PETER:**

Let me know if you wanna see the nurse.

**SHELBY:**

Will do.

Peter moves away – holding up an empty mustard jar.

**PETER: (continuing)**

This is it on the mustard, guys ... make the rest P B & J.

Peter exits. SHELBY glares as she passes perky Juliette.

**SHELBY:**

That was mature.

**JULIETTE:**

I enjoyed it.

SHELBY edges up close to Scott who is making sandwiches.

**SHELBY:**

**You missed out on a really good time.**

**SCOTT:**

**Is that why Ezra looks so happy? He took my place?**

**A shadow crosses her face. Then, quietly –**

**SHELBY:**

**You don't know anything.**

**And with this, she moves away.**

**INT. HANK'S TRUCK – NIGHT**

**Katherine and Hank are COVERED in mud and furious.**

**KATHERINE:**

**I told you I don't want to talk, and I'm not going to.**

**HANK:**

**Fine. Then I'll talk.**

**KATHERINE:**

**Hank –**

**HANK:**

**You don't have to say a word. That's fair isn't it?**

**A long icy beat.**

**HANK: (continued)**

**Tell me to get lost Katherine. If that's what you want. But don't leave me hanging like this anymore. It's not fair.**

**A strange expression has taken shape on Katherine's face.**

**HANK: (continued)**

**Katherine?**

**Nothing.**

**HANK: (continued)**

**Will you at least answer me?**

**Her response is low and unnerving, bubbling up from somewhere deep inside, finally silent for too long.**

**KATHERINE:**

**Get lost.**

**HANK:**

**What –**

**KATHERINE:**

**I said get lost.**

**Hank is dumbstruck.**

**KATHERINE: (continuing)**

**I'm choosing it, Hank. ME!**

**Katherine's voice cracks - - she looks away.**

**KATHERINE: (continuing)**

**I choose you gone from my life.**

**Hank looks very hurt. He didn't expect this and frankly doesn't know how to reply. A**

beat, then he opens the truck door.

**HANK: (continuing, softly)**

Stay here. Lock the doors.

He gets out of the truck. She watches him go ... his yellow raincoat moving away. Suddenly, she rolls down the window and yells into the storm.

**KATHERINE:**

**HANK! WAIT!**

**INT. RUSTY O'BRIEN'S – NIGHT**

**CURTIS** checks his watch, then enters Rusty's. In one hand he holds the melted "ice pack", in the other, the **TICKETS**. He hands the rag to **Annie**.

**ANNIE:**

How's the lip?

**CURTIS:**

Better. Thanks.

She **REMOVES** her apron and hangs it on a hook while - -

**CURTIS (continuing)**

You takin' a break?

**ANNIE:**

Nine o'clock.

**CURTIS:**

You gonna grab some dinner?

**ANNIE:**

**Always do.**

**CURTIS:**

**Maybe I'll take a load off and join you a few minutes.**

**Annie goes to get her food. Curtis fills a cup of coffee and sits at the bar. He taps his fingers nervously over the TICKETS. He takes a nervous swig, and as Annie approaches holding her dinner plate - -**

**CURTIS:**

**I ... uh ... wanted to ask you - -**

**Just then, WHAP! A slap on the back . . .**

**MAN'S VOICE:**

**'Night Curtis.**

**Curtis lurches forward, dousing the tickets with his coffee. He scrambles for napkins to dry them out, his keys jangling in his hand.**

**CURTIS:**

**Whoa whoa whoa. Wait Ollie.**

**Ollie turns back, swaying, his eyes going in and out of focus.**

**OLLIE:**

**Oh - - heya Curtis!**

**ANNIE:**

**Ollie how'd you get those keys?**

**OLLIE:**

**I always carry two sets.**

**ANNIE: (to Curtis)**

**I already took a set.**

**Curtis sighs. He knows where this is headed. With a sigh, he tucks the tickets away. Give me the keys Ollie.**

**OLLIE:**

**I'm fine to drive Curtis.**

**CURTIS:**

**Give me the keys Ollie. I'll give you a lift.**

**Ollie considers, then hands Curtis the keys.**

**ANNIE:**

**Thanks Curtis.**

**Curtis guides Ollie out, and as Annie watches them go, a little smile spreads across her lips . . .**

**INT. KITCHEN – NIGHT**

**PETER enters carrying an oil lantern to do an inspection. The door to the walk-in refrigerator is slightly ajar, the glow of a lighted candle dancing on the wall ... Peter moves quietly to investigate – and we HEAR the slightest moan . . . mmmm. With that, Peter yanks open the metal door.**

**REVERSE ANGLE on SOPHIE – cradling a carton of rapidly melting ice-cream. A spoon dangles from her mouth.**

**SOPHIE:**

**The ice-cream was melting all over everything so – (shrugging) Hey – we gotta throw it out anyway.**

**Peter surmises the situation, then - -**

**PETER:**

**You know ... there's a definitive way to do this ...**

**OFF SOPHIE'S quizzical look SMASH CUT TO:**

**INT. KITCHEN – LATER**

**Sophie and Peter sit cross-legged on top of the huge industrial countertop. The little candle flickers nearby as they eat a gigantic ice-cream sundae out of a SALAD BOWL and discuss the events of the day.**

**PETER:**

**Kat's smart enough to wait out the storm at the center.**

**SOPHIE:**

**Still may wanna radio Curtis to swing by and check upon her.**

**PETER:**

**I'll do it as soon as this mess is cleaned up.**

**The thunder rumbles. The two eat in silence for a moment.**

**PETER: (continuing)**

**When the phones are back up I'll put that call in to Chloe...**

**SOPHIE:**

**They've been going in and out.**

**PETER:**

**So much for that excuse.**

**SOPHIE:**

**Think she'll give you the money?**

**PETER:**

**Not without a fight (grinning). The chairman of the board gets some sort of satisfaction out of having me beg.**

**Sophie smiles. They both return to the dessert.**

**PETER: (continuing)**

**So what kind of ice-cream does Antonio like?**

**SOPHIE:**

**I don't know. Why?**

**PETER:**

**Says a lot about a person ... is he a vanilla guy? ... Rocky Road guy? ... Tuttie Fruttie?**

**SOPHIE: (grinning wryly)**

**It's a little early to know. We've only had two dates.**

**Peter picks up the whipped cream and shakes - - causing it to suddenly SPURT out the top. Sophie laughs. Peter grins.**

**PETER:**

**That's never happened before.**

**He sprays it on the ice-cream .. around and around and around. Sophie tries to stop him, blocking the can with her hand.**

**SOPHIE:**

**Peter!**

**Peter sprays a stripe across her hand. She reacts, and yanks her hand away - - licking it off.**

**SOPHIE: (continuing)**

**You're dangerous with that.**

**A devilish grin begins to creep across Peter's face.**

**SOPHIE: (continuing)**

**Give it to me. I don't trust you.**

**She holds out her hand. He just sits there - - grinning BIG.**

**SOPHIE: (continuing)**

**Peter!**

**A beat - - and she's OFF the table - - and he's on her heels. She rounds the corner, then turns and grabs his outstretched arm and twists around - - her back to him. She grapples to get the can as his arms close around her body - -**

**SOPHIE: (continuing)**

**Give it - to - me.**

**It SPRAYS up in the air. Sophie squeals. They laugh. Then - -**

**JEFF:**

**Excuse me, Peter?**

**Game over. Sophie and Peter turn and separate. Sophie has whipped cream on her cheek and forehead.**

**JEFF:**

**Sorry to interrupt.  
beat**

The admit room is flooding.

That'll dampen a mood. Jeff exits and Peter sighs.

PETER:

I think I've got a call to make.

SOPHIE:

Good luck.

Peter looks at her - - then starts to wipe the whipped cream off her cheek - - but snaps his hand back. Too intimate. She smiles and does it herself - - and he turns to exit.

CUT TO:

INT. PETER'S OFFICE – NIGHT

Peter's frustrated. This phone call has not gone well. (Production note: The phone lines are full of static).

PETER:

We need the money now Chloe. Literally everything's flooded here and we can't pay for it.

beat

Don't do this. You know I hate asking.

(beat; sighing)

Yeah. That should cover it. Thanks.

He sits. Listens. Whatever she just brought up is heavy.

PETER: (continuing)

It's a lot different than the city Chloe. Visiting's one thing. Living here's a whole different story. (beat) O.K. . . I'll talk to a Realtor.

CUT TO:

INT. WALK-IN REFRIGERATOR – NIGHT

**SOPHIE** stands on a step-ladder and wipes off the top shelf. **DAISY** and **SCOTT** enter and shine a flashlight up on her.

**DAISY:**

Jeff sent us to get ice cream for a late night feeding.

**SOPHIE:**

Too late. We already - - threw it out (beat). Grab the marshmallows from the pantry. Make smores over the fireplace.

Daisy exits, but Scott stays. The ladder **WOBBLES** a little and he comes over to steady it.

**SCOTT:**

This ladder's not sturdy.

**SOPHIE:**

Oh - - thanks. I'm almost done (beat). Why don't you go help Daisy?

**SCOTT:**

She can handle it. It's only marshmallows.

Sophie starts down the ladder while - -

**SOPHIE:**

You better get back.

He turns to walk out. Sophie folds the ladder and leans it on the wall. Unbeknownst to her, Scott has turned back around. She turns to exit, and practically walks into him. Without warning, with a burst of courage, Scott moves in to **KISS** her, his lips just touching hers. Sophie **REACTS** quickly, turning her face and pushing him back.

**SOPHIE:** (continuing)

**Stop it.**

**A stand-off. Her delivery is strong and even keeled.**

**SOPHIE: (continuing)**

**That will never happen again ... NEVER. Do you understand me?**

**The expression on Scott's face hardens . . .**

**SOPHIE: (continuing)**

**I'm going right now to report this to Peter. Is that clear?**

**SCOTT: (furious)**

**Do whatever you want. Think I care?**

**With this he SLAMS his hand hard against the door and exits.**

**INT. HALLWAY OFF THE MAIN LODGE – NIGHT**

**At the far end of the hallway, STUDENTS gather in the main lodge. SHELBY is walking down the hallway. SCOTT almost runs over her.**

**SHELBY:**

**Where's the fire, cowboy?**

**Suddenly and unexpectedly, Scott pushes her up against the wall and KISSES her deeply. His aggression is disconcerting, but she responds to his passion. She stops him and whispers - -**

**SHELBY (continuing)**

**Wait. Not here. (guiding him out) I have an idea. Come on . . .**

**FADE OUT:**

**END OF ACT TWO**

**ACT THREE**

**FADE IN:**

**INT. PETER'S OFFICE – NIGHT**

**Sophie and Peter. Two professionals. One major problem.**

**PETER:**

**You were NOT to be alone with him under any circumstances.**

**SOPHIE:**

**Daisy had just walked out. I did set the boundaries.**

**PETER:**

**They weren't clear.**

**A beat, then - -**

**SOPHIE: (continuing)**

**I made a mistake. I left just enough room for something to happen. (turning to exit) I'll get my things together.**

**PETER:**

**Wait, Sophie, just ... wait a minute. Let me think this through. O.K.?**

**Peter sits and rubs his hands over his face.**

**SOPHIE:**

**I'm telling you, it was weird. He literally flipped out.**

**PETER:**

**I'm sure he was embarrassed.**

It was more than that ... I think we were wrong it being just a crush (searching). Maybe even - - I don't know - - some kind of transference or something.

**PETER:**

That's for a licensed therapist to determine.

**SOPHIE:**

So you're just gonna rule it out?

**PETER:**

No, but you're upset . . . I think you're jumping to conclusions.

**SOPHIE:**

I may not be a licensed therapist, but I have a gut don't I?

He just looks at her. She's convinced.

**SOPHIE:**

This kiss did not stem from a normal teenage crush.

**PETER:**

O.K.

**SOPHIE:**

O.K.? . . . That's it?

**PETER:**

What else do you want me to say?

**SOPHIE:**

**I want you to say you trust my instincts.**

**A beat**

**PETER:**

**How did you handle it?**

**SOPHIE:**

**I was calm, but stern. I told him I was coming straight here.**

**PETER:**

**That's good ... I'll notify his parents first thing in the morning and meet with him privately to hear his side of it.**

**SOPHIE:**

**You don't wanna talk to him now?**

**PETER:**

**I think everyone needs some time to cool off.**

**SOPHIE:**

**Should I pack up?**

**PETER:**

**It'd be a way out for you, wouldn't it?**

**SOPHIE:**

**That's not fair.**

**Just then CURTIS' VOICE crackles over the RADIO.**

**CURTIS' VOICE:**

**Peter – you there?**

**Peter looks directly at her.**

**PETER:**

**I do trust your instincts (answering the CB) Go ahead Curtis.**

**CURTIS' VOICE:**

**Your girl got a ride back with Hank Reifel. They're stuck in the mud off route four. We won't be able to get 'em out for a few more hours yet.**

**PETER:**

**Thanks for the update.**

**CURTIS' VOICE:**

**You bet.**

**PETER:**

**This night just keeps giving.  
(beat; sighing)  
Why didn't Kat just stay at the center?**

**SOPHIE:**

**Hank.**

**Enough said.**

**PETER:**

**She should have notified us.**

**SOPHIE:**

**You haven't been by the radio.**

**PETER:**

I'm by it now.

**INT. HANK'S TRUCK – NIGHT**

Kat leans on Hank's shoulder now. They both stare straight ahead out the foggy windshield. Although she is calm now, Kat's eyes are red and her face tear-streaked. She's obviously had a good cry, and is exhausted.

**KATHERINE:**

You ever think about who the worst person in your life would be to die?

**HANK:**

I don't like to think like that.

**KATHERINE:**

You're right. It is a little morbid.

(beat; sighing)

It just would have been so much easier if I had died instead of my little sister.

**HANK:**

That's not true. Don't say stuff like that.

Kat closes her eyes.

**KATHERINE:**

I'm so tired ... are you tired?

**HANK:**

Why don't you try to sleep?

There's a long silence, filled only with the sounds of the storm outside. Hank leans his head back to sleep as well.

**KATHERINE:**

**Hank?**

**HANK:**

**Yeah?**

**KATHERINE:**

**I'm not ready for a relationship.**

**His eyes open. He knew this was coming.**

**KATHERINE: (continued)**

**In a way, I just got to there. To the school I mean . . . I just started healing.**

**HANK:**

**You've been there three years.**

**KATHERINE:**

**But the stuff with my parents just happened. I just got my family back (beat). That's all I want right now. That's all I can handle.**

**HANK:**

**You're allowed to have friends.**

**KATHERINE:**

**You and I are past that . . . and . . . I need to feel safe.**

**HANK:**

**I don't make you feel safe?**

**KATHERINE:**

**You're not supposed to. Love is supposed to be unpredictable, at least when it's new. That's what's so great about it . . . and that's why it's dangerous too. (beat) I need time alone.**

**HANK:**

**Let me ask you this - - if you were ready . . .? For a relationship? . . .**

**KATHERINE:**

**It would be with you.**

**A long beat. They're both lost in their own thoughts, then - -**

**HANK:**

**An Old Jewish man goes to see a shrink ...**

**KATHERINE:**

**Oh please Hank. No jokes right now.**

**HANK:**

**It's not a joke. It's true, just listen.**

**(beat)**

**Right after World War II, this old Jewish man goes to see a shrink. He's a wreck. His wife died in a concentration camp and he can't stop crying, he misses her so much.**

**KATHERINE:**

**This IS a real story.**

**HANK:**

**Let me finish. So the shrink asks him, "What if the opposite happened? What if you had died, and your wife had lived?" And the man replies, "Oh, that would have been awful for her. She would have missed me terribly." And suddenly, it dawns on him. He stops crying - - shakes the shrink's hand - - says thank you - - and walks out.**

**Hank looks over at Kat. She gets it.**

**KATHERINE:**

**I would have been the worst person for Shannon . . . She loved me so much . . . (beat)  
But the way it is now - - wherever she is - - she's not hurting.**

**Hank nods ... a beat, and Kat extends her hand. At first he's confused, but then he gently  
takes her hand in his. It's not exactly a shake - - but Kat means it sincerely.**

**KATHERINE: (continued)**

**Thank you.**

**CUT TO:**

**INT. BOY'S DORM ROOM – NIGHT**

**SHELBY and SCOTT enter and close the door. Shelby now carries a lantern. They are  
both soaked and breathing hard from running through the rain. Now they they are alone,  
they are both uncharacteristically shy and unsure.**

**SHELBY:**

**It's freezing in here. (beat) Which bed is yours?**

**Scott indicates.**

**SCOTT:**

**Number four.**

**Shelby nods - - but neither of them budge. Finally - -**

**SHELBY:**

**Guess we could kick it over there.**

**SCOTT:**

**I guess.**

**They make their way over to his bed. Shelby sets the lantern on the bedside table next to a PHOTO of Scott and his father.**

**SHELBY:**

**Who's this?**

**SCOTT:**

**My dad.**

**Shelby sits. Scott's gaze is still locked on the photo.**

**SHELBY:**

**You guys look alike.**

**This snaps him out of it and he sits next to her. The thunder rumbles and lightning slices throughout the sky.**

**SHELBY: (continuing)**

**You can kiss me.**

**a beat, then he leans in, kisses her, then pulls away.**

**SHELBY: (continuing)**

**Um - - you can actually do it more than once.**

**Scott kisses her again. A little longer this time.**

**SHELBY: (continuing)**

**See? Was that so bad?**

**SCOTT:**

**Shelby?**

**SHELBY:**

**Yeah?**

**SCOTT:**

**Stop talking.**

**SHELBY:**

**Make me wanna stop.**

**He shuts her up with a kiss. More passionate now. Shelby can't resist a running commentary.**

**SHELBY: (continuing)**

**Nice.**

**With these words, a strange expression crosses his face - -**

**FLASHCUT – SCOTT'S BEDROOM - NIGHT: Elayne enters - - wearing her negligee - - and crosses to Scott's bed.**

**BACK TO SCENE:**

**Scott shakes off the vision and kisses Shelby again. The thunder claps and his eyes snap open as lightning flashes. From his POV, the PHOTO of he and his father is illuminated - - father and son during happier times . . . and OVER this we HEAR:**

**ELAYNE'S VOICE:**

**This is nice Scotty.**

**Scott's eyes clamp shut. As Shelby's arms slowly wrap around his neck, he struggles to block the voices in his head.**

**ELAYNE'S VOICE (continued)**

**This is our secret.**

**FLASHCUT – SCOTT'S BEDROOM – NIGHT:** Elayne and Scott stand near the bed. She starts to unbutton his shirt and we . . .

**BACK TO SCENE:**

**SCOTT:**

**No.**

**Shelby drops her arms.**

**SHELBY:**

**What's wrong?**

**Scott's response is a whisper - - his eyes still closed.**

**SCOTT:**

**You said never again.**

**SHELBY:**

**What are you talking about?**

**ELAYNE'S VOICE:**

**Shhh. . . he'll hear us.**

**Scott shakes his head no. He's louder now. More agitated.**

**SCOTT:**

**Leave me alone.**

**SHELBY:**

**Earth to Scott.**

**ELAYNE'S VOICE:**

**Scotty?**

**Suddenly he yanks himself away from Shelby and turns.**

**SCOTT:**

**LEAVE ME ALONE!**

**Shelby freezes. Scott stares at the end of the bed. The lightning flashes and**

**FROM SCOTT'S POV: ELAYNE stands there - - her white negligee flowing gently around her body.**

**ELAYNE:**

**I'm scared of the storm Scotty.**

**SCOTT:**

**Don't call me that.**

**SHELBY'S eyes flicker from Scott's face to the end of the bed.**

**SHELBY:**

**Whatever you took just kicked in.**

**But Scott doesn't respond . . . he seems to SEE something.**

**SCOTT:**

**You make me sick.**

**SHELBY:**

**And it's a bad trip to boot.**

**ELAYNE:**

**Be honest. You like how I make you feel.**

**SCOTT:**

**I hate you.**

**Elayne sits on the edge of the bed. Shelby watches wide-eyed as Scott starts to shake uncontrollably.**

**SCOTT: (continuing) (flinching)**

**Don't touch me.**

**Shelby stands and edges toward the door.**

**ELAYNE:**

**You asked for it, remember?**

**SCOTT:**

**That's a lie.**

**ELAYNE:**

**I saw how you watched me . . .**

**SCOTT:**

**You said no more.**

**ELAYNE:**

**I never said that Scotty.**

**And she is gone. Scott clutches his knees against his chest and rocks back and forth, sobbing. Shelby has made it as far as the door, and as she opens it . . .**

**SCOTT:**

**Shelby?**

**SCOTT (continued) (no answer)**

**Shelby please.**

**SHELBY:**

**I'm outta here.**

**SCOTT:**

**Please don't go.**

**SHELBY:**

**You're scaring me.**

**SCOTT:**

**I'm scared too. (beat)  
Please . . . don't go.**

**A long beat, then she crosses the room quietly, and sits.**

**FADE OUT:**

**END OF ACT THREE**

**ACT FOUR**

**INT. BOY'S DORM ROOM – NIGHT**

**Scott has stopped crying. Shelby sits near him on the bed.**

**SCOTT:**

**She would come to my bedroom - - say she was scared and stuff.**

**SHELBY:**

**How long has she been your stepmother?**

**SCOTT:**

**A year.**

**SHELBY:**

**And when was . . . like . . . the first time?**

**SCOTT:**

**Couple months after she moved in.**

**A beat, then - -**

**SHELBY:**

**Don't get mad 'cause I know this is gonna sound really bad . . .  
beat**

**I kinda thought guys always wanted it.**

**SCOTT:**

**Me too.**

**SHELBY:**

**I thought this stuff only happened to girls.**

**SCOTT:**

**Which makes me even more of a freak.**

**SHELBY:**

**You're not the freak. Elayne's the freak. (beat; pissed) See. That's what I hate. This  
jacked up thing happened to you, and you act like it's your fault.**

**SCOTT:**

**I never stopped her.**

**SHELBY:**

**But you tried.**

**SCOTT:**

**But I still - - you know.**

**SHELBY:**

**Maybe because it felt good.**

**SCOTT:**

**What?**

**SHELBY:**

**Is she pretty?**

**SCOTT:**

**She makes me sick.**

**SHELBY:**

**I know now. But think back to the time you first saw her. Like when your Dad first brought her home. Was she pretty?**

**SCOTT:**

**I guess.**

**So maybe that's why you flipped out. You feel like you fantasizing about her or whatever makes you guilty. (beat) I don't Scott. It doesn't make you guilty.**

**SCOTT:**

But she's my Dad's wife. He loves her.

**SHELBY:**

She's the one playing the head games and lying and making threats. She's the one who should be carted off to some - - psycho ward.

As they continue to speak, we HEAR their VOICES OVER:

**INT. PETER'S OFFICE – NIGHT**

**SOPHIE** is alone in Peter's office, curled up on a chair with the raincoat draped over her. She stares up at the ceiling.

**SHELBY'S VOICE:**

Are you gonna tell these guys here?

Sophie stands, puts on her rain gear, and heads out . . .

**SCOTT'S VOICE: (continuing)**

I don't know.

And then we go to . . .

**INT. MAIN LODGE – NIGHT**

**JEFF** sits in a chair by the fireplace - - nodding off. Sophie kneels next to him and touches him gently on the shoulder. He starts awake - - she leans in to ask him something - - and he indicates a mass of sleeping bags across the room.

**SHELBY'S VOICE:**

If you did, they would have to tell you know.

**SCOTT'S VOICE:**

**My Dad?**

**SHELBY'S VOICE:**

Everybody. Your Dad. The cops. It's the law of the school or something. It happened to another girl who was here. She told in group that her Dad was abusing her and they had to report it.

**SCOTT'S VOICE:**

What happened?

**SHELBY'S VOICE:**

He came and took her home.

SOPHIE tip-toes her way through the sleeping bags. She shines the beam to REVEAL the CLIFFHANGERS sleeping. First JULIETTE - - then EZRA and AUGGIE - - then DAISY . . . then she moves over to two bags that are side by side, very close.

**SCOTT'S VOICE:**

You won't tell will you?

**SHELBY'S VOICE:**

No. I won't tell.

She SHINES the beam on the pillow - - then gently pulls the top of the bag back. SHELBY sleeps peacefully - - her arm outstretched to the person in the bag next to her. It is SCOTT, sleeping deeply and peacefully, his arm outstretched - -

**SCOTT'S VOICE:**

Hey - - thanks.

**SHELBY'S VOICE:**

Yeah well . . . we'll see what you say when you get my bill . . .

**CONTINUED:**

Finally Sophie's flashlight beam finds Scott's hand - - holding Shelby's - - a comforting lifeline connecting two new friends - -

**INT. RUSY O'BRIENSS – NIGHT**

The power is back on. CURTIS and the RAIN-COATED workers pack up the portable lights and equipment, thanking Annie and saying their good-bye's as they exit. Finally - - it is CURTIS and ANNIE alone.

**ANNIE:**

Some night, huh?

**CURTIS:**

Sure was.

**ANNIE:**

Sun'll be up before you know it.

**JUST THEN** the phone RINGS and Annie crosses to answer - - her back to Curtis. We HEAR her talking quietly.

**ANNIE'S VOICE:**

Rusty's.

**CURTIS** pulls out the TICKETS . . . or maybe not. They sure don't resemble tickets. They are soaked, smeared, stained, and stuck together . . .

**ANNIE'S VOICE (continuing)**

They're ready now? . . .

He peels them apart and they *riiiiiip* .

**ANNIE'S VOICE (continued)**

**Wait, hold on.**

**Curtis looks up. Anne puts a hand over the phone.**

**ANNIE:**

**I gotta run across the street. Can you do me a favor?**

**OFF CURTIS' beleaguered expression, we - -**

**TIME CUT TO:**

**INT. RUSTY O'BRIENS – NIGHT – LATER**

**Curtis sits alone at the bar. Rusty's is completely empty. No Annie in sight. Outside, the THUNDER rumbles. He REGARDS the tickets - - then eyes the garbage can behind the bar. He considers . . . then does something unexpected . . . He gives up. He crunches the tickets and chucks them in the garbage - - coaching himself - - expressionless and monotone.**

**CURTIS:**

**He shoots, he scores ...**

**It goes in. Now the other. It goes in too.**

**CURTIS: (continuing)**

**Ahhhhh! The crowd goes wild.**

**The THUNDER RUMBLES again --- and then he HEARS IT. A whimper. He swivels around in his seat, and there in the doorway stands little GRACIE in her jammies, tears wet on her cheeks.**

**GRACIE:**

**I'm scared.**

**Curtis holds his hand out to her and she pads over, barefoot. He scoops her up into his lap.**

**CURTIS:**

Your mommy will be right back. She just went to the bakery. Did the thunder wake you up?

Gracie nods. The THUNDER rumbles again - - and she snuggles closer to Curtis. She's shivering.

**CURTIS: (continuing)**

You know what my grandpa used to do when my little sister was scared of the thunder?

Gracie shakes her head no, her face now buried in his chest. Curtis sets her down, crosses to the JUKEBOX, and drops quarters in. For a moment, it is quiet, but when he gives it a quick "Fonzie" punch, the music kicks in. He takes little Gracie's hands . . .

**CURTIS: (continuing)**

Step up on my feet.

Gracie already starts to forget her fears. Puzzled.

**GRACIE:**

On your feet?

**CURTIS:**

Yup . . . right on top of those big 'ol ugly boots.

She does, and CURTIS starts to dance. Gracie giggles. He hums and dances goofily - - her little feet right on top of his.

**ADJUST ANGLE: TO REVEAL** that ANNIE is entering - - her arms loaded with fresh baked bread. From her POV - - little Gracie and Curtis dance. She watches a moment, then crosses to them. Curtis looks up - - suddenly shy. He stops.

**CURTIS: (continuing)**

We were dancing.

**ANNIE:**

I see that.

Gracie runs over and hops into her Mom's arms.

**ANNIE: (continuing to Gracie in Chinese)**

You should be in bed.

**GRACIE:**

I got scared.

Curtis shrugs. Annie exits to the back. Curtis waits - - considers, then packs to leave. As he walks out - -

**ANNIE:**

Think dancing will work for me too?

Curtis stops and turns. Annie stands on the dance floor.

**ANNIE: (continuing)**

I'm not a big fan of the thunder either.

**CURTIS:**

You wanna - - dance?

**ANNIE:**

We'll skip the part where I stand on your feet.

Whoa. Curtis sets his flashlight down and crosses to her. She puts her arms around him, and they begin to dance . . .

**ANNIE: (continuing)**

**Curtis smiles. He is so nervous, he can't speak. He has to concentrate to move his feet.**

**ANNIE: (continuing)**

**You ever think about you and I going out?**

**CURTIS:**

**On a date?**

**ANNIE:**

**Last I checked that's what going out means.**

**Curtis swallows.**

**CURTIS:**

**Well ... "Music Man" is playing at the Agnes Playhouse.**

**a beat, then - -**

**Not my first choice - - but I guess it'll do.**

**And they dance . . . a little closer . . . a little sweeter . . .**

**CUT TO:**

**STOCK SHOT: A BEAUTIFUL SUNRISE OVER THE PINES . . . AND WE ARE . .**

**INT. MAIN LODGE – EARLY MORNING**

**The students sleep. Groggy EZRA wakens and looks toward the window. DAISY stands there, looking out. He joins her.**

**EZRA:**

**I thought you hated the sun.**

**DAISY:**

**Shining on me. But it's O.K. to watch.**

**A beat. Ezra watches her face as she stares out.**

**EZRA:**

**Your face looks - - nice in this light . . .**

**DAISY:**

**Bag it. Doesn't work on me.**

**EZRA:**

**You know, I've been thinking.**

**DAISY:**

**So.**

**EZRA:**

**Can you read tea leaves about yourself?**

**DAISY:**

**It's been done.**

**He takes the TEA BAG out of his pocket. She starts to take it, but he snaps it back.**

**EZRA:**

**Hey, I'm giving up a lot here. I have some conditions.**

**DAISY:**

**Conditions?**

**EZRA:**

**You read the tea leaves - - about yourself - - in front of me.**

**DAISY:**

There's information stored in those leaves that I don't know if I'm ready to get.

**EZRA:**

Can't handle the pressure?

a beat. Then she plucks the bag from his grip and smiles.

**DAISY:**

Piece of cake.

**INT. PETER'S OFFICE – EARLY MORNING**

Peter sits at his desk. Scott stands across from him.

**SCOTT:**

I know it was wrong. I'm sorry.

**PETER:**

I'm not the one to apologize to.

Silence.

**PETER: (continuing)**

Feelings are never wrong Scott. It's the actions that result from the feelings that can get you into trouble.

**SCOTT:**

I know she didn't want me to kiss her.

A beat, then Peter stands, exits, and a moment later returns with Sophie.

**PETER:**

**Sophie - - Scott has something he wants to say to you.**

**Scott stands and faces her.**

**SCOTT:**

**I'm sorry.**

**SOPHIE: (formal)**

**Thank you.**

**a beat.**

**PETER:**

**You can go now Scott.**

**Scott turns to exit.**

**PETER: (continuing)**

**Scott?**

**Scott turns and looks back.**

**PETER (continuing)**

**Your parents will be notified.**

**A shadow briefly crosses Scott's face, then he nods and exits. Peter closes the door. Sophie waits.**

**PETER: (continuing)**

**He knows you didn't want him to kiss you. He knows he blew it and he knows there will be consequences.**

**Sophie expects the worst now. Peter picks up a WHISTLE and puts it over his head. He opens the door - - then stops.**

**PETER: (continuing)**

**Where's your whistle?**

**SOPHIE:**

**Why?**

**PETER:**

**We got a soccer game to ref.**

**Sophie smiles - - relieved. She pulls her whistle out - - it was around her neck but hidden - - and she puts it in her mouth.**

**SOPHIE:**

**Right here boss.**

**CUT TO:**

**EXT. HORIZON QUAD – SUNNY MORNING**

**2HANK'S TRUCK pulls up near the grassy area - - covered in mud. KATHERINE gets out and stands in the open doorway.**

**KATHERINE:**

**Thanks for the ride.**

**HANK:**

**Guess I'll see you around.**

**KATHERINE:**

**Bye Hank.**

**She closes the door and he pulls away. When she turns, PETER has crossed the grass**

to meet her.

**KATHERINE: (continuing)**

Am I in major trouble?

**PETER:**

You were in major trouble up until the point you called.

**KATHERINE:**

It was Hank's idea to use the CB. (a beat) I'm gonna miss him.

Peter looks confused for a moment, but then gets it. As they head toward the pick-up soccer game, he slings an arm around her shoulders.

**KATHERINE: (continuing)**

I'm taking this time for me. I'm honoring my own truth.

**PETER:**

What truth is that?

This stops her for a moment. She looks up at him.

**KATHERINE:**

Learning to love myself again.

Peter nods. Listening. A smile creeps across Kat's face.

**KATHERINE: (continuing)**

Took me long enough, didn't it?

**PETER:**

If you ask me, you're right on schedule.

**A NEW ANGLE, JULIETTE** stands on the sidelines of the soccer game - - squinting into the morning sun - - watching as **SCOTT** heads over and **SHELBY** meets him half-way. A shadow crosses her face, but as she turns back - - there stands **AUGGIE** looking at her. His eyes sympathetic, but warm. He quickly looks away and joins the soccer game . . . and a moment later, Juliette follows.

**WIDEN** to include **KATHERINE** and **PETER** on the sidelines now, just joining **SOPHIE** who is laughing and blowing the whistle as students slip and slide on the grass - - kicking and chasing the mud covered ball. Sophie gives Katherine a warm hug just as **EZRA** buzzes by and side-kicks the ball toward her . . .

**EZRA:**

Come on Kat. The Cliffhangers need you out here.

And as Katherine is swept into the game with her friends we . . .

**FADE TO BLACK:**

**THE END**

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