

DISTURBIA

By

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Revised

By

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OVER BLACK:

KALE (V.O.)

(tense)

Do you think he sees us?

JEFF (V.O.)

No, he can't see us. But he feels
us watching.

FADE IN:

DEEP BLUE WATER FILLS THE FRAME.

And there... a few feet beneath the surface... something
SHIMMERS in the sunlight. As ripples dissipate, we make out
the shape of a bright yellow CRANKBAIT waiting patiently for
its prey on the end of a 10-pound line.

We hold on this for another silent beat... then -- a huge
BLACK BASS suddenly swoops into frame, circling the bait!

ON KALE BRECHT (17) AND HIS DAD, JEFF BRECHT (45)

Both startle at the sight. Kale, a clean-cut all-American
kid, reflexively yanks back on his rod and reel.

KALE

Whoa, did you see that thing?

Kale anxiously winds the spool --

JEFF

Settle down, slow it down...

Jeff lightly puts his hand on Kale's, slowing the cranking
to a slight, steady pull as we WIDEN TO REVEAL them standing
near the stern of their 16-foot BASSMASTER. We are...

1 EXT. BISHOP LAKE - DAY

1

The undisturbed beauty of nature serves as our backdrop as
we MOVE CLOSER to Kale and Jeff, taking note of their t-
shirts: Jeff's has a silkscreened cartoon rendition of a
Bass wearing aviator goggles with mounted missiles on its
fins. Beneath it, the slogan: *"Weapons of Bass Destruction."*
The fish on Kale's shirt wears a stock car uniform, a single
word across the bottom: BASSCAR.

As Jeff steadies Kale's hand and pulls away:

JEFF

You don't want to scare him off.
You've got his attention, now just
play with him. Tease him a little.

(CONTINUED)

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1 CONTINUED:

1

Kale and Jeff watch the water in anxious silence... Kale inching the line back toward the boat. One more crank, then --

The BLACK BASS suddenly ATTACKS THE LURE with a tremendous SLOSH OF HIS TAIL!

KALE

Holy shit!

JEFF

It's all you, Kale, keep cranking!

Kale cranks fast and furious. But this is one fish that's going down fighting.

KALE

I need reinforcements!

Jeff moves in, grabs the rod and reel from behind Kale.

JEFF

Heave, laddie!

They PULL. The rod curls under the weight.

JEFF (CONT'D)

(pirate accent)

Give it all ya got, mate, or you're gonna lose him!

KALE

(laughing; pulling;
struggling)

Dad, your pirate -- impersonation -- sucks!!

JEFF

How would ya know, have ya ever met one? I doubt it --

The BASS SLOSHES FURIOUSLY around the bait, now just a few feet from the boat!

KALE

He's freakin' pulling us in!

JEFF

(laughing)

Never! No Brecht has ever -- lost a fight -- to a fish!

The BASS suddenly snaps free. The line goes limp. Jeff and Kale lose their balance, nearly falling backward. Then --

(CONTINUED)

D.J. Caruso

1 CONTINUED: (2)

1

All becomes silent save for Jeff and Kale's heavy breathing. Kale winds the empty line back to the boat, shoots a glance to Jeff, then throws the rod aside in mock disgust. Jeff takes a seat in the captain's chair.

JEFF (CONT'D)

Throw me a --

Kale is already in the cooler. He throws Jeff a Coke. Both sit in silence for a beat. Then --

JEFF (CONT'D)

Hey, at least the weather's great...
we're spending quality time together.

KALE

(grabbing pole)
That fish is going down.

JEFF

(not missing a beat)
Let's nab the bastard.

They both cast their lines --

2 EXT. HIGHWAY 395 - NORTHERN SIERRA MOUNTAINS - EVENING

2

An amber glow sets the mountainside ablaze as Jeff's SUV winds through the serpentine pass.

3 INT. SUV - EVENING - CONTINUOUS - MOVING

3

Jeff drives. Kale's on his cell:

KALE (cont'd)

(into phone as needed)
Hey mom, it's us. Listen, fire up
the grill 'cause the Bassmasters are
headed home!

Jeff slaps Kale five as he veers the SUV into the left lane, passing a slow-moving PATHFINDER...

INTERCUT WITH:

4 INT. KALE'S HOUSE - KITCHEN - DAY - CONTINUOUS

4

Kale's attractive mom, JULIE, 40, on cordless, preps dinner.

JULIE

You're kidding. So I can actually
put the burgers away this time?

KALE

Yes, be gone with the red meat!

(CONTINUED)

D.J. Caruso

4 CONTINUED:

4

Julie smiles. Jeff grabs the phone from Kale.

JEFF
(into phone as needed)
We're having fish for a week.

Kale smiles as a LINCOLN NAVIGATOR PICK-UP zooms past in the right lane, swerves back in the left lane in front of them.

JEFF (CONT'D)
(over the above)
I'd say an hour. Love you, too.

Jeff flips the phone shut, tosses it to Kale. They exchange smiles. A silent moment passes. They both turn to face the road as --

THE NAVIGATOR PICK-UP

suddenly SWERVES back into the right lane, revealing a

STALLED MINI-VAN

directly in front of them!

KALE
DAD --

Jeff instinctively reaches his arm in front of Kale as he SWINGS the wheel hard right and SLAMS ON THE BRAKES. But it's not in time. The

SUV

clips the mini-van's right rear bumper, SMASHING it into the left lane concrete barricade. The SUV spins into the right lane where that

SLOW-MOVING PATHFINDER

suddenly BROADSIDES IT with such FORCE that it FLIPS the SUV up and over. It TUMBLES off the highway, barreling into...

5 EXT. VACANT CLIFFSIDE PULLOFF/VIEWING AREA - EVENING - CONT 5

A couple of final, METAL-CRUNCHING FLIPS send the SUV's undercarriage CRASHING to a violent stop on top of a rickety wood beam-mounted GUARDRAIL.

A silent beat. Then -- steam billows from the hood...

6 INSIDE THE SUV 6

Airbags deflate. Dust settles. Blood streams from Jeff's hairline. His eyes flutter open.

6 CONTINUED:

6

He looks up to Kale, strapped in the passenger seat, unconscious. A small gash on his forehead. We only see blue sky through Kale's shattered passenger window.

JEFF

Kale? -- Kale, are you okay?

Kale opens his eyes. Jeff reaches up, touches Kale's face.

KALE

I think so.

Kale looks down at his dad -- his eyes widen in horror, not only at the sight of Jeff, but of the ravine *beneath them* --

For this brief moment, we may have thought the SUV was stable. But we CRANE BACK UP AND OUT KALE'S PASSENGER WINDOW to REVEAL A MUCH GRIMMER REALITY: the SUV is PERCHED LENGTHWISE ON TOP OF THE GUARDRAIL AT A 45-DEGREE DOWNWARD ANGLE.

The SUV's right front and rear tires precariously grip the rail, keeping it from plunging 500 feet to the RAVINE below.

7 BACK INSIDE THE SUV

7

KALE

Oh my God, dad --

-- Jeff's leg is trapped beneath the crumpled dashboard.

JEFF

I'm fine. But you're gonna have to climb out, Kale. Can you do that?

Kale's hands shake from the SHOCK as his fingers search for the seatbelt buckle. But the shoulder strap is LOCKED IN PLACE, preventing Kale from turning. He tugs it furiously.

KALE

I can't -- It won't give --

JEFF

That's okay, I've got it -- grab the door, I don't need your ass falling on my face --

Kale reaches up, grips the outside of the door as

JEFF'S HAND

shakily reaches to Kale's seatbelt buckle and presses. Kale's belt SNAPS LOOSE. Kale's body DROPS, but he hangs on to the window -- just as a

GUARDRAIL BEAM SNAPS LOOSE FROM ITS FOUNDATION!

(CONTINUED)

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7 CONTINUED: 7

The SUV ROCKS VIOLENTLY as the guardrail starts to bend and peel away from the cliffside under the SUV's weight.

8 INSIDE THE SUV - JEFF 8

reaches up, grabs Kale's legs and pushes, helping Kale climb out the window.

9 OUTSIDE THE SUV - KALE 9

slowly slides down the outside of the door, then turns around on his chest, reaches his hand back down to Jeff --

KALE

Dad, here --

Jeff reaches up as a

SECTION OF GUARDRAIL RIVETS

a few inches behind the SUV's rear bumper suddenly POP LOOSE. THE GUARDRAIL SNAPS IN TWO!

KALE SCREAMS, hangs on for dear life as the GUARDRAIL and SUV SWING OUT AND OVER THE RAVINE.

The guardrail is buckling fast. Another beam RIPS FREE of its foundation -- Kale slides a few more inches down the door and right front fender allowing

HIS FEET

to find the edge of the foundering rail underneath. Having at least some footing, Kale reaches back inside --

KALE (CONT'D)

Dad, please, you can do it --

Jeff unbuckles his belt and reaches up. Kale summons his strength, grabs Jeff's wrist, pulls him up and through the passenger window just as the

SUV FALLS AWAY!

Jeff's weight pulls Kale down. Kale's feet SLIP off the rail. Kale SLAMS chest down, his TORSO wrapping around the top of the rail, feet dangling... But he's still clutching Jeff's wrist as the SUV CRASHES INTO THE RAVINE IN A MUSHROOM CLOUD OF DUST AND DEBRIS.

JEFF'S WRIST

slips from Kale's grasp. Kale struggles to hang on, but he's losing the battle and the balancing act. And he knows it. Tears well in Kale's eyes.

(CONTINUED)

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9 CONTINUED:

9

JEFF

Kale, you have to climb up --

KALE

No -- I'm not leaving --

JEFF

Kale --

Another GUARDRAIL BEAM UPROOTS --

KALE

NO -- Dad, please, I've got you --

JEFF

(with a slight smile)

I know --

CU - Jeff's left hand enters frame, clasps Kale's. Another beat of eyes on eyes. The guardrail continues to BUCKLE. Then -- Jeff starts to PRY KALE'S HAND AWAY --

Jeff's arm RELEASES FROM KALE'S GRIP. Kale opens his mouth to scream as a shrill bell RINGS!

10 INT. MORROW HIGH SCHOOL - HALLWAY - DAY

10

ON THE RINGING BELL. STUDENTS disappear into their respective classrooms. As the corridor quiets down...

SUPER: ONE YEAR LATER

RONNIE (V.O.)

(prelap)

Este verano, después de visitar Hawaii, quizás visitaré a mis abuelos en Corea.

RONNIE (CONT'D)

(subtitles as needed)

This summer, after visiting Hawaii, I will perhaps visit my grandparents in Korea.

11 INT. CLASSROOM - DAY - CONTINUOUS

11

ON RONNIE YUN, 16, a scrawny Korean kid with a knack for perfect Spanish, stands at the front giving his speech.

Note: every time Ronnie says "quizás" ("perhaps") the class giggles because it sounds a lot like "kiss-ass."

The teacher, SENOR GUTIERREZ, a rotund 50, bad comb-over and khakis up to his naval, stands off to the side, quickly picking up on Ronnie's excessive and increasingly dramatic use of the word.

(CONTINUED)

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RONNIE
 Quizás no. *Quizás*
 apenas permaneceré en
 el país. Pero *quizás*
 mis padres tomarán la
 compasión en mí.
 (more dramatic)
Quizás harán mi sueño
 una realidad! *Quizás*
 me llevarán a una playa
 en la riviéra francesa
 de modo que pueda mirar
 sobre la belleza natural
 de sus habitantes
 femeninos...

RONNIE (CONT'D)
 Perhaps I won't. Perhaps
 I'll just stay at home.
 But perhaps my parents
 will take pity on me.
 (more dramatic)
 Perhaps they will make my
 dream a reality! Perhaps
 they will take me to a
 beach on the French Riviera
 so that I may gaze upon
 the natural beauty of its
 female inhabitants.

Over this, only one GIRL, MINNIE TYCO, a rail-thin BLONDE,
 picks up on this:

MINNIE TYCO
 (under her breath)
 Keep dreaming, perv.

RONNIE
 (longingly)
Quizás... Gracias.

RONNIE (CONT'D)
Perhaps... Thank you.

The class laughs, claps. Ronnie bows, heads to his seat.

SR GUTIERREZ
 Gracias, Ronnie. *Quizás*
 le daré una "F."

SR GUTIERREZ (CONT'D)
 Thank you, Ronnie. *Perhaps*
 I'll give you an "F."

The class laughs again. Gutierrez shakes his head, zeros in
 on the student behind Ronnie. Sleeping with his arms folded
 on his desk, a grey hoodie pulled over his head.

SEÑOR GUTIERREZ
 Señor Brecht...

Senor Gutierrez takes some chalk, flicks it at the kid. He
 still doesn't budge. Ronnie nudges him.

RONNIE
 Dude --

The kid stirs, raises his head. The hoodie falls away to
 reveal KALE. Longer, disheveled hair. The spark in his
 eye's been replaced with an empty haze.

SEÑOR GUTIERREZ
 So Kale, think you can stay conscious
 long enough to tell us your plans
 for the three wondrous summer months
 ahead?

(CONTINUED)

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11 CONTINUED: (2)

11

Kale glances around. All eyes on him. He looks at Ronnie who nods in support. Kale gets up, heads to the front of the class. He pauses. Trying to focus. Then --

KALE
Este invierno --

The class chuckles.

SENOR GUTIERREZ
(correcting)
Verano...

KALE
Este verano -- voy a --

SENOR GUTIERREZ
¿Qué?

Kale shuts his eyes, frustrated at the interruption. Senor Gutierrez, also losing patience, steps closer to Kale.

SR GUTIERREZ
¿Qué usted va a hacer?

SR GUTIERREZ (CONT'D)
(subtitled)
What are you going to do?

KALE
I don't know, alright? I haven't gotten that far.

SENOR GUTIERREZ
Did you do the homework or not?

KALE
(no eye contact)
Guess not.

SENOR GUTIERREZ
(in Kale's face)
You "guess" not. I don't know who you think you are or who you think you're dealing with. You can't give me a straight answer, fine, give me one good reason why I shouldn't fail you right now?

Kale CLOCKS Gutierrez.

12 INT. JUVENILE COURTROOM - DAY

12

ON SENOR GUTIERREZ - displaying a black eye, sitting next to the school's PRINCIPAL and COUNSELOR in a single row of seats behind the attorneys' tables.

(CONTINUED)

D.J. Caruso

12 CONTINUED:

12

Kale, a little more cleaned up, wearing a suit, sits between Julie and his DEFENSE ATTORNEY.

Julie, noticeably tired, glances at her son, her expression a fusion of anger and sympathy. Kale's eyes shift her way, but his head never turns. The JUDGE mulls over his notes...

JUDGE

Okay, Mr. Brecht...

Kale's lawyer prompts him to stand.

JUDGE (CONT'D)

You're six months shy of eighteen, that means the assault-two charge you've pled guilty to carries a max of one year in juvey. With these priors, you're up to three.

The judge lets that sink in. Kale remains silent.

JUDGE (CONT'D)

But losing a parent isn't easy. Which is why I'm sentencing you to three months house arrest.

Julie closes her eyes in relief.

JUDGE (CONT'D)

You can thank your counselors and lawyer later. Mr. Brecht, I just cut you a break. Don't test me.

The judge taps his gavel.

13 INT. KALE'S HOUSE - KITCHEN - DAY

13

A pair of hands wrap an ELECTRONIC MONITORING BRACELET around Kale's left ankle. WIDER TO REVEAL the hands belong to Kale's case officer, JANET PARKER, 35, no-nonsense. Kale's perched on the center island. Julie watches from the b.g.

As Parker clicks the bracelet's buckle into place, a GREEN LED light illuminates. It's ON THE TOP EDGE OF THE BRACELET'S BAND so Kale can easily see it if he looks down. Next to this light is an additional RED LIGHT that isn't on.

PARKER

(making final checks)

Okay, you... are all set... to go nowhere.

(re: the LED lights)

Now, green means you're good, you're in the safe zone which covers about

(MORE)

(CONTINUED)

D.J. Caruso

PARKER (CONT'D)
a sixty-foot radius from this guy
here.

Parker points to a big black box (the CENTRAL TRACKING UNIT)
on the kitchen counter.

PARKER (CONT'D)
He's like a modem. He gets a constant
signal from Mr. Bracelet that he
sends through your phone line to the
monitoring station downtown. So
they know where you are, where you've
been and what you're thinkin' 25/7.

JULIE
What if he accidentally goes beyond --

PARKER
(anticipating; re:
red light on bracelet)
Red light flashes. Means you've got
about ten seconds to get your butt
back to green, or else --

KALE
The execution squad shows up?

PARKER
And they don't bring blindfolds.
It's also tamper proof and waterproof.
So don't try sticking your foot in a
bucket of water and hopping across
the line. It won't work, and you'll
look stupid. Now, I'll be checking
up on you a lot. Here's my card --
You're set up to pay his incarceration
fee, Ms. Brecht?

JULIE
Automatic withdrawal.
(to Kale)
Twelve bucks every day.

PARKER
(re: a booklet)
Everything else is in the manual.
(making her way out)
Oh, except this -- House arrest might
sound like a breeze, but trust me,
I've seen all kinds of folks get a
bit loopy before too long, some after
just a day or two. So make sure you
find lots of constructive things to
keep yourself busy.

14 INT. KALE'S BEDROOM - NIGHT - LATER

14

Kales sits in his video game chair, wearing his X-box live headset, playing HALO 2 -- he's on the final "boss level." GUNFIRE and EXPLOSIONS BLARE over his stereo speakers.

KALE

(into headset as needed)

Hobby, you read me? I said come around my left flank and draw his fire -- damn straight I'm trying to get you smoked, you've been hiding behind my ass the whole game --

The TV SCREEN suddenly GLITCHES.

KALE (CONT'D)

Hobby, Jet, you guys still there?

The screen goes black. The XBOX LIVE LOGO APPEARS along with the words: SERVER ERROR. Kale throws the headset aside, makes sure all the wires are connected. Checks the TV screen. Same thing.

Kale glares at the screen another beat, then gets up, wanders out of his room...

15 INT. ENTRY HALL - NIGHT - CONTINUOUS

15

Kale slowly heads down the stairs, rounds the corner into...

16 INT. KALE'S HOUSE - KITCHEN - NIGHT - CONTINUOUS

16

Kale runs into Julie who wears a black blouse and slacks, the required uniform of the steakhouse she works at. She's just thrown a couple of microwave dinners on the kitchen table. She's scrambling around, eating a couple bites, gathering her things...

JULIE

Dinner's on the table. I'm closing at the restaurant the next few nights. Could be some late ones, but hey... the extra tips couldn't hurt.

Kale sits at the table, picks through his food.

JULIE (CONT'D)

(glancing around)

Where's my apron... apron...

She heads O.S. for a beat, comes back in with her apron and purse, sets them on the counter. Eyes her watch, sits at the table, takes a couple more quick bites. Then --

(CONTINUED)

D.J. Caruso

JULIE (CONT'D)

You wanna talk about anything?

KALE

I got nothin'.

JULIE

Y'know, when we're finally free of all this legal stuff with the accident, the other families' lawyers... there might be a little insurance money left... maybe you should go back and see Dr. Phillips?

KALE

What, so he can tell me I'm ADD, have PTSD, and severe IAD?

JULIE

IAD?

KALE

(messing with bracelet)
Freakin' irritated ankle disorder.

Julie can't help but crack a little smile:

JULIE

Well, that one could've been avoided.

Kale looks back up. He's not smiling. Whatever chance we had of a lighter conversation panning out here quickly fizzles. Another beat, then -- Julie pushes her chair back, heads to the counter, grabs her apron and purse.

JULIE (CONT'D)

(heading out)
Do the dishes.
(pleading)
Please?

Julie leaves. Kale glances around the kitchen. A mess of dirty dishes, stacks of paper... screw that.

Kale, looking disheveled and very perplexed, now has his TV pulled out from the wall. He's behind it, meticulously checking and re-connecting all the wires and ethernet cable. Carefully studying the manual as he goes.

He blows on the Halo 2 CD, wipes it down with his sweatshirt, gently puts it in the tray, giving us the idea this might not be his first attempt at this.

17 CONTINUED: 17

He powers up the Xbox, grabs a controller... so far, so good... he scrolls through the screens, a little hope returning... *SERVER ERROR*.

Kale throws a mini-fit, slams the controller to the floor. Rips the controller cord out of the XBOX --

18 INT. KALE'S BEDROOM - THE NEXT MORNING 18

A few stray beams of sunlight pierce the blinds. Otherwise, it's a tomb. Clothes strewn everywhere. We TRACK ACROSS the floor and a virtual DEBRIS FIELD of junk food bags, wrappers, Mountain Dew cans... find Kale in bed, ankle and bracelet stick out from the sheets, arm hangs over the side --

19 INT. KITCHEN - MORNING 19

Still a mess as we find Kale, hair disheveled, rummaging through the cabinets. Lots of Costco-size boxes: crackers, Pringles... a HUGE BOX OF TWINKIES. Kale spots a jar of peanut butter. He grabs the nearest bowl, pulls a bottle of Hershey's syrup from the fridge, pours it all into the bowl.

He's about to throw the syrup bottle in the trash when something in the bottom of the can catches his eye. He reaches in, pulls out a bill for XBOX LIVE: *SUBSCRIPTION CANCELED*.

20 INT. LIVING ROOM - MORNING - MOMENTS LATER 20

Kale lounges in on the couch watching "The Price is Right" as he spoons the peanut butter from the jar, dips it in the bowl of chocolate syrup, devours it. Brings up a two-liter of Mountain Dew, takes a big swig to wash it down.

KALE

(to contestant on TV)

C'mon, bid a dollar, one dollar --

CONTESTANT (ON TV)

I'll bid one dollar, Bob.

Kale belches as he raises his spoon, saluting the screen. Then, after a beat, a look of grave concern crosses his face --

21 INT. 2ND FL HALL OUTSIDE BATHROOM - DAY 21

The toilet flushes O.S. Kale opens the door, leans against the frame, spent. He stands there a beat, absorbing the silence of the house. He eyes a door at the end of the hall.

22 INT. 2ND FL HALL OUTSIDE DAD'S OFFICE - DAY - SECONDS LATER 22

CU - the doorknob. Kale's hand enters frame, slowly turns it. Click. Kale pushes. The door CREAKS open to reveal

(CONTINUED)

D.J. Caruso

22 CONTINUED:

22

DAD'S OFFICE

Hardwood floor. Ornate, cherry wood desk. Plush leather chairs. Quiet.

ON THE DESK -- dad's reading glasses sit on a stack of papers next to an antique typewriter.

THE WALLS -- adorned with framed, poster-size covers of Dad's books - non-fiction, true account titles: *WHISTLEBLOWER - The Inside Story of a Real Corporate Insider*; *THE SENATOR'S SHADOWS: How Eight Men Conspired to Control One*.

ON ANOTHER WALL -- a family portrait of Jeff, Julie, and Kale - age six; Jeff at a book signing, smiling wide...

Kale takes it all in from the doorway. His feet never once cross into the room. His eyes say everything. Loss, anger, regret. He gently pulls the door shut.

23 INT. KALE'S BEDROOM - THAT NIGHT

23

Kale samples some rap clips on I-tunes. Likes what he's hearing.

ON THE SCREEN - Kale moves the cursor to "buy song." The account screen pops up. Kale types his password.

After a beat, bold red letters pop up: "THE APPLE ID OR PASSWORD YOU ENTERED WAS INVALID OR INCORRECT..." Kale types it again. Same thing. Then -- like we all do to be sure, Kale types his password at a rate of ONE KEY PER SECOND. Same thing. Kale fumes, smelling a rat.

24 INT. KALE'S BEDROOM - DAYS LATER

24

The shades are drawn. Kale's door is closed. Find Kale looking utterly miserable, lounging in bed watching "Bikini Destinations" on HD NET. Julie enters wearing a business suit and name badge emblazoned with the RE/MAX LOGO. Kale quickly changes the channel to the local news.

JULIE

(heading to the window)
More trash TV?

NEWS ANCHOR (ON TV)

...Thirty-three year old Patricia Walsh was last seen three nights ago...

KALE

(innocently)
News.

(CONTINUED)

D.J. Caruso

Kale points to the TV showing a photo of a smiling PATRICIA WALSH, VIBRANT, FLOWING RED HAIR - "MISSING" keyed in underneath.

Julie shoots him a look, then rips open the blinds. Sunlight pours in. She gathers trash off the floor.

JULIE

The lawyer's sending some papers over.

KALE

And your point is?

JULIE

(heading O.S.)

I've got two open houses, you've gotta sign for them. That's the point.

KALE

You canceled my Xbox subscription.

JULIE (O.S.)

I-tunes, too.

(then)

You know what else I'm canceling?

Kale turns to Julie who suddenly drops a pile of Kale's clothes on the floor in front of him.

JULIE (CONT'D)

Maid service.

(off Kale)

Sorry, you're a felon. And we're broke. I can't do it all, anymore, Kale. This isn't gonna be vacation as usual. I want these washed and the kitchen cleaned by the time I get home.

KALE

That might be difficult.

JULIE

Well let me make it easier.

Julie goes to the TV, UNPLUGS IT.

KALE

That's a little dramatic, isn't it?
I'm just gonna plug it back --

Julie suddenly yanks a pair of scissors off Kale's desk and SNIPS THE POWER CORD IN HALF.

24 CONTINUED: (2)

24

KALE (CONT'D)

What are you, mental?

JULIE

(a very stern tone)

One more look at that kitchen and I
will be.Julie picks up her keys and briefcase, pecks Kale on the
forehead, leaves.

JULIE (O.S.) (CONT'D)

You heard what I said about the
lawyer?

KALE

Yes!

25 INT. LAUNDRY ROOM - DAY - LATER

25

Kale furiously stuffs clothes in the washer, blindly cranks
the knob, presses start.

26 INT. KITCHEN - DAY - LATER

26

Kale SHOVELS dishes and glasses into the dishwasher, breaking
a couple as he goes. He pours half the box of Cascade in
the dispenser, kicks the door up and closed, cranks the knob.

27 INT. KALE'S BEDROOM - DAY - LATER

27

Kale sits on his bed, staring into space. He eyes the clock.
Tick tick tick... We hear KIDS PLAYING IN THE STREET O.S.

Kale glances out the window.

HIS POV - Kids on bikes, NEIGHBORS out on walks... ahh...
the sights and sounds of summer... And Kale's not invited.
He glares down at his ankle bracelet. It glares back.

28 INT. KALE'S BEDROOM - DAY - LATER

28

Kale sits on the floor as he spreads a line of Elmer's glue
across the bottom of a Twinkie. He's just completed the
first couple of floors of what will be... TWINKIE TOWER.

29 INT. KALE'S BEDROOM - DAY

29

Kale, on cell, sits in his video game chair painting his toe
nails.

KALE

(into phone as needed)

Dammit, Ronnie, I'm losing my mind.

(MORE)

(CONTINUED)

D.J. Caruso

29 CONTINUED:

29

KALE (CONT'D)

Give me some details, what's happening out there?

RONNIE (V.O.)

(phone filter; party sounds in the b.g.)

Dude, the chicks here in Oahu rock the housse! Oh my god, this one is totally showing me her kite board. Belay that, she wasn't pointing at me. Look, Kale, I've gotta hop --

KALE

Wait, Ronnie -- Hello?

Kale tosses the phone and the nail polish aside. Sits there in silence for a beat. Then eyes a racketball on the floor. Picks it up. Starts mindlessly bouncing it against the wall... and keeps bouncing it... and keeps bouncing it...

HARD CUT TO:

30 INT. KALE'S BEDROOM - DAY - LATER

30

Kale reclines in his chair, now FURIOUSLY SWATTING the racketball against the wall -- with a racket. We PULL BACK to reveal SCUFF MARKS on the walls and CEILING where Kale has figured out the exact points to hit it allowing him to bounce the ball off multiple walls and return it perfectly to his hand. He SWATS it... and SWATS it...

31 INT. KALE'S BEDROOM - DAY - STILL LATER

31

Kale's passed out in his chair, the racket still in his hand. He's about to fall out of the chair when a loud BANG O.S. JOLTS him awake.

32 INT. 2ND FLOOR HALLWAY/WINDOW - DAY - SECONDS LATER

32

Kale goes to the window, tilts his head, trying to see where the noise is coming from.

KALE'S POV - He's able to make out some bits of movement next door, but his VIEW is OBSTRUCTED by the architecture of his house.

Kale steps back from the window, studies it a beat -- then opens it, slowly sticks his head out.

HIS POV - A U-HAUL TRUCK comes into view. It's backed into the driveway next door. ALAN NORRIS, 43, appears from inside the truck's cab, carrying a moving box. He hands it down to his wife, BONNIE, 42, who walks back in the house.

(CONTINUED)

D.J. Caruso

32 CONTINUED:

32

Kale's about to pull his head in when another PERSON comes out of the moving truck. She's carrying a box that's obscuring her face as she carefully negotiates the incline of the moving truck's ramp.

But her blonde hair and perfect legs look to be about 17. We'll soon know her as ASHLEY, the Norris' daughter.

She reaches the end of the ramp. Bends over to retrieve another smaller box, her back and ass to Kale who stares in utter disbelief. Ashley stacks the boxes, picks them up and heads into the house, her face still a mystery.

Kale watches her go. Mesmerized. Suddenly, the DOORBELL RINGS O.S. Kale snaps to, yanks his head back in -- and KERBONGS it on the underside of the window. He drops to the floor.

KALE

GODDAMMIT!

Kale staggers to his feet...

33 INT. ENTRY HALL - DAY - SECONDS LATER

33

More doorbell RINGING. Kale heads down the stairs to the front door.

KALE

I'm coming!!

Kale swings the door open to see -- A BURNING PAPER BAG on the welcome mat.

34 EXT. KALE'S HOUSE - FRONT PORCH - DAY - CONTINUOUS

34

Kale instinctively STOMPS ON IT with his SOCKED FEET!

KALE

Oh shit! Shit water shit!

Kale frantically hops around, looking for a hose, bucket, anything wet -- but the flames are already out. Kale looks down, finally realizes this -- but there's another problem -- his socks are smothered in SLIMY DOG SHIT.

We hear GIGGLING O.S. Kale glances up as two neighborhood BRATS on bikes emerge from their hiding place behind a shrub across the street. They high five each other.

BRAT #1

What a retard!

Kale glares -- then heads down the steps into...

35 EXT. KALE'S YARD - DAY - CONTINUOUS

35

Kale walks briskly, menacingly toward them --

KALE

You think that's funny?

The Brats grow more concerned, back away as Kale draws closer--

BRAT #2

What are you gonna do, kill us like
your teacher?

KALE CHARGES THEM!

KALE

Not before I shove this shit up your
ass!

The brats pedal away. Kale races through the sprinkler,
crossing his yard into the far corner of Ashley's, trying to
cut the Brats off as they race down...

36 EXT. STREET - DAY - CONTINUOUS

36

The chase is on. Kale increases his speed. Almost catching
up to them --

BRAT #2

(terrified to Brat #1)

Dude, you said he couldn't leave his
house!!

Kale overhears, stops cold. He glances to the ANKLE BRACELET:
FLASHING RED LIGHT.

KALE

Shit!

Kale races back down the street, his shit-stained feet leaving
tracks as he goes. He cuts through Ashley's yard again,
yelling at the bracelet all the way--

KALE (CONT'D)

Turn green turn green turn green...

Kale races by ASHLEY'S PARENTS, leaps back into...

EXT. KALE'S FRONT YARD - DAY - CONTINUOUS

He looks at the bracelet. Still FLASHING RED. He hops up
and down as the SPRINKLER STREAMS approach him from behind.

KALE (CONT'D)

No, c'mon, I'm way inside, turn green --

(CONTINUED)

D.J. Caruso

36 CONTINUED:

36

He spins back toward the house, runs SMACK into the STREAMS, trips on the sprinkler, falls on his face. Now his foot's tangled in the sprinkler. Spraying water all over him. Kale's foot jiggles the sprinkler free. He then sees the ankle bracelet: GREEN LIGHT.

KALE (CONT'D)

Yes! That's what I'm talking about!

He gazes over: ASHLEY'S PARENTS, EACH WITH A MOVING BOX, STAND THERE, JAWS DROPPED. BOTH TAKE A NERVOUS STEP BACKWARD as ASHLEY steps out the front door. Freezes at the sight of the sopping wet, shit-and-grass-stained Kale. Kale locks eyes with her. Then smiles and waves.

KALE (CONT'D)

It's cool, I'm all green.

Then -- SIRENS WAIL. Kale turns to the street: TWO POLICE CARS SCREECH TO A STOP. Kale loses the smile.

PARKER (V.O.)

(phone filter prelap)

Kale, calm down, the officers were probably in the neighborhood already.

37 INT. KALE'S BEDROOM - EVENING

37

ON KALE - pacing, on cell phone, pressing an ice-filled Ziplock back to his head.

KALE

(into phone as needed)

Okay, fine, but if I'd known --

PARKER (V.O.)

Kale, first times happen. The officers knew that. But next time they will take you to jail.

Kale flips the phone shut, collapses to the bed --

PRELAP - The doorbell RINGS.

38 INT. KALE'S HOUSE - ENTRY HALL - THAT NIGHT

38

Kale, his Louisville Slugger firmly in hand, groggily heads to the door, swings it open. COURIER. With papers.

COURIER

Hi, I'm from McNeill-Stewart law firm, dropping off for Ms. Julie --

Over this, Kale yanks the envelope away, SLAMS the door in the guy's face. Kale heads away. The doorbell RINGS.

(CONTINUED)

D.J. Caruso

- 38 CONTINUED: 38
- Kale opens the door, grabs the courier's clipboard, signs his name, SLAMS THE DOOR EVEN HARDER.
- 39 EXT. KALE'S BACK YARD - THE NEXT DAY 39
- ON KALE'S FEET - entering frame, inching their way through the yard...
- ON THE BRACELET - The green light suddenly goes out, red light FLASHES. Kale's foot quickly steps back. GREEN LIGHT. A beat, then --
- A SMILING GARDEN GNOME SLAMS DOWN INTO FRAME.
- WIDER - Kale ties kite string around the gnome's hat, then unspools it across the yard to a waiting croquet mallet already hammered into the ground. He pulls the string taut and ties it off.
- We PULL BACK to REVEAL Kale's emerging *KITE STRING PERIMETER* -- a crude SEMI-CIRCULAR ARC around the yard tied off at different points using makeshift "stakes" -- gnomes, mallets, shovels, screwdrivers...
- 40 EXT. KALE'S FRONT YARD - DAY - SHORT TIME LATER 40
- Same "BOUNDARY CONSTRUCTION" here. Kale shoves a screwdriver into the ground a few feet shy of his mailbox. He ties some string to it as he glances over to the other neighbors' (the PILCH's) yard, sees their black Labra-doodle watching him.
- KALE
Hey doggie, come here...
- The dog trots toward Kale. It almost reaches his outstretched hand when it suddenly gets ZAPPED by the underground electric fence. It YELPS away. Spins back around, sits and stares.
- KALE (CONT'D)
(re: his ankle bracelet)
Hey, you and me both.
- OVER KALE'S SHOULDER IN THE B.G. - ASHLEY
- lifts more boxes from the back of their station wagon. She sets them on the drive, SLAMS the liftgate. Kale turns around. Ashley throws him a quick glance, then heads around the back of her house. Kale stares after her.
- 41 INT. 2ND FL HALL OUTSIDE DAD'S OFFICE - DAY 41
- CU - The doorknob. Kale's hand enters frame, slowly turns it. Click. Kale pushes.

42 INT. DAD'S OFFICE - DAY - CONTINUOUS

42

Kale stands in the doorway. He takes a moment, considering what he's about to do. Then -- HIS FOOT steps inside. He goes to the window, gently pulls the blind up to reveal the

BACK OF ASHLEY'S HOUSE

He peers down, sees Ashley and her mom standing by the swimming pool. Ashley disappears through the back door.

Kale tilts his head up, curiously gazing through the pair of OPEN WINDOWS on the SECOND FLOOR of Ashley's house.

HIS POV - ASHLEY'S BEDROOM

Unmade bed, stacks of open moving boxes, poster frames waiting to be hung... Kale squints, steps closer.

ASHLEY

enters the room. Digging clothes from boxes, stuffing them in her dresser, then -- she pulls her hair back, yanks off her t-shirt, revealing a black bra.

ON KALE - he continues to watch as Ashley digs a towel out of a moving box, and, with her back to us, pulls off the bra and disappears into the bathroom. Off Kale --

CUT TO:

43 INT. KALE'S HOUSE - ENTRY HALL - DAY

43

The front door swings open to reveal Ronnie, DV camera in hand. He's wearing aviator shades, half a dozen leis and a hawaiian shirt.

RONNIE

(hula dancing)

Alooha Senor Ka-- Dude, you look like hell.

REVERSE ANGLE TO REVEAL KALE - now with a patchy stubble, wearing a bathrobe and a SHRUNKEN t-shirt that used to be white but is now LIGHT PINK. He holds his bat in one hand, quart of Haagen Dazs in the other. He smiles, hugs Ronnie. Tight -- and not letting go --

44 INT. 2ND FL HALLWAY/WINDOW - DAY - MOMENTS LATER

44

Kale leads Ronnie up the stairs and to the window...

RONNIE

Seriously man, you need some sun.

(MORE)

(CONTINUED)

D.J. Caruso

RONNIE (CONT'D)

(re: DV cam)

Hey, I've gotta show you this. Maui chicks rule.

KALE

(anxious)

I've got something to show you, too.

(then; slightly crazed)

I mean... there's such structure to it, so many layers, but it's invisible if you're not looking close enough...

RONNIE

What are you talking about?

KALE

The world right outside the window.

Kale gestures out the window. Ronnie looks out. They peer down to the Pilch's backyard. A Ford Escort is in the drive. Besides that, all's quiet.

RONNIE

-- Fascinating.

KALE

(eyeing his watch)

Just wait... and...

(then)

Three... two... one... dog...

The Pilch's dog darts out the back door -- then --

KALE (CONT'D)

...Mrs. Pilch... saying goodbye to Lonnie...

RONNIE

Husband?

KALE

(shaking a "no")

Maid.

Over the above, Mrs. Pilch, wearing an unflattering tennis skirt, exits the house. The dog hops around her as she waves back to her heavy set, male maid, LONNIE, 35.

KALE (CONT'D)

Four o'clock every Thursday, she goes to the country club to play tennis with Betty Big-Bangs there.

Kale and Ronnie watch as Mrs. Pilch heads down the walkway, meets her rail-thin 50-ish female tennis PARTNER at the curb. As they walk away, the dog tries to follow but gets ZAPPED by the electric fence and YELPS back into the house.

KALE (CONT'D)

And... ladies disappear... cue white Mercedes... Mr. Pilch... arriving from the office...

A white mercedes pulls in the driveway. MR. PILCH, 63, gets out, carrying briefcase and flowers.

RONNIE

Great, that still doesn't explain why you're in a bathrobe at four in the afternoon.

KALE

(pulls Ronnie closer)
Will you just look --

RONNIE

Dude, he's gonna see --

KALE

He can't. We don't have any lights on. Plus the angle's sharper from ground level, it only seems like he could see us. I did the math.

RONNIE

Oh, you did the math.

KALE

Optical illusion, line-of-sight doesn't apply to the subject.

RONNIE

Kale --

KALE

Now tilt your gaze...

RONNIE AND KALE'S POV - TILTING UP TO THE PILCH'S BEDROOM WINDOW - Lonnie vacuums as Mr. Pilch enters the room behind him. Mr. Pilch flips off the light switch, cutting the power to the vacuum. Lonnie startles, turns around, sees Pilch standing there with the flowers and a big smile.

A beat, then -- Lonnie jumps in Pilch's arms, kissing him passionately.

RONNIE

DAMN!!

(CONTINUED)

D.J. Caruso

44 CONTINUED: (3)

44

Kale slaps his hand over Ronnie's mouth. Ronnie pulls away, reaches in his pocket, yanks out his ASTHMA INHALER and takes a hit. Then --

RONNIE (CONT'D)
(re: hallway and window)
Seal this area off, Kale.

KALE
C'mon, there's more.

RONNIE
What, I go to Maui, you become a stalker?

KALE
No, stalking's for psychos. These are just simple observations... natural side effects of chronic boredom.

As Kale heads away:

RONNIE
(pleading)
Find your passion, Kale.

45 INT. KALE'S BEDROOM - DAY

45

Kale leads Ronnie to the window. Ronnie takes in the mess in Kale's room -- the scuff marks on the walls, the completed TWINKIE TOWER. He glances to the desk, sees a penciled GEOMETRIC DIAGRAM of Kale's line-of-sight spying theory -- shit, Kale wasn't lying -- he *did* do the math.

KALE
(pointing out)
So... Robert Giles...

KALE AND RONNIE'S POV - In the yard across from Kale's back yard, find ROBERT GILES, gassing up his lawnmower in the driveway. He's early 40's, clean-cut, fit, decent looking. He closes the garage door via remote, then fires up the mower, pushes it around the side of his house toward the front yard.

KALE (CONT'D)
He's lived there a couple of years, but I've never noticed he mows his lawn every two days.

RONNIE
Huh, I guess he likes his grass short.

(CONTINUED)

D.J. Caruso

45 CONTINUED:

45

KALE

Next to him is Judy Thorp. Dude, she freakin' sneaks over to her neighbors' every morning, steals their newspaper, I guess reads it or swipes the coupons, then puts it back before they even wake up.

RONNIE

(sarcastic)

No shit?

(weirdly eyeing Kale who heads out)

People. You never can tell these days.

46 INT. 2ND FL HALL OUTSIDE DAD'S OFFICE - DAY - MOMENTS LATER 46

Kale slowly pushes on the door. It creaks open. Kale tilts his head, listening. Then -- SPLASH!! Kale smiles.

RONNIE

What was that?

47 INT. DAD'S OFFICE - DAY - CONTINUOUS 47

Kale leads Ronnie to the window.

KALE

Last stop on the tour.

KALE AND RONNIE'S POV - ASHLEY swims underwater the length of the pool. She finally surfaces in all her two-piece glory.

RONNIE

Oh-- my-- God. Who be she?

They watch as Ashley steps out of the pool, towels off. She pulls her bikini from her butt, lies in the lounge chair.

KALE

Don't know.

RONNIE

What's stopping you?!

Off Kale, considering --

48 EXT. KALE'S FRONT YARD - THE NEXT DAY 48

ON KALE - now clean-shaven, sitting on the front steps. He eyes his watch, then stretches his neck. Yawns. Then he sees something O.S.

(CONTINUED)

D.J. Caruso

KALE'S POV - peering down the street, Ashley's stationwagon rounds the corner --

Kale hops to his feet, quickly fixes his hair as the stationwagon draws closer.

Kale casually strides into the yard, approaching the kite string boundary and mailbox. Then -- keeping his feet planted in what looks to be a very practiced maneuver, he suddenly falls forward against the mailbox. Reaches around with his free hand, opens the door, going to grab the mail inside just as

ASHLEY

pulls the car into and up the drive. She glances at Kale who nods and smiles back.

As the stationwagon heads up the driveway, Kale tries to push himself upright -- but his feet SLIP. He pitches forward more. He glances back over his shoulder, sees Ashley getting out of the car and looking his way. Kale struggles under his own weight, trying to keep his feet from crossing the line -- he looks back to Ashley who's now heading toward him. A slight smile crosses Kale's face as --

ASHLEY

Can I help you?

KALE

Nope, no I'm fine.

ASHLEY

(helping him up)

Too late.

KALE

Thanks, that was really humiliating.

Ashley reaches in the box, grabs the mail, hands it over.

ASHLEY

Please. I think any pride you had left was gone a while ago.

KALE

Oh, you mean that thing with the cops? They had the wrong guy, total foul up. I'm Kale by the way.

Ashley nods with a semi-polite smile, starts to head away --

KALE (CONT'D)

Hey, so -- how'd the move go?

ASHLEY

Still going.

KALE

I'd help, but...

(re: ankle bracelet)

I'm a little spatially challenged at the moment.

Ashley walks closer to Kale, checks out his ankle bracelet.

ASHLEY

Yeah, you've kinda got the whole Martha Stewart thing going on --

KALE

(nodding)

But minus the 48-hour allowance for office visits. And no lame "Apprentice" spin-off.

(off her laugh)

So where'd you move from?

ASHLEY

I'm a city girl. Born, raised, and now...

(glances around; sighs)

Forcefully relocated.

KALE

That doesn't sound good.

ASHLEY

I'm telling you, if I have another clueless jock hit on me or one more soccer mom cuts me off in her oversize SUV, I'm gonna go postal.

KALE

Oh, sorry, I was just gonna see if you wanted to hop in my Hummer and cruise to a kegger.

(turning away)

Nice talking to you.

ASHLEY

(cracking a smile)

Wait, I --

BONNIE (O.S.)

(from inside house)

Ashley? Can you come in here, please?

48 CONTINUED: (3)

48

ASHLEY

(quietly to Kale)

My mom -- she's very polite, always says "please" but she's got that tone, did you notice?

KALE

I know the tone.

ASHLEY

(heading away)

Oh, I'm Ashley --

KALE

Noticed that, too.

Ashley smiles, disappears inside. Kale's in love.

49 INT. LIVING ROOM - NIGHT

49

The wind HOWLS outside. Kale sits on the couch flipping channels. Julie's in the chair, nodding off.

ON THE TV - Kale lands on that same photo of PATRICIA WALSH, the MISSING REDHEAD we saw earlier.

NEWS ANCHOR (ON TV)

...attended a friend's birthday party at a local nightclub before she was last seen alone at a diner outside Madison, 50 miles east of here. A waitress said Ms. Walsh was picked up around 10:30 P.M. by an unidentified person driving a black 1960's era Mustang that was dented on the left side and may have --

Kale CLICKS the TV off -- looks over to Julie who's now sound asleep. Kale's watch ALARM suddenly BEEPS. He quickly shuts it off, eyes Julie. She stirs but doesn't wake up.

Kale quietly gets up, grabs the blanket off the sofa, covers Julie up. He then picks up his soda and bowl of popcorn from the coffee table, heads away...

50 INT. DAD'S OFFICE - NIGHT - SECONDS LATER

50

Kale, immersed in shadow, enters. He quietly pulls Dad's leather chair toward the window, positions it just right, and sits.

KALE'S POV - Ashley's working out to a YOGA DVD.

(CONTINUED)

D.J. Caruso

KALE
 (to Ashley)
 You started without me?

As if eerily on cue, Ashley suddenly stops.

KALE (CONT'D)
 What are you stopping for?

She goes to her window and peers out -- Kale ducks -- He looks back up, sees Ashley gazing in his direction -- Kale's breathing intensifies -- could she actually be seeing him?

KALE (CONT'D)
 (convincing himself)
 No --

ASHLEY turns around, goes back to her yoga mat. She takes a breath, getting back in "the zone," then -- she slowly raises her arms and bends into a ridiculously sexy pose.

KALE (CONT'D)
 Whoa.

Kale watches Ashley another couple of beats. Then her dad appears in the doorway. Looking pissed. Kale leans closer --

Ashley stops the DVD. From her body language, she's clearly annoyed at the interruption. The scene quickly devolves into a heated argument. But Ashley's dad gets the last word in and leaves. Ashley SLAMS the door behind him, flips off the TV, storms in the bathroom and SLAMS that door, too.

Kale watches the vacant room... waiting... another beat, then -- Ashley emerges from the bathroom with a box of tissues. She sits on her bed, pulls THREE TISSUES from the box, staring off... From this angle, it almost looks as if her eyes could meet Kale's at any moment. Kale instinctively lowers himself in the chair, his eyes never leaving her...

Then -- with a huge gust of HOWLING WIND we

SMASH TO:

51 INT. DAD'S OFFICE - NIGHT - LATER

51

Kale SNAPS AWAKE. Breathing hard. Bad dream. He sits up, peers across to Ashley's windows. Dark, shades pulled. Kale pulls himself out of the chair...

52 INT. KALE'S BEDROOM - NIGHT - SHORT TIME LATER

52

Kale enters, grabs his PSP and falls back to the bed. As he starts playing, HEADLIGHT BEAMS appear from O.S. He glances out the window:

(CONTINUED)

D.J. Caruso

52 CONTINUED:

52

KALE'S POV - A BLACK 1965 MUSTANG CONVERTIBLE pulls in Giles' driveway.

Kale goes back to playing the PSP, then suddenly stops --

KALE
(realizing)
-- Mustang --

Kale hops up, heads to the window --

KALE'S POV - Kale watches as Giles hops out, leaves the car running as he heads inside the house.

After a beat, the MAIN GARAGE DOOR raises up. Giles appears, ducking underneath, heads back to the Mustang, gets in. Giles maneuvers the car around the driveway. The front end of the car swings around, revealing a bashed-in right front fender.

KALE (CONT'D)
Holy shit. A dent --

Kale races to his closet, pulls down a pair of binoculars, heads back to the window.

BINOCULAR POV - In the garage, Giles is already out of the car, rounding the back as the garage door lowers... Kale crouches, trying to see under the CLOSING DOOR... catching a glimpse of Giles popping the trunk --

A HAND

suddenly enters frame, lands on Kale's shoulder! Kale SCREAMS, whips around -- Julie. She SCREAMS, too.

KALE (CONT'D) JULIE
Jesus, mom! Christ, Kale!

JULIE (CONT'D)
I'm sorry. I thought you heard me...

KALE
What? No, I --

JULIE
What's going on?

KALE
Nothing, just watching the wind blow.

JULIE
(re: binoculars)
Anything else?

(CONTINUED)

D.J. Caruso

52 CONTINUED: (2)

52

Kale turns back.

HIS POV - Giles' garage door is now closed.

KALE

No, see for yourself.

JULIE

(beat; then)

That's okay, I just... wanted to say
good night.

Julie leaves. Kale turns back to the window, stares out at
Giles' house. The lights go out.

53 INT. DAD'S OFFICE - THE NEXT DAY

53

ON KALE - sitting in the leather chair, binoculars raised.

On the floor next to the chair is a 7-11 bag, a slurpee cup,
a bag of beef jerky and an AUTOMOTIVE MAGAZINE with a MUSTANG
on the cover.

BINOCULAR POV - Ashley sits on the roof leaning against her
closed window. She's reading *Lolita*.

RONNIE (O.S.)

So you don't know what year the
Mustang is?

REVEAL RONNIE - sitting at dad's computer looking at the
FBI'S OFFICIAL WEBSITE.

KALE

(now flipping through
magazine)

'65 or '66, couldn't tell.

RONNIE

Check this out. The feds think your
missing girl might be related to
three murders in Austin. All
redheads.

Kale processes that as we suddenly hear a car door SLAM O.S.

BINOCULAR POV - Kale TILTS DOWN to see Ashley's mom backing
out the driveway. Kale TILTS UP to Ashley's window -- Ashley
ducks back inside her room, disappears.

KALE

Movement.

(CONTINUED)

D.J. Caruso

BINOCULAR POV - Kale TILTS DOWN to the pool, sees Ashley emerging from the house with a towel that she throws on the lounge chair.

KALE (CONT'D)
Better late than never.

Ronnie joins Kale at the window.

THEIR POV - Ashley flips her sandals off one at a time, pulls her tank off revealing her bronzed back and bikini top.

RONNIE
Dude...

Ashley slinks out of her shorts revealing a "near-thong" bikini this time.

RONNIE (CONT'D)
DUDE!!

KALE
(re: bikini)
That's definitely new.

Ashley crouches down, runs her fingers through the water.

RONNIE
Oh, it's so warm, baby...

Ashley cups her hands, scoops a handful of water from the pool, splashes her face... runs her hands through her hair... She stands, takes a deep breath, holds it -- then exhales...

RONNIE (CONT'D)
Cleansing breath...

Ashley stretches her arms high above her head.

RONNIE (CONT'D)
Concentrate now. This is for the gold.

Ronnie grabs the binoculars from Kale, puts them to his eyes, moves closer to the window -- but his zoomed-in vision causes him to underestimate the distance -- THWUMP. The end of the binoculars HIT THE WINDOW just as Ashley dives into the pool -- Ronnie and Kale hit the deck as we hear the splash O.S.

KALE
Jackass!

RONNIE
Dude, there's no way she heard that.

KALE

Dick, my deaf aunt in Omaha heard that.

Kale grabs the binoculars from Ronnie.

BINOCULAR POV - Ashley's underwater at the far end of the pool. She tucks and pushes off the wall, swims back...

RONNIE

(peering out)

She's got great lung capacity.

ON ASHLEY - She suddenly surfaces, hoists herself from the water. She spins and sits on the ledge, rings the water from her hair. But she suddenly stops -- and shifts her GAZE UP toward Kale and Ronnie!

KALE

(pulling Ronnie down)

I think she saw me --

RONNIE

There's no way --

Ronnie grabs the binoculars back.

RONNIE (CONT'D)

(re: Ashley O.S.)

Okay, maybe she did.

KALE

Seriously?

Kale peeks out --

THEIR POV - Ashley's slipping back into her shorts and tank top. She heads to the back door, tries the knob. Locked. Over this, Ronnie turns to Kale:

RONNIE

Her swims always that short?

KALE

(growing concern)

No, she usually takes her time --

They turn back. Ashley's gone.

RONNIE

Now where is she?

The DOORBELL RINGS. Kale and Ronnie freeze. Then --

53 CONTINUED: (3)

53

KALE
No.

RONNIE
No.

54 INT. ENTRY HALL - LATE AFTERNOON - MOMENTS LATER

54

Kale and Ronnie quietly approach the door. Ronnie suddenly pulls Kale back.

RONNIE
Don't, it could be her!

KALE
It's not gonna be her.

RONNIE
Then stop! Just -- let 'em go away.

The DOORBELL RINGS AGAIN. Kale heads to the door.

KALE
I have to.

Kale peeps through the peephole --

DISTORTED PEEPHOLE POV - Ashley.

Kale calmly turns to Ronnie.

RONNIE
What?! What?! Speak.

KALE
It's her.

RONNIE
You're full of --

Ronnie tip-toes to the door. One look at Ashley and he covers his mouth, grabs Kale and pulls him back.

RONNIE (CONT'D)
Shit shit!! Oh my shit!

Both laugh, giggle, acting "girlie," practically spinning in circles as they speak in hushed, panicked whispers:

KALE
She totally saw us --

The DOORBELL RINGS again. Kale heads to the door.

RONNIE
We are so busted. Don't answer it!

(CONTINUED)

D.J. Caruso

KALE
 (re: his bracelet)
 Dude, she knows I'm here.

Kale swings the door open. Ashley stands there a beat. Her arms folded. Then --

ASHLEY
 What took you so long?
 (eyeing Ronnie in
 b.g.)
 The house isn't that big.

KALE
 Yeah, no, we were playing upstairs --

Ronnie cringes at how that sounded.

RONNIE
 (covering)
 Video games...?

KALE
 (awkward beat; then)
 So... what brings you here.

ASHLEY
 Oh. -- Locked out.

KALE
 Do you need to call anyone?

ASHLEY
 Thanks, but I'd rather stay stranded
 if you don't mind.

Kale and Ronnie trade glances.

ASHLEY (CONT'D)
 May I?

KALE
 Uh, sure, come on in --

Ashley steps inside, glances around, checking out the place.

KALE (CONT'D)
 That's Ronnie.

ASHLEY
 Nice to meet you. Video games, huh?
 (then suggestively to
 Kale)
 I like to play.

54 CONTINUED: (2)

54

Kale trades a look with Ronnie as Ashley nonchalantly heads up the stairs.

KALE

Excuse me...

55 INT. KALE'S BEDROOM - LATE AFTERNOON - MOMENTS LATER

55

Ashley barges in, instantly struck by the mess. Kale pushes past her, starts grabbing underwear and garbage off the floor.

KALE

It's a little messy.

ASHLEY

A little?

Kale keeps gathering clothes, tossing them to Ronnie who tosses them in the closet.

Ashley picks up the binoculars from the window sill, peers outside.

ASHLEY (CONT'D)

Anything interesting out there?

Kale and Ronnie trade looks. Ashley turns around, binoculars still raised, aiming them like a gun at Kale.

ASHLEY (CONT'D)

Are you spying on the neighbors, Kale?

Kale freezes.

RONNIE

(stepping in)

Actually, he is.

Kale's eyes widen in panic.

RONNIE (CONT'D)

See, he has this neighbor -- who I guess by definition would also be your neighbor -- who may, in point of fact, be a cold-blooded killer.

ASHLEY

Is that so.

Ronnie points out the window to Giles' house.

RONNIE

Exhibit A, Robert Giles.

(CONTINUED)

D.J. Caruso

ASHLEY

Yeah, I've seen him. So?

KALE

So you hear about that missing girl
from Madison?

ASHLEY

(realizing; then
pointing out to Giles')

What, you think *he* --

KALE

He drives a car like the one she was
seen in.

RONNIE

Black Mustang.

KALE

60's era Mustang.

ASHLEY

Gee, that really narrows it down.

KALE

They said it was dented. His has a
bashed-in fender.

ASHLEY

(re: binoculars)

So this is why -- you're --

Suddenly seeing something O.S., Kale RIPS the binoculars out
of Ashley's hand, goes to the window.

RONNIE

What?

BINOCULAR POV - Giles pulls the Silver Toyota out of the
garage and out the driveway.

Ashley suddenly grabs the binoculars from Kale, peers out.

KALE

Hey --

ASHLEY

So that's the infamous black mustang,
huh?

KALE

Yeah --

ASHLEY

The one with no dent?

KALE

(grabbing the binocs)

What?

BINOCULAR POV - Sure enough, the Mustang NO LONGER HAS A BASHED-IN FENDER. The garage door starts to close --

KALE (CONT'D)

How'd he fix it so fast --

ASHLEY

Because it was never there in the first place?

Kale eyes Ashley. Shit, could he have imagined it? Ashley playfully grabs the binoculars back from Kale.

BINOCULAR POV - Ashley catches a glimpse of a faded TEXAS LONGHORNS BUMPER STICKER.

ASHLEY (CONT'D)

Sorry guys, no bashed-in fender, just a Longhorns bumper sticker.

KALE

(grabbing the binocs)

You serious?

(then to Ronnie)

She's right.

THEIR POV - Giles' garage door finally SLAMS CLOSED.

KALE (CONT'D)

(off Ashley's questioning look)

They think it might be linked to some murders in Texas two years ago.

RONNIE

Austin, Texas. Texas Longhorns.

Kale and Ronnie eye Ashley as if to say "see?" Ashley eyes them another beat -- then:

ASHLEY

Okay, fine, stakeout.

(grabs binoculars)

Who's on my shift?

Off Kale and Ronnie, their dreams realized --

56 INT. KALE'S BEDROOM - EVENING - LATER

56

A BOX OF SPYING CRAP is dumped onto Kale's bed. Another DV Camera, an old, bulky VHS camera, a black and white portable TV, couple of tri-pods, walkie talkies, wires... a real mess.
WIDER TO REVEAL RONNIE:

RONNIE

This is all the stuff I could find --

Ashley sits at Kale's computer as Kale anxiously sifts through Ronnie's stuff.

ASHLEY

Do you know how long Giles has lived there?

KALE

About two or three years.

ASHLEY

So he could've lived in Texas...
(re: computer screen)
Hey, check *this* out.

Ronnie goes to Ashley, reads the Amazon web page for the book:

RONNIE

"Murderer: Tell Tale Signs of a Serial Killer." Qualifies for free shipping if you pair it with *"The Shrine of Jeffrey Dahmer."*

ASHLEY

The summary lists four main criteria. Our guy meets at least three. White male between the age of twenty-five and fifty. He doesn't have any pets, right?

KALE

Not that I've seen --

ASHLEY

You said he lives alone --

RONNIE

What's the fourth?

ASHLEY

(nonchalant)
Sexual dysfunction.

(CONTINUED)

D.J. Caruso

56 CONTINUED:

56

Silence. Kale and Ronnie trade awkward glances, shaking their heads to each other as if reassuring themselves they don't suffer from such a condition.

ASHLEY (CONT'D)
(changing the subject)
I'm hungry, let's order pizza.

57 INT. KALE'S BEDROOM - NIGHT - LATER

57

TRACKING ACROSS KALE'S ROOM - The two tri-pod-mounted DV Cams stand watch over Giles' house. One camera feeds a grainy close-up shot of Giles' garage door to Ronnie's portable TV on the floor. The other feeds a WIDE SHOT of Giles' entire house to Kale's color TV. Both images appear on Kale's computer monitor.

WIDER TO REVEAL - Kale and Ashley sit on the floor near the window. Kale peers over to Giles with the binoculars as Ashley messes with Kale's cell phone. In the b.g. Ronnie's passed out on Kale's bed, his hand resting inside the pizza box just inches from the last slice.

KALE
(re: Giles)
He's been gone awhile.

ON ASHLEY - she's messing with Kale's cell phone.

ASHLEY
(handing him his cell)
Here.

KALE
How'd you get my phone?

ASHLEY
I'm crafty like that.

KALE
What'd you do?

Ashley carefully unclips Ronnie's cell from his hip, flips it open, dials. After a beat, Kale's cell RINGS with Madonna's "LIKE A VIRGIN." Kale laughs.

ASHLEY
Every time he calls, that's what you'll hear.

Kale laughs as Ashley delicately re-clips the phone to Ronnie's belt.

KALE'S POV - the Pilch's dog, wearing a pink sweater, suddenly darts into Kale's yard.

(CONTINUED)

D.J. Caruso

57 CONTINUED:

57

KALE
What the hell?

THEIR POV - Pilch's dog stops, spins around and takes a dump.

KALE (CONT'D)
Where's --

Mr. Pilch, in his robe, suddenly appears from the shadows, watches the dog do its business.

ASHLEY
(re: Mr. Pilch)
Three to one he doesn't pick it up.

Nope. The dog finishes. Pilch calls it over, scoops up the dog and heads O.S.

KALE
So that's why the grass is greener...

ASHLEY
Only in disturbia...

KALE
So why the move?

ASHLEY
What do you mean? The greener grass,
the safer pastures...

KALE
No, seriously.

There's a beat as Ashley locks eyes with Kale. Then --

ASHLEY
Well, I guess my mom thought it'd
help keep dad on a shorter leash.
City life... had its temptations...
(beat; then matter of
fact)
But my mom pretty much cries just as
much as she always did, and dad
doesn't care -- more than ever.

KALE
What did they think, an extra bathroom
and two-car garage would actually
change things... somehow protect
them and you from all that crap you
can never escape?

Ashley holds Kale's gaze for a beat. Then, she nods, with:

(CONTINUED)

D.J. Caruso

ASHLEY
 Something like that.
 (eyeing the bracelet)
 So... what're your issues, Kale?

Kale hesitates. We see in his eyes that he's flashing to the past... "going there..." There's an uneasy beat as Ashley picks up on it:

Then -- HEADLIGHTS APPEAR OUTSIDE. Kale quickly turns away from Ashley, pulls one of the DV Cams off its tri-pod, flips out the three-inch LCD SCREEN.

KALE
 That's him.

DV CAM POV - Giles' silver Toyota pulls in the driveway. Stops. Engine and headlights turn off.

ASHLEY
 Another car --

DV CAM POV - Kale ZOOMS IN. The GRAINY IMAGE finally steadies to reveal a SECOND CAR pulling in behind Giles. A thirty-something attractive WOMAN -- a REDHEAD -- is at the wheel. She pulls in next to Giles' car.

ASHLEY (CONT'D)
 You seen her before?

KALE
 No.

DV CAM POV - Giles gets out. Wearing a suit, no tie.

ASHLEY
 (re: Giles)
 Cute for a killer.

Giles goes to the woman's car, opens her door.

ASHLEY (CONT'D)
 Who said chivalry's dead?

The woman gets out, wearing a black cocktail dress.

ASHLEY (CONT'D)
 There's a club girl for you.

KALE
 How do you know?

ASHLEY

Bright green bracelet's "The
Pyramids," purple's "Club 360," the
big black stamp's from "Flavor."

DV CAM POV - Kale ZOOMS in on the woman's wrist and hand.
Sure enough, she's wearing both a green and a purple bracelet,
and has a black stamp blotch on her hand.

KALE

(over the above)
Missing girl was seen at a club.
Didn't say which one though...
(then aside to Ashley)
Your I.D. must be pretty good.

ASHLEY

(with a smile)
I don't need one.

They turn back to the window, watch as Giles escorts the
woman to the house, shows her in. A light comes on inside.

DV CAM POV - Kale ZOOMS IN on one of the living room windows,
spots the woman moving around inside, looking at artwork...
she sits on the sofa as Giles enters with two glasses and a
bottle of wine. He sits down, pours the wine. They toast,
take sips. Giles moves in for a kiss --

KALE

He's going in.

DV CAM POV - The woman shies away from Giles, stands from
the sofa.

ASHLEY

Denied...

They watch as the woman gets up, moves to the center of the
room, and starts to get a little groove on...

ASHLEY (CONT'D)

(been there, done
that)
Oh no, he put on music...

DV CAM POV - Giles watches the woman as she seductively moves
her body to the music we're not hearing.

ASHLEY (CONT'D)

Oh, c'mon, Giles, all she wants to
do is dance.

57 CONTINUED: (4)

57

KALE

What do you think they're listening
to?

ASHLEY

Could be radio. See if you can find
the station.

Kale sets the camera down, turns on his receiver. As he
toggles through radio stations -- Rock, Alternative...

ASHLEY (CONT'D)

(watching the woman &
Giles)

No... no...

Kale flips to an easy listening R & B station playing Lou
Rawls "You'll Never Find Another Love Like Mine."

ASHLEY (CONT'D)

Stop.

BINOCULAR POV - Ashley watches as Giles takes the woman's
hand and dances with her. Their rhythm fits the music
perfectly.

ON RONNIE - he stirs on the bed, still asleep.

RONNIE

(eyes closed; grinning
re: music)

Hmmm...

Ashley and Kale eye Ronnie for a beat. Then turn back to
the window.

DV CAM POV - Kale pans back to the woman and Giles. They're
really dancing close now. Kale's and Ashley's eyes shift to
each other, then quickly flick away. A beat. Then -- Ashley
raises the binoculars, faces back toward Giles' with:

ASHLEY

Now's the time to bust your move.

Ashley glances to Kale. Kale turns, holds her gaze. A
palpable tension between these two. They ever so slowly
lean toward each other when --

RONNIE - suddenly interrupts, pushing himself between them.

RONNIE

(yawning; re: woman
with Giles)

Who's that?

(CONTINUED)

D.J. Caruso

57 CONTINUED: (5)

57

Ronnie looks to Kale and Ashley who glare back.

RONNIE (CONT'D)
 (realizing)
 Okay, just fill me in later.
 (taking Ashley's hand)
 A pleasure.
 (then; aside to Kale,
 mouths; re: Ashley)
 Dude!
 (slaps Kale's hand)
 Later.

Ronnie stands, leaves. Kale shakes his head, turns back to Ashley. They lean in again when -- Ashley's CELL PHONE ominously RINGS with the first measures of BEETHOVEN'S 5TH -- "BUM BUM BUM BUMMMMM." She pulls the cell from her pocket.

ASHLEY
 (re: cell)
 It's my mom.
 (into cell)
 Hi. No, I'm fine.
 (with a smile)
 I'm at Barnes and Noble. Okay, I'm
 leaving. No, I'll walk.

Ashley flips the phone shut, joins Kale who's watching the LCD screen:

DV CAM POV - Giles and the woman are back on the couch. The woman is leaning her head on Giles' shoulder. As Giles leans forward to take her wine glass, the woman falls over behind him. Out cold. Kale and Ashley cringe.

KALE
 And she's down for the count.

58 EXT. KALE'S BACK YARD - NIGHT - MOMENTS LATER

58

Kale and Ashley cross the yard to Kale's kite string boundary.

ASHLEY
 Looks like this is as far as you go.

KALE
 Looks like.

They peer into each other's eyes. Then --

ASHLEY
 Y'know, I have to admit, you're
 different than I expected.

(CONTINUED)

D.J. Caruso

KALE

What were you expecting?

ASHLEY

I thought you'd be more messed up.

KALE

Does that disappoint you? 'Cause I can be more messed up if you want me to.

ASHLEY

No, you're fine.

KALE

"Fine?"

ASHLEY

Yeah.

KALE

"Fine" like your first cousin "fine" or "fine" in kind of a Brad Pitt sorta way?

Ashley smiles. They suddenly hear VOICES O.S. Kale and Ashley glance over to Giles' house.

THEIR POV - The woman is heading briskly to her car. Giles is right behind her.

Ashley grabs Kale's arm and pulls him behind a shrub on his side of the boundary.

They peek back over to Giles'.

THEIR POV - We're crouched low now, so we only hear the barely audible voices of Giles and the WOMAN. Talking SERIOUSLY about something --

GILES

(voice raising)

Just come back in the house, you shouldn't drive --

ASHLEY

He wants her to come back in --

KALE

I can't hear --

ASHLEY

Let's get closer --

58 CONTINUED: (2)

58

Ashley suddenly darts from behind the shrub and bolts toward the fence --

KALE
(re: his bracelet)
I can't --

But Ashley keeps going.

WE FOLLOW BEHIND ASHLEY - She creeps over to the fence, presses up against it, peering through the cracks --

ASHLEY'S POV - We see the dark silhouettes of Giles and the woman -- Ashley shifts her head, straining to listen --

GILES
You really should stay.

WOMAN
I just don't think it's a good idea --
(still searching;
more frustrated)
Where the hell are they?

The woman suddenly drops her purse. The CONTENTS spill onto the driveway.

ASHLEY'S POV - Giles bends down, picks up her car keys.

WOMAN (CONT'D)
Here --

GILES
You're in no condition --

WOMAN
Give me my keys.

GILES
Sorry.

ASHLEY'S POV - She sees Giles make a motion toward the fence. Suddenly, the woman's CAR KEYS WHACK the other side of the fence, then PLOP DOWN underneath it just a couple of feet from Ashley's position!

ON ASHLEY - she startles, looks over, sees the keys.

ASHLEY'S POV - She looks back toward Giles and the woman. Hears the woman start to LAUGH. Giles, not laughing, purposefully steps toward the woman, takes her arm.

GILES (CONT'D)
C'mon...

(CONTINUED)

D.J. Caruso

58 CONTINUED: (3)

58

ASHLEY'S POV - The woman relents. Giles helps her back toward the house.

WITH KALE - He's seeing it all.

KALE
(whispering)
Ashley, come on...

WITH ASHLEY - she glances down, eyes the car keys sparkling in the moonlight. She scoots toward them as --

WE CRANE UP TO REVEAL - Giles - heading back toward the fence!

ON KALE - seeing this.

Kale tries to get Ashley's attention, but she's not looking --

CU - ASHLEY'S HAND - she reaches for the car keys --

CLOSER - ASHLEY'S FINGERTIPS barely TOUCH them when --

GILES' HAND - suddenly SWOOPS IN from O.S., BRUSHES ASHLEY'S FINGERS just before grabbing the keys and swiping them back to his side!

Somehow Ashley keeps herself from screaming as she YANKS HER HAND BACK, PRESSES HERSELF AGAINST THE FENCE. She puts her hand over her mouth to silence her own breathing --

KALE'S POV - Giles stands frozen in the shadows behind Ashley.

WITH ASHLEY - She slowly turns her head, sees Giles through one of the cracks -- STANDING RIGHT THERE.

Ashley starts to slowly SLIIDE away... when suddenly -- a TWIG SNAPS under her foot! Ashley FREEZES. She peers back through the nearest crack.

ASHLEY'S POV - searching for Giles -- doesn't see him --

Ashley presses herself even harder against the fence as we...

TILT UP AND PAN OVER TO REVEAL GILES - peering over the fence. We can only hope it's tall enough to keep him from looking down and seeing Ashley.

WITH KALE - He's seeing it all.

ON GILES - He raises up, standing on his tip toes to get a better look down. Shifting his head back and forth.

WITH KALE - He ducks behind the shrub, contemplating his next move. He glances down, picks up a large pebble. He pops out and tosses it over into Giles' yard.

(CONTINUED)

D.J. Caruso

58 CONTINUED: (4)

58

We HEAR IT DROPPING through branches, SCATTERING to the ground as Kale ducks back behind the shrub, breathing hard. He then peers back out --

HIS POV - Giles lowers back down, turns and heads back toward the house.

Kale sighs in relief. Waves Ashley the "all clear." Ashley heads back over to Kale, breathless.

ASHLEY
(oddly exhilarated)
That was intense.

KALE
Are you nuts?!

Ashley silences Kale with a finger to his lips. She then leans in, gives him a peck on the cheek and bolts away -- Off Kale, utterly stupefied --

59 INT. DAD'S OFFICE - NIGHT - MOMENTS LATER

59

Exhilarated, Kale SLAMS through the office door, binoculars in hand. He goes to his chair, sits, taking position...

BINOCULAR POV - Ashley walks in, heads straight for the window and draws the blinds.

Kale slumps. Damn.

TIME CUT TO:

60 INT. DAD'S OFFICE - NIGHT - LATER

60

ON ASHLEY'S WINDOW - shades still drawn. Lights are out now. The wind picks up outside as we PAN TO REVEAL Kale asleep in the leather chair.

We suddenly hear GLASS SHATTER O.S.

Kale's eyes POP OPEN. He looks around. Did he hear something or did he dream it -- he pulls himself out of the chair, makes his way to the door, slowly swings it open...

61 INT. 2ND FL HALL OUTSIDE DAD'S OFFICE - NIGHT - CONTINUOUS

61

Kale cautiously steps into the hall...

KALE
Mom?

No answer. He heads to...

62 INT. KALE'S BEDROOM - NIGHT - CONTINUOUS

62

Kale enters, tosses the binoculars on the desk, throws a glance out the window to Giles' house. Dark. Kale turns to the bed, pulls back the sheets. As Kale unties his shoes, takes off his socks, we notice over his shoulder --

IN THE B.G. - A LIGHT COMES ON IN GILES' LIVING ROOM.

ON KALE - not noticing as he strips down to his boxers --

IN THE B.G. - GILES' LIVING ROOM - THE WOMAN HEADS INTO THE ROOM FOLLOWED CLOSELY BY GILES. SHE SPINS AND SLAPS HIM IN THE FACE. SHE WALKS AWAY AS GILES STANDS THERE FROZEN.

ON KALE - he throws his clothes in the closet, finally turns back and sees --

KALE'S POV - Giles standing in the living room, glaring at the woman.

KALE

Dammit.

Kale darts to his desk, turns off the light, grabs the binoculars.

BINOCULAR POV - Giles and the woman are arguing. The woman paces around the room as Giles stands there. The woman's arms flail about. As she paces back by Giles, he suddenly GRABS HER ARMS.

KALE (CONT'D)

Shit!

Kale watches as the woman yanks herself from his grasp and knocks over the lamp. The BULB shatters on the floor, throwing the living room into total darkness.

Kale drops the binoculars and grabs the DV CAM. He fumbles with it, flips open the LCD SCREEN. But as he presses the power button, the camera's LAMP suddenly IGNITES, MOMENTARILY LIGHTING UP KALE'S ROOM!

Kale spins and hits the floor. He frantically finds the switch, turns off the lamp.

KALE (CONT'D)

Dumbass dumbass --

Kale stays on the floor, slouched under the window sill for a couple of beats. Then -- he slowly raises up, peers out.

DV CAM POV - Giles, now alone, has turned on another light and is simultaneously picking up pieces of shattered light

(CONTINUED)

D.J. Caruso

62 CONTINUED:

62

bulb and wiping some RED LIQUID OFF THE FLOOR... Could be wine... or blood even...

Giles wads the towel up, picks up one of the woman's HIGH HEELS lying near the couch. Giles then moves to the stereo, turns it off, leans down, picks up the woman's OTHER SHOE. He flips off the lights, heads out of the room.

Kale trades the grainy DV CAM for the binoculars.

BINOCULAR POV - Kale PANS ACROSS the lower floor windows of Giles' house that's now become eerily still. He TILTS UP to the second floor, SLOWLY PANS ACROSS those windows -- Again, nothing.

KALE (CONT'D)

Okay, so where is she --

BINOCULAR POV - Over the above, Kale SLOWLY PANS BACK ACROSS THE SAME WINDOWS, comes to the last one and see GILES STARING RIGHT BACK AT HIM.

Kale spins and dives to the floor, knocking the other camera and tri-pod over.

KALE (CONT'D)

Oh shit oh shit...

Kale shoves himself against the wall, frozen in terror. He doesn't dare get up. He spots his CELL PHONE -- on the floor a few feet away. He extends his leg out, uses his foot to slowly SLIIDE the phone toward him.

KALE'S TREMBLING HAND reaches for the phone, picks it up --

Kale's about to flip it open when the PHONE'S LCD SCREEN SUDDENLY LIGHTS UP, BLARING MADONNA'S "LIKE A VIRGIN."

Kale startles, fumbles the phone -- realizes it's Ronnie, flips the phone open --

KALE (CONT'D)

(into phone as needed)

Ronnie --

RONNIE (V.O.)

(phone filter as needed)

Dude, Ashley is ho-ho-hottttt --

KALE

Giles totally busted me.

RONNIE (V.O.)

What do you mean, are you sure?

(CONTINUED)

D.J. Caruso

62 CONTINUED: (2)

62

Kale finally musters the courage to peek over the sill --

KALE'S POV - Gile's BACK DOOR is OPEN.

KALE

They were arguing --

RONNIE (V.O.)

Who?

KALE

Giles and the girl he brought home.
They had an argument, he grabbed her --

RONNIE (V.O.)

And then what?

KALE

And then -- nothing.

RONNIE (V.O.)

Uh-huh.

KALE

Dude, something is going on over there. What if he killed her, too?

RONNIE (V.O.)

Then call your friends at the police department.

A DOOR suddenly SLAMS O.S.

KALE

Wait --

RONNIE (V.O.)

What?

KALE

A door just slammed.

RONNIE (V.O.)

(in his best sinister
"Scream" voice)

That's right, Kale, and now I'm coming up to slash your guts out, you little bastard!

KALE

Asshole, I'm serious.

RONNIE (V.O.)

I'm not and I'm hanging up.

(CONTINUED)

D.J. Caruso

KALE

Just -- wait -- wait till I check
the hall --

This as Kale grabs his bat, slowly approaches his door.
Ronnie yawns, starts snoring. Kale's hand is about to grab
the knob --

RONNIE (V.O.)

BOO!

KALE

Goddamn you!!

Kale flips the phone closed, throws it to the bed. He turns
back to the door just as IT SUDDENLY PUSHES OPEN, SMACKING
KALE IN THE FOREHEAD! Kale STUMBLES BACK, screams, raises
the bat.

JULIE

Kale, Kale, it's me!!

Kale doesn't immediately drop the bat as he focuses on Julie,
dressed in her serving uniform, barely visible in the
darkness. She flips the light on.

KALE

No, don't!

JULIE

What's going on, who were you talking
to?!

KALE

Ronnie -- just Ronnie.

Kale falls back to the bed.

KALE (CONT'D)

I heard the door --

JULIE

I'm sorry, the wind caught it --

KALE

Fine. Good. Okay --

JULIE

Okay then, so...

(catching her breath;
then)

You want anything from the grocery?
I'm going in the morning.

62 CONTINUED: (4)

62

KALE
Anything caffeinated.

Kale turns back on his side. Julie eyes him a long beat. What to say... she flips off the light, then -- pulls the door closed.

ON KALE - eyes wide open, heart racing. He's gonna need that caffeine in the morning.

63 INT. KALE'S BEDROOM - THE NEXT MORNING

63

A groggy Kale tugs on the blind, cautiously raises it --

KALE'S POV - GILES' DRIVEWAY - The silver Toyota's gone. The woman's car is still there.

64 INT. ENTRY HALL - LATE THE NEXT MORNING

64

Kale saunters down the stairs....

65 INT. KITCHEN - DAY - CONTINUOUS

65

Kale enters, notices a few full grocery bags on the counter and the coffee maker brewing. He opens the fridge, sees a new Mountain Dew twelve-pack. He cracks open the carton, pulls out a can, closes the fridge door revealing

GILES - IN THE FLESH, IN KALE'S KITCHEN.

Kale JUMPS, drops the can. It rolls to Giles' feet.

GILES
(picking up the can)
Whoa, whoa, settle down, slow down.
Robert Giles, your neighbor --
(gesturing outside)
Behind you?

Kale glares, breathing hard. Giles taps on the top of the dented soda can, hands it to Kale. Kale doesn't take it.
Note: Giles' shirt should have BURNT ORANGE somewhere in it, either in the pattern, stripes, etc...

KALE
I know, how did you --

Giles puts the soda on the counter as Julie comes through the kitchen door carrying groceries.

GILES
(to Julie)
Think I startled him.

(CONTINUED)

D.J. Caruso

JULIE

(laughs)

Oh. Kale, I ran into Mr. Giles at --

GILES

Robert...

JULIE

(smiles)

...At the grocery. I had a flat tire when I came out. We tried to change it, but --

KALE

Dad put those security bolts on --

JULIE

And that adapter thingy that unscrews it ended up stripping it instead --

GILES

My fault.

JULIE

No, it wasn't. You saved my life.

(then to Kale)

We had it towed to Frank's.

KALE

(with attitude)

Gee, really lucky you were there.

GILES

Just glad I could help.

(then; favors Julie)

Must be a little difficult when the man of the house is stuck in the house.

Kale reacts to that. There's an awkward silence as Kale's eyes instinctively glance down to the ankle bracelet.

JULIE

Oh... no, it's okay, we're managing.

Giles steps closer to Kale, bends down to get a closer look at the ankle bracelet.

GILES

I've always been curious about those things, do you mind?

KALE

Yeah, I do.

JULIE
 Oh c'mon, Kale.
 (to Giles)
 I'm sorry.

GILES
 No, no. It's none of my business.

KALE
 That's right.

GILES
 Whoa, hey, dude... you seem like a
 straight hitter. You ask me, whoever
 they are deserved it.

Kale reacts, surprised at how genuine that sounded.

JULIE
 (stepping in)
 Okay... I don't think that's the
 case, and --

KALE
 I think I'd like to hear his opinion.

GILES
 And I think I opened my big mouth
 again. You're absolutely right.
 (then; heading for
 the door)
 I should go.

JULIE
 Wait, what about your coffee?

KALE
 I popped my Spanish teacher.

Awkward beat. Giles turns back to Julie:

GILES
 In that case, cafe con leche, por
 favor?

JULIE
 (searching bags)
 Shoot, milk's... still in the car.

Julie heads out the door. Giles turns to Kale. An awkward,
 silent beat. Then --

KALE
 I like your shirt, by the way. I
 mean, the color.

(CONTINUED)

D.J. Caruso

GILES

Which one?

KALE

Oh, the... that dark orange. Always reminds me of Texas.

GILES

Yeah? You a Longhorns fan, too?

KALE

Sure, absolutely. Even though I've never stepped foot in Texas --

GILES

Me neither. Had a lot of friends who went there. I stayed in Minnesota till I moved here.

KALE

Huh.

GILES

So when you say you "popped" your teacher --

KALE

Just a black eye.

GILES

Phew, just making sure I wasn't living next to some psycho killer. Listen, I get it though. I had plenty of teachers I wanted to just... kill.

Giles quickly adjusts his tone as Julie comes back with a last bag of groceries:

GILES (CONT'D)

But no matter how hard it is to hold back, the high road's always the better choice.

As Giles says this, he casually sits at the kitchen table. Kale eyes him, about to turn and leave, but:

JULIE

Kale, could you grab the sugar?
(to Giles)
Sugar?

GILES

(favors Kale)
Why not.

65 CONTINUED: (4)

65

Kale quickly grabs the jar of sugar from the counter and even thinks to grab a spoon from the drawer. He delivers it to Giles as Julie brings the coffee, sits at the table.

GILES (CONT'D)

Thanks, man.

Kale turns to leave again.

GILES (CONT'D)

Oh, hey, Kale...

(as Kale turns back)

Nice to finally meet you.

Off Kale --

ASHLEY (V.O.)

(prelap)

Oooh. That's creepy.

66 INT. KALE'S BEDROOM - DAY - LATER

66

Ashley sits on the bed. She looks damned good, too. Dolled up, lipstick. She's just heard the story from Kale.

KALE

I know, he's a total freak, right?

ASHLEY

And very vague... did he genuinely mean it was nice meeting you or was he sending you a "sinister message?"

KALE

Are you messing with me?

ASHLEY

Maybe a little. Did you even notice my hair?

KALE

So you think it's all a coincidence. We've got the car --

ASHLEY

With the non dent dent --

KALE

The bumper sticker, the argument, the staring contest -- And now he's showing up in my kitchen --

ASHLEY

Why, because he slashed your mom's tire?

(CONTINUED)

D.J. Caruso

KALE

Maybe.

Ashley rolls her eyes.

KALE (CONT'D)

(pointing out window)

Her car hasn't moved.

ASHLEY

It's called "the day after," Kale.
Nobody moves after a night like that.

KALE

Well what if she's really "not moving?" What if she's tied in the
dungeon with the other girl, starving
to death --

ASHLEY

(getting up)

Then come up with a rescue plan and
get back to me.

KALE

You're leaving?

ASHLEY

Have to. Party.

KALE

Whose?

ASHLEY

Uh, mine?

KALE

How is that possible?

ASHLEY

Excuse me?

KALE

Well, I mean... Sorry, I just didn't
think you knew anybody --

ASHLEY

I don't, I didn't --
(off Kale's confusion)
I met this girl earlier, Minnie Tyco?

KALE

Oh my god, "Skinny Psycho?!" I sat
next to that bitch in Spanish --

(CONTINUED)

D.J. Caruso

ASHLEY
 (skipping that one)
 I told her my parents were outta
 town --

KALE
 And now the whole neighborhood's
 coming.

ASHLEY
 Look, I'm stuck here. So I figured
 I can either shut myself in and keep
 hating it or... try to make the most
 of it.

KALE
 Hey, I get it. You don't have to
 explain.

ASHLEY
 Kale, you're welcome to come, but --

Kale looks at Ashley, realizes what she's referring to as he
 glances down to the ankle bracelet.

KALE
 (with attitude)
 Well, I appreciate the thought.
 Really.

ASHLEY
 (returning the tude)
 Glad to hear it.

Ashley turns to leave.

KALE
 It's funny, though.

ASHLEY
 (turning back)
 What?

KALE
 I didn't peg you as a conformist.

Ashley glares, furious. She picks up the DV cam and
 binoculars, approaches Kale, hands them over with:

ASHLEY
 Try to keep these in your drawers
 tonight, will ya?

Ashley leaves. A sullen Kale stares after her --

66 CONTINUED: (3)

66

PRELAP - CROWD WALLA and THWUMPING MUSIC.

67 INT. DAD'S OFFICE - EARLY EVENING

67

Kale sits in the darkness at dad's desk. He's on the phone, pressing his other finger to his ear, trying to drown out the NOISE emanating from Ashley's party next door.

Kale, on phone, gets Ronnie's VOICE MAIL.

RONNIE

(phone filter)

This is Ronnie, leave a message.

Kale slams the phone down, sits there a beat. JUMP CUT:

- The white pages THWUMP onto the desk. JUMP CUT:

- Kale on the phone:

KALE

(into phone)

Yeah, I'm calling about the Jeep Cherokee that was brought in with the flat and the stripped lug -- it's ready? Listen, did they have to replace the whole tire -- they patched it? Is there any way to tell if it was slashed or -- But a nail usually acts like its own plug for awhile, doesn't it? I mean it's a really slow leak, it can't flatten a tire in twenty minutes.

(beat as Kale listens)

-- Yeah, I guess anything's possible.

A ROAR of LAUGHTER O.S. makes Kale jump from his chair. He grabs the binoculars, heads to the window.

BINOCULAR POV - Kale scans the crowd until he finds Ashley, talking with a group of PARTYGOERS. She pretends to listen to one of the guy's stories as she furtively glances toward Kale's window. But it's quick. We can't be a hundred percent sure if it was on purpose.

KALE (CONT'D)

Wait, what was that? You think I'm watching? Well, I'm not... Nope, I am minding my own business...

BINOCULAR POV - Ashley excuses herself from the group and approaches the drink and food table where MINNIE TYCO (a.k.a. "Skinny Psycho") is standing, nitpicking over her snack choices. Ashley hugs her then taps the cute GUY next to her on the shoulder. The guy turns around.

(CONTINUED)

D.J. Caruso

67 CONTINUED:

67

Ashley mouths "Oh my God" like he's some long lost lover. Ashley hugs the surprised guy who wastes no time in hugging her back.

KALE (CONT'D)
You think I'm buying that?

Kale keeps watching.

KALE (CONT'D)
I'm not biting --

BINOCULAR POV - Ashley glances up in Kale's direction again -- it's more obvious this time as she keeps HUGGING THE GUY.

KALE (CONT'D)
That's it.

Kale tosses the binoculars, heads out.

68 EXT. 2ND FL PORCH - EVENING - SHORT TIME LATER 68

Kale SLAMS a ladder up against the roof.

69 EXT. ROOF - EVENING - SECONDS LATER 69

Kale SLAMS a speaker down on the edge of the roof facing Ashley's. Makes sure the speaker wires are securely clamped in place, then unwinds the roll of wire back across the roof toward the ladder... JUMP CUT:

70 INT. 2ND FL PORCH - EVENING - SECONDS LATER 70

Kale runs the wire down the hall...

71 INT. DAD'S OFFICE - EVENING - MOMENTS LATER 71

SERIES OF QUICK SHOTS:

CU - Kale's hand flips on dad's bookshelf amplifier, CRANKS THE VOLUME CONTROL KNOB.

CU - Kale's I-POD LCD SCREEN lights up. His thumb hovers over the PLAY button.

BINOCULAR POV - Ashley's party comes into focus.

Kale presses play. The speaker EXPLODES with the ROAR OF BARRY MANILOW (or AIR SUPPLY).

BINOCULAR POV - Ashley's party comes to a grinding halt.

Kale PANS AROUND, picks up Ashley again. Glaring. Fire in her eyes as she storms O.S. Kale smiles with perverse

71 CONTINUED: 71

satisfaction as he tilts his head, anticipating the doorbell to ring. Another beat, then -- DING DONG.

72 INT. ENTRY HALL - EVENING - SECONDS LATER 72

Kale descends the stairs, maintaining his wicked grin. He opens the door for Ashley, but instead -- gets PELTED WITH A BARRAGE OF WATER BALLOONS.

Kale stands there, frozen as the two BRATS jump from the bushes, AD LIB MOCKING Kale as they laugh and race away into the shadows. Kale's about to pursue when the sound of a DOOR OPENING O.S. stops him cold. He spins around to see

ASHLEY

storming in from the kitchen and marching up the stairs!

KALE

Hey!

Kale races back to the stairs. Ashley increases her speed...

73 INT. 2ND FL HALL OUTSIDE DAD'S OFFICE - EVENING - CONTINUOUS 73

Ashley storms down the hall, sees the speaker wires running into dad's office...

74 INT. DAD'S OFFICE - EVENING - CONTINUOUS 74

Ashley SLAMS through the door, spots Kale's I-pod, rips it out of its dock. The music stops. She spins around, runs smack into Kale who SWIPES the I-pod out of her hand and SLAMS it back in the dock. The music BLARES. Ashley moves in, but Kale blocks her path. She tries to get around him. He stands in her way.

ASHLEY

(peering out the window
as if shocked by
something)

Oh my God --

Kale falls for it. He looks. Ashley shoves him out of the way, grabs the I-pod. Kale chases her out into...

75 INT. 2ND FL HALL OUTSIDE DAD'S OFFICE - EVENING - CONTINUOUS 75

Ashley bolts into...

76 INT. KALE'S BEDROOM - EVENING - CONTINUOUS 76

Where she holds the I-pod out the window, stopping Kale in his tracks.

ASHLEY

Back off or I'll throw it where you can't follow.

KALE

Take it easy, that's sixty gigs of my life.

ASHLEY

Even better.

KALE

Okay -- okay --

ASHLEY

What are you doing?

KALE

What are you doing?

ASHLEY

I'm trying to enjoy my party. Wait, that's wrong. According to you, I'm trying to conform --

KALE

Coulda fooled me.

ASHLEY

What does that mean?

KALE

Forget --

ASHLEY

No, I'm not gonna forget it.

KALE

You wanna blend in with that crowd, fine, then stop looking up and trying to get a rise outta me.

ASHLEY

(realizing)

So you were watching me. Question is for how long? Just tonight? Or maybe a week? Two weeks? Since I moved in?

Kale tries to respond, but Ashley keeps pressing:

ASHLEY (CONT'D)

And the whole "my-neighbor's-the-killer" thing. Great cover --

KALE

It's not a cover --

Over the above Ashley glances around

ASHLEY

So what is it, Kale? Huh? What else have you seen?

KALE

What else have I seen?

ASHLEY

Yeah. What else?

KALE

Okay -- I've seen how you always pull your kleenex from the box in groups of three. Not two, not four, always three. I've seen you're the only one in the world who eats pizza-flavored Pringles. And you never stuff the chips in, you savor each one by dividing it into four precise bites. I didn't know that was even possible. You're also the first girl I've ever seen who spends more time on her roof than in her own house. And what do you do out there? You don't talk on the phone, you don't paint your nails, you *read books*. Now one would think with the whole numbers thing you've got going on that you'd put them on your shelf alphabetically, but you don't. Your system's much more perfect. The ones you like go on the bottom, the ones you love go in the middle, and the ones you need, the ones you keep going back to... well they go straight to the top next to the dream encyclopedia. You know what all this tells me? You know how things should be. The world according to Ashley. And guess what? It's a very entertaining and beautiful thing. Even when it takes a hit. When you end up in a place like this... when your parents dump their baggage on you, or just... when it seems like those curveballs are never gonna stop -- It sucks, but just so you know -- I get it.

(MORE)

(CONTINUED)

D.J. Caruso

KALE (CONT'D)

But I've also seen those designer window shades of yours, and guess what? They always go up the next day -- no matter what. And even if no one else has, I've noticed that. And I ain't sorry. The only thing I'll even consider apologizing for is... not dropping the binoculars and telling you this a lot sooner.

A long beat as Ashley peers into Kale's eyes. She slowly steps closer to him:

ASHLEY

That was either the creepiest... or the sweetest thing I've ever heard.

Kale leans in and kisses her. They pull away, lock eyes. Then -- Ashley pulls Kale by his soaking wet t-shirt, kisses him back even harder. Heavy make-out. Then -- they stumble back toward the bed out of frame as we hold on Kale's window -- and Giles' house beyond...

77 INT. DAD'S OFFICE - NIGHT

77

OUR POV - peering down into Ashley's back yard. There's a couple of guys passed out on rafts floating in the pool. WE SLOWLY PAN to reveal --

KALE - looking tired, his eyes glazed, sitting at dad's computer surfing a website: "BRUTAL KILLINGS IN AUSTIN."

ON THE SCREEN - As Kale clicks pages, we see FLASHES of CRIME SCENE PHOTOS from the three murders -- the bodies of the three redheads -- BLOODIED, BRUISED...

ON KALE - he doesn't blink as he clicks on ONE PHOTO after the OTHER. We see a FLASHES of the victims' eyes -- WIDE OPEN, LIFELESS...

We suddenly hear laughter O.S. Kale SNAPS TO. He runs a hand through his hair, gets up, moves to the window.

HIS POV - ASHLEY'S POOL - a couple of girls GIGGLE as they stand at the edge of the pool pouring beer onto the passed-out guys' chests.

78 INT. KALE'S BEDROOM - NIGHT - MOMENTS LATER

78

Kale quietly enters and shuts the door. He's hiding something behind his back as he sits on the bed next to a sleeping Ashley. She stirs, opens her eyes, peers up at him, smiles.

(CONTINUED)

D.J. Caruso

KALE

Hey.

ASHLEY

Hey... where have you been?

Kale holds up a folded piece of paper, hands it to Ashley. She curiously eyes Kale, then takes it, opens it to reveal a printed-out picture of a long-stem red rose. Ashley smiles.

KALE

If would have gone to the flower shop, but --

ASHLEY

I know.

Ashley pulls Kale in for a kiss. She pulls away, falls back to the bed. Her eyes glance down at Kale's ankle bracelet.

ASHLEY (CONT'D)

So how much longer?

KALE

Oh, two months, twelve days, nineteen hours give or take.

A beat as the two peer into each other's eyes. Then:

KALE (CONT'D)

You know the other night... when you said you thought I'd be more messed up...

ASHLEY

...For a guy who killed his teacher.

KALE

I didn't kill my --

ASHLEY

Shhh.

(kisses him again)

I know. -- I know.

We get the impression she knows a lot. Kale leans in for another kiss. But this time, as they lock lips, Ashley's eyes shoot open.

HER POV - the first hints of daylight out the window.

ASHLEY (CONT'D)

Oh my God, what time is it?

KALE

Three-thirty.

ASHLEY

I've gotta go.

Ashley scrambles out of bed for her clothes, getting dressed, searching for her shirt. Kale spots it behind the bed. As he gets up to retrieve it, he hears a NOISE O.S. Kale peers out the window --

HIS POV - Giles is dragging a HEAVY BLUE PLASTIC BAG down the stairs leading to the garage.

KALE

You better see this.

Ashley throws on her shoes, joins Kale at the window.

THEIR POV - Giles pulls the bag into the garage next to what we presume is the Mustang that's now been covered with a TARP. (Note: The woman's car is still in the driveway.)

Kale grabs the binoculars.

BINOCULAR POV - We catch a glimpse of a few CRIMSON RED SMEARS on the blue bag as Giles heaves it behind the Mustang.

KALE (CONT'D)

Look, quick --

ASHLEY

What?

Kale gives her the binoculars. Ashley looks over.

ASHLEY (CONT'D)

(sarcastic)

That's normal.

Giles' GARAGE DOOR CLOSES.

KALE

(re: woman's car)

Her car... still hasn't moved...

Ashley pauses, peers out the window again. She can't help but be a little concerned. Then --

ASHLEY

So what do you wanna do?

Off Kale --

78 CONTINUED: (3)

78

RONNIE
 (prelap)
 You want me to do what?

79 INT. KALE'S BEDROOM - DAY - LATER

79

ON KALE - holding up a UNIVERSAL GARAGE DOOR REMOTE still in the package.

Ashley and Ronnie are on the bed. *Note: Kale is wearing the same clothes he was yesterday, the stubble coming back. Hair more disheveled, eyes a little puffier...*

KALE
 Phase one, steal his code from his opener.

RONNIE
 There's more than one phase?

KALE
 There's only two. Now look, his remote's in the glove compartment of his Toyota. All you have to do is pop it open and read me the switch settings. "On" or "off."

RONNIE
 For the later purpose of doing what? Breaking in to his house?

KALE
 No, not breaking in. We're just talking about having access to his garage so we can go in on our own time - when he's not there - to just... to get a closer look at the car, the bag --

RONNIE
 (to Ashley)
 All this sounds reasonable to you?

ASHLEY
 I don't know about that, but --

KALE
 (re: universal remote)
 This is good up to thirteen digits --

RONNIE
 (realizing)
 How long have you been planning this?

Ronnie eyes Kale with concern. Kale doesn't answer.

(CONTINUED)

D.J. Caruso

79 CONTINUED:

79

GILES suddenly FIRES UP HIS LAWNMOWER O.S.

KALE'S POV - Giles pushes the mower around the side of the house to the front yard.

KALE

Look, if we're gonna do this, it's gotta be now. He takes twenty-one minutes average to mow his front yard... you'll be hearing him the whole time...

Ashley grabs the remote.

ASHLEY

I'll do it.

RONNIE

No.

(beat; then grabbing the remote)

It isn't safe.

(getting up; macho)

Let's do it.

80 INT. KALE'S BEDROOM - DAY - LATER

80

CU - KALE'S CELL PHONE - "LIKE A VIRGIN" suddenly blares.

WIDER - Kale flips his cell open, holds it in one hand, binocs in the other.

KALE

(into headset as needed)

Yo, you set?

RONNIE (V.O.)

(phone filter as needed; suddenly sounding not so macho)

I can't believe I'm doing this.

KALE

Let me conference Ashley in.

(punches buttons; then)

Ashley, you there?

ASHLEY (V.O.)

Ten-four.

KALE

Nice.

(CONTINUED)

D.J. Caruso

Kale presses "RECORD" on the tri-pod-mounted DV CAM. He peers back out the window. We hear Giles' lawnmower O.S. Both sides of his house are clear.

KALE (CONT'D)
Okay, Ron -- Green light.

KALE'S POV - OUT HIS WINDOW - RONNIE - suddenly appears from the bottom of frame, keeping low as he darts to the fence. Ronnie turns, peers back up to Kale, gives him the thumbs up or down.

KALE (CONT'D)
You're all good.

BINOCULAR POV - Ronnie draws a breath, then very ungracefully hops the fence and falls into Giles' yard out of sight.

RONNIE (V.O.)
Oww, shit --

KALE
You okay --

RONNIE (V.O.)
What do you think?

BINOCULAR POV - Ronnie scrambles to his feet from behind the fence, darts to the driver's side door of Giles' Toyota.

KALE
Dude, glove compartment, other side.

RONNIE (V.O.)
Excuse me if I'm used to my mom's import. Can I just try this one while I'm here?

BINOCULAR POV - Ronnie lifts up on the latch. Locked.

RONNIE (V.O.) (CONT'D)
Shit.

Ronnie tries the back door. Locked.

RONNIE (CONT'D)
(in Korean)
Shit.

BINOCULAR POV - Kale PANS ACROSS to the other side of Giles' house. Nothing. He PANS BACK to Ronnie.

OUR POV - Over Kale's shoulder, we see Kale is clearly aiming his binocs at Ronnie.

But we also see ON THE FAR SIDE OF FRAME GILES' NEIGHBOR
PULLS HER LAWNMOWER OUT OF HER GARAGE AND ROLLS IT O.S --
But Kale isn't seeing this!

RONNIE (V.O.) (CONT'D)
They're all gonna be locked --

KALE
Well, *while you're there*, will you
just check?

Ronnie goes around the back of the Toyota to the other side.
He lifts up on the passenger door latch. Bingo.

RONNIE (V.O.)
I'm in.

KALE
You see the package?

We see and hear Ronnie, his ass to us, rummaging around the
inside of Giles' car.

RONNIE (V.O.)
Oh my God --

ASHLEY (V.O.)
What's wrong?

RONNIE (V.O.)
There's like a month-old order of
Nachos Bell Grande under the seat.
(then)
Okay, I found it.

Kale grabs the pencil and notebook.

KALE
Whenever you're ready.

RONNIE (V.O.)
Looks like "on, on, on, off, off,
on..." No wait, that one was "off."

KALE
Just start over.

RONNIE (V.O.)
"On, on, on, off, off, off, on -- "

Ronnie pauses. Kale glances up. Just happens to shift his
gaze to the side of Giles' house to see --

KALE'S POV - GILES IS WALKING BACK AROUND with no lawnmower!
But for some reason we still HEAR A LAWNMOWER.

KALE

No, no --

Kale grabs the binoculars.

RONNIE (V.O.)

I'll get it right this time.

KALE

Ronnie, he's coming around.

RONNIE (V.O.)

Dude, stop dicking with me, I still hear his --

BINOCULAR POV - Kale WHIP PANS to Giles' neighbor, JUDY THORP - CUTTING HER GRASS, TOO.

KALE

(trying to remain
calm and succinct)

Ronnie, I am not dicking with you.
The neighbor is also mowing her lawn
and he's going to see you --

RONNIE (V.O.)

(full-on panic)

Kale, what do I do?! Where --

KALE

GET IN THE CAR!!

KALE'S POV - Ronnie dives in the car just as Giles rounds the corner of the house.

KALE (CONT'D)

Put the remote back --

RONNIE (V.O.)

I did, I did --

KALE

Easy on the door.

Ronnie gently pulls the door shut.

KALE (CONT'D)

Don't panic, he's coming straight
for you --

RONNIE (V.O.)

What?! Kale, you've gotta get me --

KALE

Back seat, NOW!

(CONTINUED)

D.J. Caruso

BINOCULAR POV - Ronnie TUMBLES into the back seat and out of sight just as GILES heads for the car.

KALE (V.O.) (CONT'D)
Ashley --

ASHLEY (V.O.)
I'm on it.

RONNIE
(practically crying)
Kale, tell my mom --

KALE
Shut up, stay down and don't move.

KALE'S POV - Giles opens the passenger door. About to reach in when something distracts him -- Giles pulls himself out, looks over to see

ASHLEY

Heading up the driveway. We barely hear her introduce herself to Giles. Giles steps around to the front of the car, uneasily shakes her hand.

KALE (CONT'D)
Ronnie, you're good --

No answer.

KALE (CONT'D)
Ronnie?

BINOCULAR POV - Kale TILTS BACK TO THE TOYOTA, sees Ronnie sneaking out the back seat door on the driver's side as Ashley distracts Giles, pointing up to the trees on the opposite side of the yard. Who knows what they're talking about. Bird-watching perhaps. Whatever it is, it's working.

KALE (CONT'D)
Ronnie, was that the whole code?
Ronnie?

BINOCULAR POV - Kale PANS BACK to Ronnie as he hops the fence back into Kale's yard.

Kale TILTS BACK UP to Ashley and Giles in the driveway.

KALE (CONT'D)
(talking to Ashley
even though she can't
hear)
Okay, Ashley, you're good, come on...

Over this, a breathless Ronnie stumbles into the bedroom, joins Kale at the window.

KALE (CONT'D)
Was that the whole code?

RONNIE
(pissed)
Excuse me?

KALE
(serious)
The code, did you get it?

RONNIE
You've gotta be kidding.

Ronnie and Kale lock eyes for a tense beat. Then:

KALE
(re: something O.S.)
No way.

KALE'S POV - THE CLUB GIRL Giles brought home the other night exits the back door and walks up to Ashley and Giles!

RONNIE
(stepping closer)
Great, Kale. She lives.

Kale and Ronnie watch as Ashley shakes hands with the club girl, then throws a quick surprised glance up to Kale and Ronnie. Giles' body language tells us he's ready for Ashley to leave. Ashley gets the hint, shakes his hand, heads back down the driveway and out of sight.

Kale raises the binoculars again, then furiously grabs for his pad and pencil.

BINOCULAR POV - The club girl gets in her car. Giles closes her door, watches as she backs out. Kale TILTS DOWN to her license plate, starts jotting down the number.

RONNIE (CONT'D)
What are you doing?

KALE
Getting her license number --

RONNIE
Why?

Kale doesn't answer, still trying to get the rest of the number as Ashley enters, eyes Ronnie who gestures to Kale.

ASHLEY
Okay, case closed.

RONNIE
Try telling Inspector Clouseau that.
Now he thinks he needs *her* license
number.

ASHLEY
Why, Kale? It's over.

Kale's starting to get manic:

KALE
"Yeah, he seemed like such a normal
guy. Sure he kept to himself, but
he was always nice to me." That's
what they all say. That's what all
the neighbors always say -- after
the fact. Only after they've caught
the guy, after he's killed thirty
people --

Ashley and Ronnie trade concerned looks.

ASHLEY
Okay, I think we all just need to
take a breath.

KALE
(heading out)
Fine, but what about the bumper
sticker, there's still a girl missing,
just... what's in the bag?
(then from O.S.)
Can anyone tell me that?

Off Ronnie and Ashley --

81 INT. DAD'S OFFICE - DAY - CONTINUOUS

81

Kale enters, goes to the desk, sits at dad's computer,
clicking keys as Ashley and Ronnie enter --

ASHLEY
Kale, why are you so --

Ashley and Ronnie stop in their tracks at the MESS.

*Note: Up till now, the office has been in reasonably good
order. But now, it's noticeably different.*

WIDER - The shades are drawn. Soda cans everywhere... papers
are spread on the floor: PRINTED OUT FULL COLOR GRUESOME
CRIME SCENE PHOTOS, BLACK & WHITE AUTOPSY PHOTOS of the

(CONTINUED)

D.J. Caruso

murdered redheads... more pictures of the girl who disappeared, PATRICIA WALSH. "MISSING" FLYERS...

Over the above, Ronnie leans down, lifts a couple of books out of an Amazon.com box: "*Murderer: Tell Tale Signs of a Serial Killer*" and "*The Shrine of Jeffrey Dahmer*" -- the titles Ashley was referencing earlier. Ronnie shows them to Ashley who takes a RECEIPT out of a nearby Home Depot box -- on the page -- SMITH'S UNIVERSAL GARAGE DOOR REMOTE QTY (1) \$29.99.

Ashley and Ronnie turn to Kale. They notice on the wall behind him, hanging next to his Dad's book cover posters, a BLACK AND WHITE POSTER-SIZE SATELLITE PHOTO of THE NEIGHBORHOOD. Giles' house is circled and labeled in fluorescent ink. Kale finally looks up, notices them looking --

KALE

(re: satellite poster)

Ronnie, you've seen this satellite website, right? You can find any location on earth and take a picture --

RONNIE

Yeah, for a small fee --

ASHLEY

Kale, what are you doing?

KALE

Trying to get to the bottom of this.

ASHLEY

(delicately)

Kale, right now, it doesn't look that way.

KALE

What's it look like?

ASHLEY

Like you're determined to turn Giles in to who you think he is.

KALE

Not who I think.

ASHLEY

(beat; then)

I just didn't realize -- you were this --

KALE

What, crazy? Maybe I am. But maybe I'm right.

(CONTINUED)

D.J. Caruso

ASHLEY

It's not about that, it's about --
(beat; then quietly)

-- What I see. What Ronnie and I
are seeing right now. I see a guy
who looks like he hasn't slept in
days.

(peers at dad's book
cover posters)

I'm seeing you sitting at your dad's
desk --

That gets Kale's attention.

ASHLEY (CONT'D)

-- Because you lost him before
maybe... you ever really knew him.
Before the world according to Kale
took a hit from that same stuff you
were telling me about, remember?
All those curveballs? But it's like --
it's like you're still trying to
dodge them by forcing pieces together
that are never gonna fit... by getting
all wrapped up in...

(re: mess)

This.

(beat; then)

Obsessing's not gonna "protect you,"
Kale. It's not gonna make the hurt
go away.

Kale locks eyes with Ashley. A long beat, then --

KALE

Are you two gonna help me or not?

Ashley pauses, shocked she hasn't gotten through to Kale.
Then --

ASHLEY

I want to.

KALE

(picks up a stack)
Then start looking through these --

ASHLEY

That's not what I meant.

KALE

(beat; then)
Well, this is all I need, so -- I
guess I'll see you later.

81 CONTINUED: (3)

81

Ashley and Ronnie trade looks. Then -- Ashley leaves. Ronnie turns back to Kale.

KALE (CONT'D)

So what's your deal? You hanging out or not?

RONNIE

I would, dude, but -- I've gotta pull it together and -- change my underwear. Catch you later?

KALE

Sure.

Ronnie leaves. Kale sits in silence, his thoughts unreadable -- JUMP CUT:

Kale falls back in the leather chair, fighting his emotions, trying to keep them in check. He glances out to Ashley's. Dark. He peers around the office -- the articles, the books, his DAD'S PHOTOS... the family portrait of Dad, Mom, and Kale, smiling wide... their lives ahead of them...

82 INT. KALE'S BEDROOM - NIGHT

82

In the darkness, find Kale sitting in his video game chair staring out at Giles' house.

HIS POV - Giles' garage door is open. Giles' silver Toyota is parked inside next to the Mustang. There's a light or two on inside Giles' house but no signs of movement.

Kale throws intermittent glances out the window as he starts to UNSCREW the back of the DV CAM. He lifts the back off, then reaches in a nearby BOX and pulls out a BLUE TOOTH WIRELESS CIRCUIT BOARD. He starts connecting it *inside the camera*... JUMP CUT:

Kale screws the back of the camera on, takes a swig of a soda. There's suddenly fierce KNOCKING at Kale's front door. Kale just sits there. Staring ahead. More knocking and DOORBELL RINGING. Kale jumps from his chair, grabs the bat.

83 INT. ENTRY HALL - NIGHT - SECONDS LATER

83

Kale swings the door open -- nobody's there -- then -- Ronnie suddenly STEPS INTO FRAME, grabs Kale --

KALE

Get off me, man.

RONNIE

Dude -- my cell phone's -- still in his car.

(CONTINUED)

D.J. Caruso

83 CONTINUED:

83

Kale eyes Ronnie a beat.

RONNIE (CONT'D)
Kale, did you hear me?

KALE
(beat; then)
Ronnie, I know you think I'm losing
my mind, but... listen, I'll help
you get it, I just need you to do
one thing.

RONNIE
(shaking his head)
Phase two. I knew it.

SMASH TO:

84 INT. KALE'S BEDROOM - NIGHT - SHORT TIME LATER

84

A SHAKY and grainy VIDEO IMAGE appears on Kale's computer
screen. Kale picks up one of Ronnie's old walkie-talkies.

KALE
(into walkie talkie
as needed)
You read?

RONNIE (V.O.)
(walkie talkie filter
as needed)
Yeah, you got a signal?

ON KALE'S COMPUTER SCREEN - Ronnie suddenly aims THE VIDEO
CAMERA AT HIS FACE.

KALE
Got video, no audio.

RONNIE (V.O.)
Yeah, mic's on the fritz. How am I
looking?

Kale picks up the binoculars.

BINOCULAR POV - Giles' garage door is still open. There's a
light on at the opposite end of the house.

KALE
Light on, far end.

RONNIE (V.O.)
I guess it's now or never. Moving
out.

(CONTINUED)

D.J. Caruso

84 CONTINUED:

84

Kale turns back to the computer screen --

RONNIE'S DV CAM POV - His feet dart across the yard -- he
TILTS UP -- approaching the fence.

KALE
(re: Giles)
No movement.

RONNIE'S DV CAM POV - Ronnie hops the fence.

RONNIE (V.O.)
First hurdle --

RONNIE'S DV CAM POV - The image goes to SNOW for a split
second -- the signal weakening...

Kale peers out the window --

BINOCULAR POV - We barely make out Ronnie's silhouette as he
makes his way toward the garage --

RONNIE (V.O.) (CONT'D)
Twenty feet. Ten feet --

RONNIE'S DV CAM POV - Rapidly approaching the back of Giles'
Toyota.

RONNIE (V.O.) (CONT'D)
Garage --

RONNIE'S DV CAM POV - Very shaky as Ronnie makes his way to
the back seat door -- he takes out a pen light, aims it at
the door as his hand enters frame, lifts up on the latch.
The door pops open.

RONNIE (V.O.) (CONT'D)
Bingo.

RONNIE'S DV CAM POV - We see Ronnie's hand feeling around
the back seat floor of Giles' car.

Kale's CALL WAITING suddenly BEEPS. He looks at the CALLER
I.D: ASHLEY. Shit. He has to let it go.

RONNIE (V.O.) (CONT'D)
I'm not seeing it --

KALE
Stay calm, it's there.

RONNIE'S DV CAM POV - Ronnie's hand finally pulls out the
cell phone.

(CONTINUED)

D.J. Caruso

84 CONTINUED: (2)

84

RONNIE (V.O.)

I've got it.

BINOCULAR POV - Giles' house. Still no sign of movement.

KALE

You're still clear, check the bag.

RONNIE (V.O.)

Hang on --

RONNIE'S DV CAM POV - We see Ronnie's hand gently push the door of Giles' Toyota closed. The angle TILTS DOWN -- we're now watching Ronnie's feet as they stride deeper into the garage, walking in between the Toyota and Mustang.

RONNIE (V.O.) (CONT'D)

I'm setting the camera on the trunk.

KALE

Try to get the plate number of the Mustang and check for dents --

RONNIE (V.O.)

I'm checking the bag first.

RONNIE'S DV CAM POV - Ronnie sets the camera on the trunk of the Mustang, aims it perfectly at the BLUE BAG sitting in the corner. We watch with Kale as Ronnie enters frame, crouched low, heading toward the bag. He raises the walkie talkie --

RONNIE (V.O.) (CONT'D)

It does look like blood -- and hair --

RONNIE'S DV CAM POV - We watch as Ronnie kneels down, starts to open the bag. But suddenly, the still POV suddenly STARTS TO SLOWLY, STEADILY TRACK TO THE LEFT -- And Kale realizes --

KALE

The camera's sliding --

RONNIE'S DV CAM POV - We watch as Ronnie spins and grabs the camera.

RONNIE (V.O.)

That was close.

We hear another NOISE O.S.

RONNIE (V.O.) (CONT'D)

Oh shit --

Kale looks out --

(CONTINUED)

D.J. Caruso

KALE'S POV - Giles' GARAGE DOOR STARTS TO CLOSE.

KALE

Ronnie?

RONNIE

(staticky)

-- make it -- interference --
somebody's here --

KALE

Ronnie?!

Dead air. Giles' GARAGE DOOR SLAMS SHUT.

RONNIE'S DV CAM POV - We watch as Ronnie picks up the camera, aims it at his face. Looking terrified. The camera swings away as we see Ronnie's feet scrambling along the concrete floor and then -- they appear to RACE THROUGH A DOORWAY ONTO DIMLY LIT HARDWOOD FLOOR -- making us and Kale realize --

KALE (CONT'D)

He's in the house --
(into walkie)
Ronnie?

Still nothing.

RONNIE'S DV CAM POV - Shaky. We catch GLIMPSES OF RONNIE'S FEET -- hauling ass down a HALLWAY, ROUNDING A CORNER ONTO CARPET, THEN BACK ONTO HARDWOOD --

KALE (CONT'D)

What the hell --

ON THE SCREEN - Ronnie suddenly PANS THE CAMERA up to his face as he runs, clearly mouthing "HELP ME!!"

KALE (CONT'D)

RONNIE! Shit --

Then -- the camera seems to fall, SLIDING ON THE HARDWOOD FLOOR TOWARD AN OLD BOOKCASE...

THE IMAGE CUTS OUT -- GOES TO ALL SNOW --

Kale jumps up, pacing. Peers out the window to Giles'. No telling what the hell's happening -- or happened -- in there.

Kale eyes his ankle bracelet. Green light. Kale eyes his bat. Grabs it. Fuck it.

85 EXT. KALE'S BACK YARD - NIGHT - MOMENTS LATER 85

Kale SLAMS out the back door, races across the yard, skips over his kite string boundary --

ON HIS ANKLE BRACELET - Red light FLASHES.

WITH KALE - he hops the fence, racing to...

86 EXT. GILES' BACK YARD/HOUSE - NIGHT - CONTINUOUS 86

KALE

Ronnie?!

Kale darts to Giles' back door, tries the knob -- locked.

KALE (CONT'D)

Ronnie, can you hear me?! Giles,
open the door!!

The house is still. Kale bolts around the side, uneasily feeling his way through shadows and low-hanging branches.

87 EXT. GILES' FRONT YARD - NIGHT - CONTINUOUS 87

It's even darker on this side. No lights on in Giles' house. Kale cautiously rounds the side, approaches the front door -- **it's open a few inches** -- darkness beyond.

Kale eyes it a beat. Then -- steps up onto the porch, about to push it open when -- SIRENS BLARE O.S.

Kale SPINS AROUND to see A POLICE CRUISER ROLLING TO A STOP. Kale races toward it as two uniformed officers step out --

KALE

Hey!

The officer pulls his sidearm, aims it at Kale --

UNIFORM #1

Freeze. Hands above your head, now!!

KALE

Please, my friend's been kidnapped,
he's in this house -- he's inside, I
think the owner's trying to kill him --

UNIFORM #1

Stay right there.

UNIFORM #2

I've got it --

Uniform #2 heads briskly to Giles' front door.

(CONTINUED)

D.J. Caruso

UNIFORM #1
 (into radio mic)
 Dispatch, 13A74, we're 10-26 with
 the kid, he's claiming a 10-31 at...
 (eying numbers above
 Giles' door)
 4710 Fairway Court. House behind
 his residence, request 10-78.

DISPATCHER (V.O.)
 (over mic)
 13A74, ten-four, units already in
 the area, will advise --

Kale watches as Uniform #2 approaches the Giles' door.

UNIFORM #2
 It's open.

KALE
 It was already open.

Uniform #2 knocks on the door. Rings the bell. No answer.
 Uniform #2's about to knock again when a light comes on
 inside. After a beat -- Giles opens the door. Looking
 disheveled, in his bathrobe.

GILES
 Uh, yes, can I help you, officer?

UNIFORM #2
 Sorry to wake you, sir, we have a
 young man here claiming a friend of
 his is in your house. Would you
 know anything about that?

GILES
 (laughs)
 No, I certainly wouldn't.

KALE
 You're a lying son of a bitch!

Uniform #1 restrains Kale as another CRUISER rolls to a stop.
 Uniforms #3 & 4 hop out, head to Uniform #1 to assist.

UNIFORM #1
 Take it easy --

KALE
 He's in there, goddammit! He's
 inside! He's lying!

Uniform #1 pulls Kale back to the cruiser, opens the back
 door and pushes him down on the seat --

87 CONTINUED: (2)

87

UNIFORM #1

Sir, calm down --

KALE

Okay, but he's lying -- he has my friend, and he kidnapped that girl last week, he killed maybe three others, all redheads, they could be in a bag -- a big blue plastic bag -- in his garage -- my friend knew this --
 (re: Giles)
 That's why he's covering -- he didn't just wake up five minutes ago --

Uniform #1 looks concerned as he steps away from Kale.

UNIFORM #1

(to Uniform #3; re:
 Kale)

Can you --

Uniform #3 nods as Uniform #1 heads back up to Giles and Uniform #2.

KALE'S POV - Uniform #1 whispers something to Uniform #2. They turn back to Giles.

UNIFORM #2

Sir, do you mind if we take a look inside?

A beat. A couple more police cruisers roll to a stop. Curious NEIGHBORS are now gathering across the street.

GILES

Absolutely, be my guest.

Giles ushers them through the door and follows them into the house. Giles turns, shoots a quick glance to Kale before closing the door.

ON KALE - all he can do is wait. He shifts his gaze to the gathering neighbors. A few lock eyes with him, shake their heads. Kale turns back toward the house...

TIME CUT TO:

88 EXT. GILES' BACK YARD - GARAGE - NIGHT - SHORT TIME LATER

88

ON THE GARAGE DOOR - as it slowly raises up.

WIDER - The uniforms, standing with Kale, wait as the door opens all the way.

(CONTINUED)

D.J. Caruso

A light comes on inside. Giles and Uniform #1 come out the inner garage door as Uniform #2 Giles drags the BLUE BAG out from the garage.

Sure enough, there's blood smears and visible strands of matted hair near the top. Uniform #2 unties the bag, pulls the sides away. Everyone gathers around, peers inside, then suddenly yank themselves back at the horrible STENCH emanating from within.

Kale eyes Uniform #1 who gestures him to look. Kale steps toward the bag.

KALE'S POV - We peer into the bag to reveal the WIDE OPEN eyes of a dead -- DEER.

GILES

(to the cops)

I hit it the other night. Thought I'd save a few steps and get it off the road myself. I was gonna bury it sooner, but it's been a helluva week --

KALE

So why'd you have to have the car fixed in record time, huh? Because it was covered in *her* blood --

GILES

(talking over him;
re: Mustang)

Because it's a classic, I got it out of storage for the auto show, I needed it in pristine condition.

UNIFORM #2

It's one of the biggest in the world.
(off Uniform #1)
The auto show.

All eyes on Kale. He slumps. Giles has an answer for everything.

UNIFORM #1

I think we're done here. Sorry for the intrusion, sir.

GILES

Please, I understand.

As the Uniforms lead Kale back down the driveway...

88 CONTINUED: (2)

88

KALE

(quietly; drained)

So where's my friend, then? Can anyone tell me that? Does anyone believe me?!

Kale looks over, sees PARKER, standing with JULIE whose eyes are filled with it all: anger, concern, sadness...

JULIE

Kale, come on --

Kale turns back to Giles' house. Sees lights being turned out inside. As Kale shifts his gaze forward, he locks eyes with ASHLEY standing in the crowd of neighbors. She watches him with concern. Kale turns away, drops his head as the cops, Parker and Julie lead him away... a FLASH OF LIGHTNING in the distance...

89 INT. LIVING ROOM - NIGHT - LATER

89

Kale sits on the sofa, staring off. He looks to the stairs as Julie and Parker head down. Parker nods to Uniform #3 who's standing next to Kale. Uniform #3 meets Parker and Julie at the front door. Julie quietly nods to them, opens the door. A few more inaudible words are exchanged before Julie gently closes the door behind them.

Julie heads back into the living room, sits across from Kale.

JULIE

(a beat; then)

I'm sorry, Kale.

Not the words Kale expected. He looks up --

JULIE (CONT'D)

I really am. You know, one thing I always told myself was that no matter what, I would always know what was going on with my kid --

KALE

Mom --

JULIE

Let me finish -- because I have to tell you something...

(then)

I feel like I let you down. I was too caught up in my own grief to see straight. I thought time would heal this and taking a second job was... the answer to keeping a roof over our heads --

(CONTINUED)

D.J. Caruso

KALE

It was --

JULIE

(points to ceiling)

That's just wood. Do you hear me?
We're still not through this --
obviously -- it's gonna take more
time -- maybe a lot more time -- and
that's just gotta be okay, because I
know -- it'll get better.

(beat)

I want us to be us again. I want us
to be honest with each other like we
used to be. Is that possible?

KALE

Yeah. I just -- didn't think you'd
believe me --

JULIE

Listen to me. I am always on your
side. No matter what. It may not
look like it sometimes, but it's the
truth. And we'll get through this.
Okay?

Kale nods. He stands, goes to Julie and hugs her -- tight.

90 INT. KALE'S BEDROOM - NIGHT - LATER

90

Kale enters amidst a few more LIGHTNING FLASHES and distant
ROLLS OF THUNDER. He heads to his window, glances out at
Giles' house. Dark. The wind's picking up. Kale closes
his window, draws the shade, sticks his cell in the charger.

He collapses to the bed, stares at the roof over his head
for a beat -- then "LIKE A VIRGIN" suddenly BLARES ON HIS
CELL PHONE. Kale stares at it... then jumps from his bed,
races to the phone, rips it from the charger, flips it open --

ON THE PHONE'S LCD SCREEN - A text message: LOOK AT YOUR
SCREEN. The LCD SCREEN suddenly BLACKS OUT. The battery's
dead.

A wide eyed Kale puts the cell phone on his desk, slowly
shifts his gaze to his computer monitor -- a grainy image
suddenly pops on -- shaky at first -- then it finally
steadies, and clears up. A torso and face come into focus:
RONNIE, lying in the corner of a very enclosed space. Eyes
open, head tilted against the wall. Dead.

KALE

OH MY GOD --

(CONTINUED)

D.J. Caruso

Nearly hyperventilating, Kale leans closer to the screen, sees a pile of clothes and a stray racketball trophy lying next to Ronnie.

KALE (CONT'D)

Shit --

Kale realizes -- Ronnie's IN HIS CLOSET. Kale slowly turns, eyes his closet door. He then steps toward it, reaches out -- and SLIDES THE CLOSET DOOR OPEN TO REVEAL --

RONNIE - lying dead in the corner.

KALE (CONT'D)

Ronnie --

Kale kneels down to Ronnie who suddenly POPS BACK TO LIFE!

RONNIE

BOO!

Kale screams, falls back to the floor as Ronnie cracks up.

MORE LIGHTNING FLASHES and THUNDER.

Kale staggers to his feet. Stunned. Not knowing whether to hug Ronnie or beat the shit out of him.

RONNIE (CONT'D)

Dude, don't kill me, don't kill me --
I can explain --

KALE

How -- How long have you been here?

RONNIE

You should have seen your face --
(off Kale's glare)
I got out his front door. I got
lucky. I heard you yelling, but
dude, cops were everywhere --

KALE

Still, you could have --

RONNIE

What, popped out and said, "oh yeah,
officers, my friend's right, I was
just in that house, I'd gone to get
my cell phone out of the guy's car I
broke into earlier..." Are you
kidding me?

KALE
(beat; then)
I get it.

Kale paces around, runs a hand through his hair as Ronnie steps out of the closet, DV CAM in hand.

RONNIE
Dude, I am sorry. Can we just...
hug it out?

KALE
Why didn't Giles tell the cops someone
broke in? I mean, he did see you,
right?

RONNIE
You know, let's be positive for a
change. I thought he did, but maybe
he didn't. Or maybe he's a nice guy
afterall, and he didn't wanna make a
big deal of it, you know? I mean,
he's a guy, he was a kid once...

Kale eyes Ronnie.

KALE
What if he wasn't always a guy?

Ronnie eyes Kale for a beat, wondering if he's serious.
Then Kale cracks a smile. Ronnie cracks up.

RONNIE
But I do have to ask... what was in
the bag?

KALE
(as if it were obvious)
Dead deer.

Kale and Ronnie lock eyes a beat. Then crack up again.
Both laugh hysterically, slap happy as hell.

RONNIE
Naturally...
(re: DV CAM)
Hey, you want more evidence,
detective?

KALE
I was watching, remember?

Kale grabs the DV CAM from Ronnie -- Ronnie pulls it away.

90 CONTINUED: (3)

90

RONNIE

No, no, this is comedy, it deserves
big screen treatment.

Ronnie grabs some wires, starts hooking the camera up to
Kale's TV.

TIME CUT TO:

91 INT. KALE'S BEDROOM - NIGHT - SHORT TIME LATER

91

Kale and Ronnie watch the video of Ronnie's break-in. They're
cracking themselves up as we see --

ON THE TV - Ronnie's feet stumbling through the garage, the
camera sliding away off the trunk of the Mustang, Ronnie
diving for it.

RONNIE

Hey, I caught that.

KALE

So that's when the garage door started
closing.

RONNIE

Yeah, he must have heard me. He
came through the inside door --
(re: TV screen)
This is where I ducked low and
started...

ON THE TV - Ronnie's feet start motoring across the concrete
floor, racing through the doorway onto the hardwood floor...

RONNIE (CONT'D)

...hauling aaaass...

KALE

That's great.

ON THE TV - As before, we're mostly watching Ronnie's feet
as they scamper around Giles' house. Then -- the camera
falls away, slides across the floor toward that bookcase,
its POV -- FOR A SPLIT SECOND - aiming UNDER THE BOOKCASE.

RONNIE

Dropped it.

KALE

Yeah, I lost signal --

ON THE TV - This we didn't see earlier -- The camera is
quickly scooped up by Ronnie whose feet dart across Giles'
entry hall floor toward the front door.

(CONTINUED)

D.J. Caruso

91 CONTINUED:

91

We see Ronnie's hand reach for the knob.

RONNIE

But I never leave evidence behind.

ON THE TV - Ronnie's feet dart out Giles' front door and into the darkness of the yard...

RONNIE (CONT'D)

And that's about when you started yelling bloody murder and the shit hit the fan.

The TV SCREEN goes black.

RONNIE (CONT'D)

(getting up)

I'm starving. All that running around...

Ronnie heads from the room.

KALE

(re: video)

I'm gonna burn this.

Kale gets up, heads to the camera. About to eject the tape, when a thought stops him. He pulls the camera off the TV, sits on the floor, presses "PLAY", scans back through the tape.

ON THE TV - The same footage. Nothing glaring stands out. The camera falls from Ronnie's hand, slides to the bookcase. Ronnie quickly scoops the camera up, keeps running...

KALE (CONT'D)

You're not fooling me, Giles...

Kale scans the tape back again, this time just to the point where Ronnie drops the camera.

ON KALE - his eyes suddenly narrow -- did he see something?

Kale scans back again.

92 INT. KITCHEN - NIGHT - CONTINUOUS

92

Ronnie enters, starts rummaging through the fridge, pulls a soda out, then goes for the cabinets.

93 INT. KALE'S BEDROOM - NIGHT - CONTINUOUS

93

ON THE TV - just as the camera slides to a stop at the bookcase and aims underneath it, Kale FREEZES THE IMAGE. Dark, grainy.

(CONTINUED)

D.J. Caruso

93 CONTINUED:

93

Kale grabs his remote, cranks the brightness all the way up on his TV.

Kale scoots closer to the TV amidst another FLASH OF LIGHTNING & MUCH LOUDER CLAP OF THUNDER.

ON HIS FINGER - pressing the FRAME BY FRAME ADVANCE button --

ON THE TV -- we start to see SOMETHING UNDER THE BOOKCASE...

Kale presses the button a couple more times.

ON THE TV - The next frames are blurred -- this is the point where Ronnie grabs the camera back -- but --

KALE'S FINGER - presses the advance button one more time.

ON THE TV - The next frame POPS INTO FOCUS.

THERE, UNDER THE BOOKCASE, WE SEE A FADED BLACK STAMP ON THE BACK OF A WOMAN'S HAND!

Kale's eyes widen as he keeps pressing the ADVANCE BUTTON...

CU - Kale's eyes are transfixed on the screen, his face just inches away as a few more blurry frames FLIP BY then -- BAM --

THE FACE OF THE MISSING GIRL -- PATRICIA WALSH -- POPS ON THE SCREEN IN SHARP FOCUS, HER LONG RED HAIR PARTIALLY COVERING HER GHOSTLY, WIDE OPEN EYES THAT STARE RIGHT INTO CAMERA!

Kale recoils in horror as LIGHTNING IGNITES his room.

KALE
(calling O.S.)
Ronnie, get your ass up here!

But a ROLL OF THUNDER drowns our Kale's voice --

94 INT. KITCHEN - NIGHT - CONTINUOUS

94

Ronnie throws a bag of popcorn in the microwave, punches the clock. Presses start. As he reaches behind him for his soda can on the island, a BASEBALL BAT suddenly enters frame and SLAMS DOWN on RONNIE'S ARM -- FWACK! Ronnie WHIRLS AROUND in excruciating pain to come face to face with

GILES

who swings the bat across Ronnie's face. Ronnie drops out of frame behind the island.

95 INT. KALE'S BEDROOM - NIGHT - CONTINUOUS 95

KALE

Ronnie?!

No answer. Shit. Kale grabs the cordless off his bed, clicks it on: DEAD. Another lightning FLASH. He grabs the tape out of the camera, buries it in his closet, pulls out his racketball trophy then creeps to the door, peers out --

KALE'S POV - The hallway's empty. Clear shot to the stairs.

96 INT. 2ND FL HALLWAY - NIGHT - CONTINUOUS 96

Kale steps out, raises the trophy, ready for anything as he approaches the stairs, glancing in every direction. He reaches the railing, peers down. No movement.

97 INT. ENTRY HALL - NIGHT - CONTINUOUS 97

Kale heads down, slowly makes his way toward the kitchen, peeks around the corner --

KALE'S POV - IN THE KITCHEN - The popcorn's POPPING in the microwave.

98 INT. KITCHEN - NIGHT - CONTINUOUS 98

Kale rounds the island to the microwave, presses "STOP" then glances down, sees Ronnie's body --

KALE

Ronnie -- MOM!!

Kale spins around as

GILES SUDDENLY APPEARS FROM THE SHADOWS.

More THUNDER. Kale whirls around, HURLS the trophy at Giles. Giles knocks it away as Kale BOLTS for the back door, throws it open. Giles pursues.

99 EXT. KALE'S BACK YARD - NIGHT - CONTINUOUS 99

Kale bolts out the door, but trips on a well-placed garden gnome on the steps. Giles or the brats must have put it there. Regardless, it slows Kale down. He staggers into the yard, SCREAMING for anyone to hear. But the WIND and THUNDER drown him out as

GILES

-- Now right behind him -- swings the bat and trips Kale up. Kale falls just short of his kite string boundary line.

(CONTINUED)

D.J. Caruso

99 CONTINUED:

99

Like a quarterback pressing to the goal line, Kale lunges forward, but --

GILES' HAND suddenly grab's KALE'S ANKLE just as the ANKLE BRACELET is about to cross the line.

Kale screams, digs his hands into the earth, trying to pull himself forward, but Giles is too strong. He DRAGS Kale backward, then PINS him to the ground, pulls out a roll of duct tape, quickly and efficiently wraps some around Kale's mouth, hands and ankles.

Giles yanks Kale up, throws him over his shoulder and heads back toward Kale's house.

100 INT. KITCHEN - NIGHT - CONTINUOUS

100

Giles quickly opens and shuts the door as Kale struggles against him.

GILES
(hard in Kale's ear)
You finally wanna be an orphan?

Giles drags Kale into...

101 INT. LIVING ROOM - NIGHT - CONTINUOUS

101

... To reveal a bruised but conscious JULIE tied to the chair, her arms wrapped behind it! Kale's eyes widen with rage as he pulls free of Giles, drops to the floor, tries to roll away. But Giles grabs him back up, gets in his face --

GILES
If you don't stop fighting me, I
will gut her like a fish.

Kale glares as Giles drags him into the...

102 ENTRY HALL - NIGHT - CONTINUOUS

102

...And pulls him up the stairs...

103 INT. KALE'S BEDROOM - NIGHT - SECONDS LATER

103

Giles SLAMS Kale down in his desk chair. Giles eyes the DV CAM sitting on the TV. The tape slot's open.

GILES
So where's the tape?

Kale mumbles a muffled "FUCK YOU" under the duct tape.

GILES (CONT'D)
You're right, I'll find it later.

(CONTINUED)

D.J. Caruso

Giles sits on Kale's bed. Eyes the book on serial killers. He picks it up, flips through it.

GILES (CONT'D)

It's funny, I hear a lot of authors say their first books were easy, it's the second one that's really hard. Wonder if your dad thought that.

(off Kale's glare)

See with me, it's the opposite. The very first one was...

(sickly reminiscing)

...Very difficult... she was very beautiful... fragile... a lot of promise... the others in Texas were flings, low class... Patty Walsh had potential, but so did Amy. You saw her, right? When you were watching me? You should feel good, Kale, you guys saved her life. I was headed in to kill her when your girlfriend showed up. So, you're a hero, Kale. Savor the moment.

(tosses the book)

You have Microsoft Word?

(off Kale's questioning look; re: computer)

Turn it on.

Kale doesn't move. Giles raises the bat:

GILES (CONT'D)

I can type, you know.

Kale turns to the computer, lifts his taped wrists to the keyboard.

GILES (CONT'D)

"Dear Ashley... I killed Ronnie and my mom because...

(re: Kale not typing)

What's wrong? Hey, you're the one who couldn't leave me alone. Truthfully, I'm sick of covering my tracks. You think I like spending my spare time looking over my shoulder for people like you? Word of advice, if you ever need to hurt someone, think everything through. Because you *do* get a taste for it, don't you?

(MORE)

GILES (CONT'D)

But damned if people aren't just waiting to stand in your way... cops, reporters, determined relatives, nosy fucking neighbors... next thing you know, you're on tilt, you can't think straight, you're clocking your teacher in front of the whole class, me... I'm hitting a damned deer... Man, that was some shitty luck.

(then)

Anyway, it's pretty clear how we've gotta clean this up. The irony is, you've done all the hard stuff. Whaddaya think: "Troubled youth finally snapped." Maybe because he was jealous of his girlfriend, or maybe he just couldn't deal with the guilt from not saving daddy.

(off Kale)

Hey, you Googled me.

Giles steps away, turns back to the bed as Kale suddenly does SNAP. He leans forward, grabs the LCD computer monitor with his taped wrists, stands, whirls around, and HURLS it at GILES, SMACKING HIM on the side of his head -- a one in a hundred shot! Giles goes down.

But the forward momentum of Kale's throw combined with his taped ankles causes him to lose his balance. Kale falls to the floor, scrambles for the BASEBALL BAT just inches away --

GILES

staggers to his feet and charges Kale. Kale grabs the bat, rolls around and swings up at Giles, WHACKING HIM IN THE CHEST. Giles doubles over as Kale frantically plants the bat on the floor, using it as a "cane" to pull himself back to his feet. He HOPS toward Giles, raises the bat, swings it, but Giles anticipates, grabs the bat, pulls it forward, and REVERSE JABS KALE in the face! Kale staggers back, but somehow keeps his balance and the bat. He spins around, hops to the door into...

Kale rounds the corner and runs smack into ASHLEY. The collision sends Kale back to the floor.

ASHLEY

KALE --

Ashley leans down to Kale. Kale gestures with his eyes and head: BEHIND YOU! Ashley gets the message, whirls around just as Giles GRABS HER. Ashley SCREAMS and knees Giles.

(CONTINUED)

D.J. Caruso

104 CONTINUED:

104

He drops her to the floor. Ashley scrambles for Kale, helps him to his feet, pulls Kale back down the hall to...

105 INT. DAD'S OFFICE - NIGHT - CONTINUOUS

105

Ashley shoves Kale inside as she spins back, SLAMS the office door in Giles' face, locks it. Giles BANGS on the door.

Ashley goes to Kale, RIPS the duct tape off his mouth. Kale SCREAMS in PAIN as Ashley heads for the desk phone.

KALE

It's dead.

Ashley grabs a pair of scissors off dad's desk, cuts Kale's ankles and hands free. Kale reaches down to the ankle bracelet, furiously tugs at it.

ASHLEY

Let me try --

Ashley moves in, tries to cut it loose with the scissors as Giles suddenly SLAMS SOMETHING against the door, trying to break it down!

ASHLEY (CONT'D)

Where's your mom --

KALE

(tugging on bracelet)
Living room -- tied up -- he got
Ronnie -- in the kitchen --
(then; re: bracelet)
GODDAMN YOU!!

ASHLEY

(giving up with
scissors)
Okay, just -- I'll get your mom, you
figure out a way to call the cops --

KALE

No, I've gotta get her --

ASHLEY

Kale, you've gotta get outside, get
over the boundary -- do you hear me?

KALE

(beat; then; an idea
sparking)
Okay, but -- just follow my lead --
we're gonna need stuff --

(CONTINUED)

D.J. Caruso

105 CONTINUED:

105

Ashley and Kale glance around for weapons. Ashley pockets the scissors, grabs a letter opener off dad's desk. Kale finds his racketball racket and the ball. Pockets the ball, slips the racket in the back of his shorts, then grabs the baseball bat as he heads for the bookshelves near the door that leads to the outside porch. He reaches up, runs his fingers to the third book on the middle shelf, pulls it out, flips it open to reveal a KEY that drops in his hand.

KALE (CONT'D)

Once I have his attention, you go
get her.

Ashley nods. Kale takes the key, heads to the porch door, unlocks it with a quiet CLICK. He swings the door open, steps out onto...

106 EXT. 2ND FL PORCH - NIGHT - CONTINUOUS

106

Kale raises the bat, swings it at the 2nd floor hallway window that separates the interior of the house from the porch. The window SHATTERS. Kale tosses the bat back to Ashley.

KALE

(to Giles O.S.)

We're out here, asshole!

There's a lull in the thunder. All becomes eerily quiet for a beat as Kale waits for Giles to appear at the window. He glances back at Ashley who ducks behind the wall inside dad's office -- she glances to the office door. No more BANGING. She shrugs to Kale: "where is he?"

Another beat, then suddenly -- a FLASH OF LIGHTNING reveals
GILES

Standing in the other porch doorway BEHIND KALE!

ASHLEY

Kale!

Kale whirls around just as Giles reaches out, grabs him by the throat, pulls him off his feet and HURLS KALE through the shattered window into the hallway!

ASHLEY (CONT'D)

NO! You son of a --

Ashley charges out onto the porch with the bat. Swings it at Giles who promptly RIPS it from her hand and hurls it off the porch. Ashley whips out the letter opener, spins around, about to stab Giles, but he backhands her. Ashley falls, SMACKS her head on the porch railing.

(CONTINUED)

D.J. Caruso

106 CONTINUED:

106

She drops to the floor, half conscious as Giles picks up the letter opener, turns his attention back to the 2nd floor hallway window --

HIS POV - THE HALLWAY - KALE'S GONE.

WHIP PAN to behind Giles -- REVEAL KALE - CHARGING OUT the same porch door Giles just came out! Kale uses his FULL BODY WEIGHT to SHOVE Giles back through the SAME BROKEN WINDOW and into the hallway!

KALE

Ashley! Are you okay?

ASHLEY

I wanna kill him --

KALE

Stick to the plan --

Over this, Kale pulls Ashley to her feet. They share a smile as Ashley ducks into the porch door leading to Kale's room. Kale turns back --

KALE'S POV - A BLOODY GILES

Gets to his feet and heads toward the window. Kale turns for the ladder, starts climbing up.

Giles pursues, steps out the window as we see Ashley, in the b.g., appear from Kale's bedroom and race for the stairs!

107 EXT. ROOF - NIGHT - CONTINUOUS

107

Kale reaches the top of the ladder, steps onto the roof, but Giles, from below, HEAVES THE LADDER UPWARD, tripping Kale. Kale SLAMS down on the roof, smacks the back of his head.

KALE'S BLURRY POV - against a fury of lightning flashes, Giles races up the ladder and steps onto the roof. Stalks toward Kale.

Kale gets to his feet, draws the racketball racket from his shorts, takes out the ball, assumes a professional looking serving position and WHAM! Kale beams the ball at Giles -- and misses completely.

KALE

That was a warning!

Giles rushes Kale who wails on him with the racket. Giles ducks, spins around, brings his fist up and punches Kale in the chest.

(CONTINUED)

D.J. Caruso

107 CONTINUED:

107

Kale drops the racket. It slides away down the roof as Kale doubles over. But Giles grabs Kale before he can fall. He pulls Kale up off his feet, pulls him closer, gets in his face. Kale summons some strength, tilts his head up and HEADBUTTS GILES.

Giles stumbles back, pulling Kale with him. Giles SLAMS down on the roof. He and Kale roll down the incline and stop just short of the edge --

Kale looks over, spots his STEREO SPEAKER a few feet away.

108 INT. LIVING ROOM - NIGHT - CONTINUOUS

108

Ashley rounds the corner, heads to Julie.

ASHLEY

Hi, Mrs. Brecht, I'm Ashley --
(re: duct tape)
It's gonna hurt.

Julie nods as Ashley RIPS the tape off Julie's mouth.

JULIE

(not flinching)
Where's Kale?

109 EXT. ROOF - NIGHT - CONTINUOUS

109

Kale HURLS the speaker at Giles', SMACKING him hard. Giles shakes it off, grabs the speaker wire --

WITH KALE - he gets to his feet, heads back up the roof as Giles suddenly whips out the letter opener and hurls it like a THROWING KNIFE at Kale.

The letter opener embeds itself in the back of Kale's thigh. Kale screams, falls to his knees.

CU - Kale cringes from the pain as Giles, now right behind him, wraps the SPEAKER WIRE around Kale's NECK and pulls. Kale grabs for it as Giles chokes the life out of him. Kale only has one chance. He reaches behind his leg, grabs the embedded letter opener, RIPS it away, twirls it in his hand and shoves it back into Giles' stomach!

Giles recoils as Kale flings himself away from the chokehold, falls back to the roof, rolls down and PLUMMETS to --

110 EXT. GARAGE ROOF - NIGHT - CONTINUOUS

110

Kale hits HARD, the wind knocked out of him. He looks over, sees his racketball racket lying there. He grabs it, looks back up.

(CONTINUED)

D.J. Caruso

110 CONTINUED:

110

KALE'S POV - Giles stands on the upper roof, smiles as he brings up the letter opener.

Kale's eyes widen. He pulls himself to his feet, and sidearms the racket up at Giles. The racket spins through the air like a boomerang and miraculously smacks Giles in the hand, knocking the letter opener away!

WITH KALE - he whirls around, races toward the edge of the roof... and JUMPS.

ANGLE: FOLLOWING BEHIND KALE IN MID AIR, WE CRANE UP AND OVER HIM PEERING DOWN TO REVEAL ASHLEY'S POOL!

ON THE ANKLE BRACELET - it FLASHES RED.

EXT. ASHLEY'S BACK YARD/SWIMMING POOL - NIGHT - CONTINUOUS

Kale drops into the pool with a tremendous SPLASH! He pulls himself to the surface, peers up --

KALE'S POV - the roof -- Giles is gone.

Kale frantically swims to the edge, pulls himself out --

111 INT. KITCHEN - NIGHT - MOMENTS LATER

111

The kitchen door slowly pushes open. After a beat, Kale quietly steps in, heavily armed with a swimming pool LEAF-SKIMMING NET.

Another FLASH OF LIGHTNING illuminates the kitchen. Kale cautiously rounds the island, glances down: Ronnie's gone. He glances to the block of butcher knives -- empty.

Kale grabs a couple of table knives from the kitchen drawer, opts to keep the leaf-skimming net as he makes his way out of the kitchen and into...

112 INT. ENTRY HALL - NIGHT - CONTINUOUS

112

Breathing hard, Kale glances around, up the stairs -- No sign of Giles. He rounds the corner into...

113 INT. LIVING ROOM - NIGHT - CONTINUOUS

113

Julie's GONE. Kale's eyes widen. He turns around as ASHLEY suddenly jumps up from behind the sofa brandishing a BUTCHER KNIFE! She exhales in relief at the sight of Kale who rounds the back of the couch, sees Ronnie's body lying on the floor next to the entire set of butcher knives.

KALE

Where's my mom?

(CONTINUED)

D.J. Caruso

113 CONTINUED:

113

ASHLEY

She went upstairs for you -- where's
Giles?

KALE

I don't know -- the cops should be
here any sec --

The doorbell RINGS. Kale and Ashley whip their heads to the
door. Kale throws a troubled glance out the window --

ASHLEY

What's wrong?

KALE

No flashing lights -- stay here --

Kale trades Ashley the net for the butcher knife. We then
FOLLOW KALE into...

114 INT. ENTRY HALL - NIGHT - CONTINUOUS

114

Still no sign of Giles -- Kale turns back to Ashley, then
heads to the front door --

PEEPHOLE POV - Parker.

Kale swings the door open.

PARKER

Kale, what's going on now?

KALE

Parker, where's the cavalry?!

PARKER

I told 'em don't bother, you were my
responsibility --

KALE

Parker, you need to get them here
right now -- Giles is --

GILES (O.S.)

Evening.

Parker turns to see Giles casually walking up the front steps.

KALE

PARKER LOOK OUT, HE'S THE --

As Parker turns, Giles suddenly GRABS HER, spins her around
and TWISTS HER NECK. Parker drops forward into the entry
hall.

(CONTINUED)

D.J. Caruso

114 CONTINUED:

114

Kale stumbles back inside the door, tries to SLAM it closed, but Giles overpowers Kale, shoves the door open, knocking Kale to the floor. The butcher knife slides away under a table.

Giles enters, kicks Parker's body out of the way and closes the door. He steps toward Kale as Ashley, from O.S. suddenly drops the LEAF-SKIMMING NET OVER HIS HEAD and furiously YANKS Giles back to the floor!

Kale gets to his feet, grabs a vase off the entry hall table and SMASHES it over Giles' head. Giles rolls away, only to be KICKED HARD in the face by Ashley.

Kale and Ashley TAG TEAM Giles. But Giles finds an opening and elbows both Ashley and Kale back to the floor. Kale scrambles for the butcher knife back down the entry hall.

Giles gets to his feet, pounds after Kale who slides the butcher knife out from under the table. But Giles suddenly STOMPS down on Kale's hand.

Giles lifts his foot up. Kale pulls his hand away. Giles kicks the knife away, grabs Kale up, SLAMS him against the staircase banister, splintering it.

Kale drops back to the floor. Giles leans down to pick him up when the BUTT OF A SHOTGUN suddenly SLAMS into the back of Giles' head! Giles tumbles forward, spins around to see

JULIE

standing on the staircase with a 12-GAUGE SHOTGUN -- **KABOOM!**

Julie BLOWS GILES BACK INTO THE WALL! -- And THAT'S WHERE HE STAYS.

Julie races down to Kale, hugs him tight. Ashley comes to, slowly makes her way over and joins the huddle...

DISSOLVE TO:

MONTAGE

115 EXT. NEIGHBORHOOD - DAWN

115

- Police, squad cars, ambulances surround Kale's and Giles' houses...

- CRIME SCENE TECHS tape off Giles' entire back yard...

116 INT. LIVING ROOM - DAWN

116

- SUITED detectives jot notes as they question Kale, Ashley, Julie...

(CONTINUED)

D.J. Caruso

116 CONTINUED: 116
 - Kale hands the detective the VIDEO TAPE...

117 INT. GILES' HOUSE 117
 - DETECTIVES and CRIME SCENE TECHS slide the bookcase away to reveal the body of the dead club girl... CAMERAS FLASH...

118 INT. KITCHEN - DAY 118
 - Kale sits on the island as CASE OFFICER #2 removes the ankle bracelet. Julie and Ashley watch in the b.g...

119 EXT. GILES' BACK YARD - DAY 119
 - Crime scene techs excavate portions of Giles' back yard...
 - A crime scene tech waves his colleagues over, points down...
 - GLOVED HANDS of techs gently clear the damp earth away to reveal an ARM and HAND... and matted strands of RED HAIR...

120 EXT. GILES' FRONT YARD - DAY 120
 - A REPORTER stands at the end of Giles' driveway as CRIME TECHS carry body bags to the coroner's van in the b.g...

REPORTER

...the body of Patricia Walsh, missing since last week, has been recovered along with the remains of at least three other women. Authorities say Giles meticulously maintained his yard, mowing the lawn routinely in order to avoid the formation of sinkholes which could have exposed his terrible secret...

HARD CUT TO:

121 INT. COUNSELOR'S OFFICE - DAY 121
 A cleaner-cut Kale sits across from a COUNSELOR.

KALE

(beat)

He was my best friend. We always talked about what guys talk about... sports, women... food... We were talking about the freakin' fish -- this huge, amazing black bass we'd just caught -- and how we'd be eating it for a week... the next thing I know -- I can't hold on... and he's letting go... I was so pissed at

(MORE)

(CONTINUED)

D.J. Caruso

121 CONTINUED: 121

KALE (CONT'D)

him, I was so -- he's the one who left, he's the one who gave up, you know? -- But that's b.s. See, the truth is, my dad -- He saved me.

122 INT. 2ND FL HALL OUTSIDE DAD'S OFFICE - DAY 122

CU - The doorknob. A hand slowly enters frame.

WIDER TO REVEAL Kale and Julie stand outside the door that's now been fixed.

JULIE

You ready?

123 INT. DAD'S OFFICE - DAY - CONTINUOUS 123

Kale and Julie enter with two large boxes, set them on the floor. They both take breaths, then -- start sifting through dad's things, deciding which items to keep and which to box up... As they carefully consider each one we slowly PULL BACK and

HARD CUT TO:

BINOCULAR POV - Giles' house. The yard's been completely put back together. We are...

124 INT. KALE'S BEDROOM - WEEKS LATER 124

CU - KALE intently watches. Then:

KALE

Movement.

Ashley joins him at the window.

THEIR POV - Julie, wearing her realtor business suit, walks a YOUNG COUPLE up Giles' driveway and into the back yard...

ASHLEY

Why's your mom doing this again?

KALE

She's whacked. Plain and simple. I think she thought it'd be some sick challenge or something -- hey, commission's the same I guess...

They watch as Julie points out the yard to the couple. The couple turns back to the house. Julie suddenly spins around and gives a quick sotto "thumbs up" to Kale and Ashley!

(CONTINUED)

D.J. Caruso

KALE (CONT'D)

No way. She can't be serious.

ASHLEY

Hey, if anyone can spin a psycho house into the opportunity of a lifetime, I'd bet on your mom any day of the week.

KALE

(re: the couple)

Fine, but we still have to seriously question the yahoos buying the place.

ASHLEY

Whaddaya think, another stakeout?

KALE

(tossing the binoculars)

Screw that. My mom has another half hour over there at least.

Kale pulls Ashley back to the bed. They kiss, but then suddenly stop -- sensing something O.S. They both slowly shift their heads to see --

THEIR POV - Ronnie, with a head bandage, stands in the doorway, aiming his DV camera straight at them.

RONNIE

(don't mind me)

I'm not even here.

Off this we --

SMASH TO BLACK.